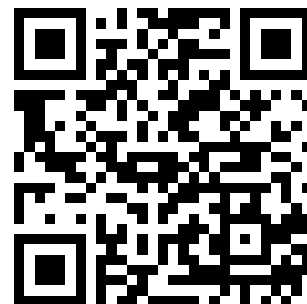

This is a reproduction of a library book that was digitized by Google as part of an ongoing effort to preserve the information in books and make it universally accessible.

GoogleTM books

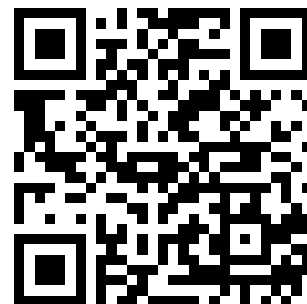
<https://books.google.com>



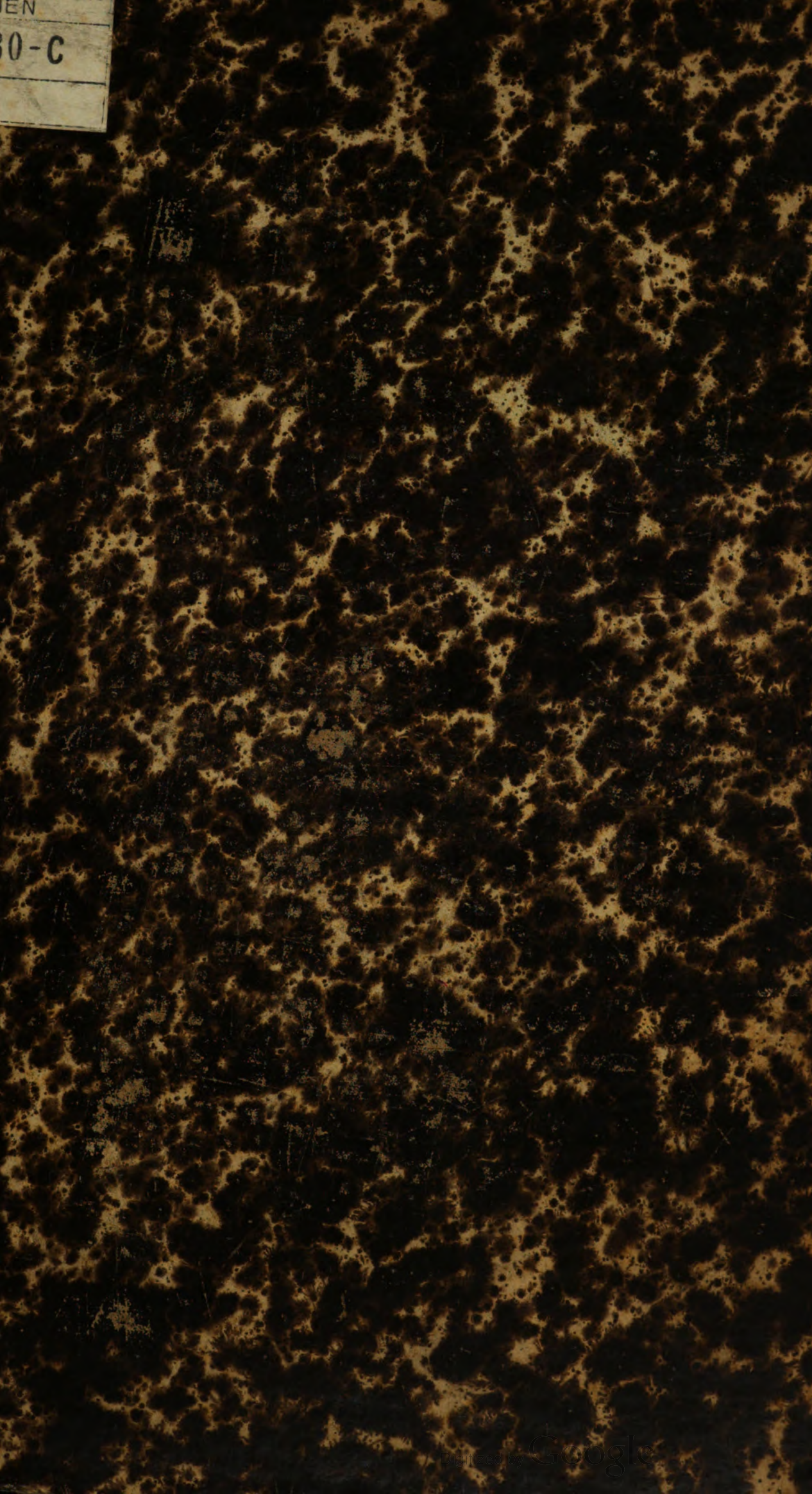
This is a reproduction of a library book that was digitized by Google as part of an ongoing effort to preserve the information in books and make it universally accessible.

GoogleTM books

<https://books.google.com>



EN
0-C



A 4° 827



Österreichische Nationalbibliothek



+Z258663009

THE ACADEMY.

*A WEEKLY REVIEW OF LITERATURE, SCIENCE,
AND ART.*

JULY — DECEMBER.

VOLUME X.

393430-C
PERIOD.

LONDON:

PUBLISHED BY ROBERT SCOTT WALKER, 43 WELLINGTON STREET, STRAND,

1876.

LONDON: PRINTED BY
SPOTTISWOODE AND CO., NEW-STREET SQUARE
AND PARLIAMENT STREET

CONTENTS OF VOL. X.

LITERATURE.

REVIEWS.

	PAGE
Acredin's (I. rael) <i>History of Xie Se don</i> ..	581
Amberley's (Viscount) <i>Analysis of Religious Belief</i> ..	3
Armstrong's (G. F.) <i>Tragedy of Israel</i> ..	5
Arnold's (E. A.) <i>The Indian Song of Songs</i> ..	157
Asse's (Eugene) <i>Lettres de Mille. de Lespinois</i> ..	329
<i>Australian Life and Society, Studies of</i> ..	208
Baudeker's (K.) <i>Polystone and Syria</i> ..	352
Baker's (Col. V.) <i>Clouds in the East</i> ..	129
Balaguene's (J.) <i>Etudes Historiques sur la Ville de Bayonne</i> ..	131
Barker's (Cons.-Gen.) <i>Syria and Egypt under the Sultans</i> ..	425
Barkley's (H. C.) <i>Between the Danube and the Black Sea</i> ..	618
Barnes's (Barnabe) <i>Parthenophil and Parthenophile</i> ..	231
Bateman's (J.) <i>The Aocracy of England</i> ..	579
Beal's (S.) <i>The Romantic Legend of Sakya Buddha</i> ..	376
Beveridge's (H.) <i>The District of Bukharjan</i> ..	493
Blackwell's (H.) <i>High of Shiraz; Selections from his Poems</i> ..	331
Boddam-Whetham's (J. W.) <i>Pearls of the Pacific</i> ..	2
Bonkharov's <i>Le Rucis et la Turquie</i> ..	441
Brady's (W. M.) <i>Episcopal Succession in England, Scotland and Ireland, 1400 to 1875</i> ..	466
Brathwaite's (R.) <i>Barnabee's Journal</i> ..	204
Brown's (H. J.) <i>The Holy Truth and Where are the Dead?</i> ..	309
Browning's (R.) <i>Prophetia, and How he Worked in Dismissal; with other Poems</i> ..	99
Burnaby's (Fred.) <i>A Ride to Khiva</i> ..	579
Burton's (R. F.) <i>European Bulgaria</i> ..	600
Capes' (W. W.) <i>The Early Empire</i> ..	78
Capinas's (C.) <i>Lettres inédites de Madame de Sévigné à Madame de Grignan</i> ..	617
Cartwright's (W. C.) <i>The Jesuits: their Constitution and Teaching</i> ..	580
Chantelauze's <i>Marie Stuart: son procès et son exécution</i> ..	1
Chester's (J. L.) <i>Registers of the Collegiate Church of St. Peter, Westminster</i> ..	74
Cox's (F. W.) <i>The Mechanism of Man</i> ..	259
Cragg's (Sir E. C.) <i>First Platform of International Law</i> ..	699
Craighorn's (M.) <i>Life of Simon de Montfort the Black Prince</i> ..	446
Crompton's (H.) <i>Industrial Conciliation</i> ..	442
Cusack's (J. E.) <i>History of Hertfordshire</i> ..	207
Dale's (R. W.) <i>The Abolition</i> ..	54
Damalas' (N. M.) <i>Introduction to a Commentary on the New Testament</i> ..	424
D'Antigny's (Rev. J. H. M.) <i>History of the Reformation in Europe</i> ..	155
Davies' (G. C.) <i>Angling Idylls</i> ..	162
— (Rev. J.) <i>Cutullus, Tibullus, and Propertius</i> ..	534
Debon's (Rev. W.) <i>The Christians of Turkey</i> ..	511
Debnia Akritas, <i>Les Exploits de</i> ..	257
Dougall's (J. D.) <i>Shooting its Appliances, Purpose, and Purpose</i> ..	258
Donthwaite's (W. R.) <i>Gray's Inn</i> ..	284
Dowell's (S.) <i>History of Tiers in England</i> ..	308
Doxon's (Aug.) <i>Chansons Populaires Bulgares</i> ..	78
<i>Dramatic Works of Sir Aston Cockin and John Crane</i> ..	28
Dümmel's (Prof. E.) <i>Geschichte von Otto von Guise</i> ..	536
Duret's (T.) <i>Histoire de quatre Ans, 1870-1873</i> ..	512
Eadie's (Dr. J.) <i>The English Bible</i> ..	399
Elliot's (G.) <i>Dante's Heronda</i> ..	253
<i>Encyclopædia Britannica</i> , vol. iv. ..	182
Evans's (A. J.) <i>Through Bosnia and the Herzegovina</i> ..	279
— (T. S.) <i>Life of Robert Frampton</i> ..	597
Fairbairn's (A. M.) <i>Studies in the Philosophy of Religion and History</i> ..	76
Fairholt's (F. W.) <i>Tobacco: its History and Associations</i> ..	181
Findlater's (Dr. Andrew) <i>Language</i> ..	31

REVIEWS—continued.

	PAGE
Fishwick's (Lieut.-Col. H.) <i>The Lancashire Library</i> ..	131
Fitzmaurice's (Lord E.) <i>Life of the Earl of Shelburne</i> ..	558
Fleay's (F. G.) <i>Shakespeare Manual</i> ..	179
Forbes's (Bishop) <i>Remains of the Late Rev. Arthur West Hadden</i> ..	51
Fortescue's (Sir J.) <i>De Laudibus Legum Angliæ</i> ..	55
Fowler's (Rev. J. T.) <i>Acts of the Collegiate Church of St. Peter and Wilfrid, Ripon</i> ..	103
France-Germans War, <i>The, of 1870-71. Part I., section 8.</i> ..	443
Franz's (K. E.) <i>Culturbilder aus Halbeson, &c.</i> ..	467
Freeman's (E. A.) <i>History of the Norman Conquest of England</i> ..	203
— <i>Historical and Architectural Sketches</i> ..	489
Frothingham's (O. B.) <i>Transcendentalism in New England</i> ..	229
Furnivall's (F. J.) <i>Shakespeare's England</i> ..	621
Gardiner's (S. R.) <i>The First Two Stuart, and the Puritan Revolution</i> ..	128
German Home Life ..	206
Gill's (Rev. W. W.) <i>Myths and Songs from the South Pacific</i> ..	52
— <i>Life in the Southern Isles</i> ..	465
Goodenough, <i>Commodore, Journal of</i> ..	305
Gordon's (Lieut.-Col. T. E.) <i>The Roof of the World</i> ..	49
Grossart's (Rev. A. B.) <i>Complete Poems of Sir John Davies</i> ..	375
— <i>Complete Poems of Robert Herrick</i> ..	513
Grote's (G.) <i>Seven Letters concerning the Politics of Switzerland</i> ..	177
Hale's (Rev. E.) <i>The Fall of the Stuart, &c.</i> ..	128
Harcus's (W.) <i>South Australia</i> ..	208
Harvard's (H.) <i>The Dead Cities of the Zuyder Zee</i> ..	233
Henriard's (P.) <i>Marie de Médicis dans les Pays Bas</i> ..	333
Héricault's (Ch. d') <i>La Révolution de Thermidor</i> ..	492
Howell's (J.) <i>Carriage and Consults of the Late Long Parliament</i> ..	310
Howorth's (H. H.) <i>History of the Mongols</i> ..	397
Ihne's (Dr. W.) <i>Early Rome</i> ..	468
Ingleby's (C. M.) <i>Shakespeare Hermeneutics</i> ..	280
Isambert's <i>Lettres de Mille. de Lespinois</i> ..	329
Jennings's (Mrs. V.) <i>Rahet: Her Life and Letters</i> ..	426
Jireček's <i>Geschichte der Bulgaren</i> ..	349
Klaczko's (Jul.) <i>The Two Chancellors</i> ..	256
Langman's (C.) <i>Biographical Annals of the Civil Government of the United States</i> ..	350
<i>Lawn Tennis and Badminton, The Game of</i> ..	233
Leard's (Dr. A.) <i>Morocco and the Moors</i> ..	329
Leiland's (G. G.) <i>Pudgin English Sing-Song</i> ..	104
Le Marchant's (Sir D.) <i>Memoir of Viscount Althorp</i> ..	151
Leto's (Componio) <i>Eight Months at Rome during the Vatican Council</i> ..	73
<i>Lichens from an Old Abbey</i> ..	516
Lindsay's (W. S.) <i>History of Merchant Shipping and Ancient Commerce</i> ..	125
Long's (Col. C. C.) <i>Central Africa</i> ..	398
Luce's (S.) <i>Histoire de Bertrand du Guesclin et de son Epoque</i> ..	601
MacGahan's (J. A.) <i>Under the Northern Lights</i> ..	153
Mackay's (Dr. C.) <i>Forty Years' Recollections of Life, Literature, and Public Affairs</i> ..	620
Macleod's (H. D.) <i>The Theory and Practice of Banking</i> ..	537
Mahaffy's (J. P.) <i>Classical Antiquities.—I. Old Greek Life</i> ..	232
Malet's (Capt.) <i>Annals of the Road</i> ..	27
Margary's <i>Journey from Shanghai to Rhinoceros, and back to Marseilles</i> ..	100
Martin's (Th.) <i>Life of the Prince Consort</i> ..	421
Mignaty's (M. A.) <i>Sketches of the Historical Post of Italy</i> ..	282
Morris's (W.) <i>Story of Sigurd the Viking and the Fall of the Niblungs</i> ..	557

REVIEWS—continued.

	PAGE
Mozley's (Dr. J. B.) <i>University and Other Sermons</i> ..	127
Murray's (A. S.) <i>Mythology</i> ..	130
Myer's (A. B. R.) <i>Life with the Hamram Arabs</i> ..	230
Nichol's (Prof. J.) <i>Tables of European Literature and History</i> ..	534
North's (C.) <i>The Comedy of the Societ Am-brosiana</i> ..	76
<i>Old Catholic Prayer Book, The Offices of</i> ..	490
Oliphant's (Mrs.) <i>The Makers of Florence</i> ..	577
O'Meara's (H.) <i>Frederic Ozanam: his Life and Works</i> ..	535
Osborn's (Maj. R. D.) <i>Islam under the Arabs</i> ..	254
Oxenham's (H. N.) <i>Catholic Eschatology and Universalism</i> ..	559
Papworth and Morant's <i>Dictionary of Coats of Arms</i> ..	101
Payer's (J.) <i>New Lands Within the Arctic Circle</i> ..	598
Pearson's (C. H.) <i>English History in the Fourteenth Century</i> ..	234
Phillimore's (Rear-Adm. A.) <i>Life of Admiral Sir W. Parker</i> ..	155
Pierce's <i>English Chess Problems</i> ..	330
Pitré's (Dr. G.) <i>Finbo, Nouvelle e Racconti Popolari Siciliani</i> ..	283
Poydenot's (H.) <i>Recits et Legendes relatifs à l'Histoire de Bayonne</i> ..	131
Prejevalsky's (Lieut.-Col.) <i>Mongolia and Tibet</i> ..	445
Pullblank's (J.) <i>The Teacher's Handbook of the Bible</i> ..	378
<i>Queen of the Colonies, The; or, Queensland as I knew it</i> ..	208
Ralph of Coggeshall's <i>English Chronicle</i> ..	235
<i>Reminiscences of an Old Draper</i> ..	126
Reumont's (A. von.) <i>Geschichte Toscani seit dem Ende des Florentinischen Freistaates</i> ..	377
Robertson's (Canon) <i>Materials for the History of Thomas Becket, Archbishop of Canterbury</i> ..	355
Schuyler's (E.) <i>Turkistan</i> ..	373
Sewell's (Eliz.) <i>Popular History of France</i> ..	374
Sinsson's (B.) <i>Jahrbücher der Deutschen Geschichte</i> ..	536
<i>Sixty-Nine Years at the Court of Prussia</i> ..	26
Skene's (W. F.) <i>History of Ancient Alban Slaves and Turks: the Border-Lands of Islam in Europe</i> ..	511
Smiles's (S.) <i>Thrift</i> ..	304
<i>Social Architecture. By an Exile from France</i> ..	53
Stanley's (Dean) <i>Lectures on the History of the Jewish Church</i> ..	327
Stephen's (L.) <i>History of English Thought in the Eighteenth Century</i> ..	533
Strange's (Lieut.-Col. T. B.) <i>Artillery Retrospect of the Last Great War, 1870</i> ..	281
Stubbs's (W.) <i>Epochs of Modern History: The Early Plantagenets</i> ..	423
Summer's (Rev. G. H.) <i>Life of Charles Richard Sumner, Bishop of Winchester</i> ..	353
Symonds's (J. A.) <i>Studies of the Greek Poets</i> ..	25
Telfer's (Commander J. B.) <i>The Crimea and Transcaucasia</i> ..	178
Terentyef's (Capt.) <i>Russia and England in Central Asia</i> ..	560
Thielmann's (Baron von) <i>Journeys in the Caucasus, Persia, and Turkey in Asia</i> ..	105
Thomas's (E.) <i>Records of the Gupta Dynasty</i> ..	183
Thornbury's (W.) <i>Old and New London</i> ..	6
<i>Ticknor, George, Life, Letters, and Journals of</i> ..	515
Tobler's (T.) <i>Descriptives Terræ Sanctæ</i> ..	260
Tothunter's (L.) <i>William Wheelwright, D.D., Master of Trinity College, Cambridge</i> ..	102
Treganow's (L.) <i>Adventures in New Guinea</i> ..	465
Ulrich's (Dr. H.) <i>Shakespeare's Dramatic Art</i> ..	401
Vaubert's (H.) <i>Der Islam im XIXten Jahrhundert</i> ..	153
Van Campen's (S. R.) <i>The Dutch in the Arctic Seas</i> ..	303
Van Lennep's (Dr. H. J.) <i>Bible Lands</i> ..	536
Véron's (E.) <i>La Troisième Invasion, Juillet, 1870</i> ..	306

REVIEWS—continued.

	PAGE
Walford's (E.) <i>Watlington and the Western Suburbs</i> ..	6
Warner's (C. D.) <i>Mummies and Moslems</i> ..	79
Watson's (Bishop) <i>Sermons on the Sacraments</i> ..	351
Werner's (Aug.) <i>Bonifatius der Apostel der Deutschen</i> ..	50
West's (W.) <i>Remains of Archbishop Leighton</i> ..	619
White's (Walter) <i>Holidays in Tyrol</i> ..	205
Willert's (P. F.) <i>The Reign of Louis XI.</i> ..	402
Yakushkin's (E.) <i>Customary Law</i> ..	399

NOVELS.

	PAGE
Ainsworth's (W. H.) <i>The Leaguer of Lathom</i> ..	517
Ayrton's (J. C.) <i>Gerald Morloe's Wife</i> ..	447
Barrett's (Frank) <i>Magnus</i> ..	517
Beale's (Anne) <i>The Pennant Family</i> ..	181
Bell's (M. M.) <i>Seventeen to Twenty-One; or, Aunt Fonica</i> ..	517
Benedict's (F. Lee) <i>Madame</i> ..	379
<i>Beyram Finitis, The. By the Author of "The Schönberg-Cotta Family"</i> ..	106
<i>Big Harold's Story. By J. C.</i> ..	285
Black's (W.) <i>Madcap Violet</i> ..	469
Blackburne's (E. O.) <i>A Woman Scorned</i> ..	184
Broughton's (Rhoda) <i>Joan</i> ..	561
Byrne's (May) <i>Power's Partner</i> ..	494
Caynes's (L.) <i>The Adventures of Captain Ayon</i> ..	447
<i>Captain Finny. By the Author of "John Holdsworth, Chief Mate"</i> ..	210
Chandler's (W. A.) <i>Thrice</i> ..	622
Charlesworth's (M. L.) <i>Officer of the Mill</i> ..	102
Church's (Mrs. A. B.) <i>For Name and Fame</i> ..	285
Clayton's (E. C.) <i>Playing for Love</i> ..	210
— <i>A Solat</i> ..	260
Collins's (Wilkie) <i>The Two Destinies</i> ..	379
Corkran's (Alice) <i>Bessie Long</i> ..	469
Craig's (G. M.) <i>Ann Whitwick</i> ..	582
Davies' (Dr. M.) <i>Writs; or, The Three Credits</i> ..	158
Deplais's <i>The Clef Bond</i> ..	335
Dolge's (Mary M.) <i>Theophilus and Others</i> ..	428
Eames's (P. W.) <i>Gerald's Home</i> ..	622
Edwards's (Mrs.) <i>Jabez Elishah, Esq.</i> ..	235
Ewing's (Mrs. J. H.) <i>Don of the Windmill</i> ..	56
Fenn's (G. M.) <i>Through Hangs a Tale</i> ..	285
Fitz's (G. W.) <i>Comb Doret</i> ..	622
Fitzgerald's (P.) <i>The Porcena Family</i> ..	582
France's (M. C.) <i>Woodleigh Park; or, The Power of Home</i> ..	356
Franeillon's (R. E.) <i>A Day and his Shadow</i> ..	56
<i>French Pictures in English Chalk. By the Author of "The Member for Paris"</i> ..	80
Galtton's (T. H.) <i>George's Succession</i> ..	379
Garret's (E.) <i>The Chapel Girls</i> ..	285
<i>Girl Life in Australia. By a Resident</i> ..	582
Glyn's (G.) <i>Sir Glyn's Ward</i> ..	403
<i>Golden Butterfly, The. By the Authors of "Ready Money Mortiboy"</i> ..	403
Grant's (Conyntry) <i>Our Next Neighbour</i> ..	428
<i>Grassmere Farm. By "Frank"</i> ..	80
Green's (H. W.) <i>Walker Lee: a Tale of Marlborough College</i> ..	528
Griffiths's (A.) <i>Lola: a Tale of the Rock</i> ..	7
Grundy's (S.) <i>The Days of His Vanity</i> ..	184
Harding's (Florence) <i>Margery's Faith</i> ..	260
Harte's (Bret) <i>Gabriel Conroy</i> ..	235
Hay's (Mary C.) <i>Nora's Love Test</i> ..	405
Hoy's (Mrs. C.) <i>Grig's Double</i> ..	80
Houghton, M.P. ..	494
Home's (M.) <i>Carstairs</i> ..	494
<i>Horrid Girl, A. By the Author of "Margaret's Engagement"</i> ..	494
<i>Idol of the Alps, An. By the Author of "Mary Powell"</i> ..	622
Jajabee's <i>Front Anor</i> ..	260
Jeanie's (The) <i>The Princess</i> ..	210
Jewell's (R.) <i>The Master of the Lion Manor</i> ..	184
<i>John's Hugburt's Daughter. By the Author of "Lady Audley's Secret"</i> ..	494
Kerkender's (Viscountess) <i>Matchline; or, A Noble Life in a Humble Sphere</i> ..	428

NOVELS—continued.

	PAGE
<i>Lilian's Child</i> . By M. H. L.	56
Lloyd's (Grant) <i>Thornwall Abbas</i>	469
Lovel's (E.) <i>The Owl's Nest in the City</i>	561
MacDonald's (G.) <i>Thomas Wingfold, Curate</i>	7
Magulth's (Rev. S. S.) <i>Llanthony Cokerley</i>	428
<i>Major Vandermere</i> . By the Author of "Ursula's Love Story"	379
Marlitt's (E.) <i>In the Councilor's House</i>	184
Martin Lones	582
Maud Blount, Medium	356
May's (Mark) <i>Marks upon the Door</i>	80
Mayer's (Gertrude T.) <i>Sir Hubert's Marriage</i>	184
Melina Pomar's (Duke de) <i>Fashion and Passion</i>	356
Mercy Plathrick's <i>Choice</i>	260
Moore's (F. H.) <i>Mistress Haslewood</i>	538
<i>More than a Million; or, A Fight for a Fortune</i>	561
Muddock's (J. E.) <i>As the Shadows Fall</i>	158
Nelson's (Coutts) <i>What Old Father Thomas Said</i>	447
Payn's (J.) <i>Fallen Fortunes</i>	158
Pollock's (Mrs. J.) <i>Eunice</i>	538
Roberts's (Miss) <i>The Atelier du Lys</i>	158
Robinson's (F. W.) <i>As Long as She Lived</i>	106
Rowell's (Mary C.) <i>Saint Nicholas' Eve, and other Tales</i>	622
<i>Scenes and Sketches in Legal Life</i>	447
Sim's (David) <i>In Manbury City</i>	561
Smart's (H.) <i>Courtship in 1720—in 1860</i>	285
Soleman's (W.) <i>The Rector of St. Judy</i>	582
Stewart's (Ang.) <i>Manuslaughter</i>	379
<i>Sun Maid, The</i> . By the Author of "Artiste"	158
Thomas's (Annie) <i>Blotted Out</i>	106
Trollope's (Anthony) <i>The Prime Minister</i>	260
Tyrell's (Christina) <i>Success, and How he Won it</i>	517
Valentine's (Mrs.) <i>Maidenhood; or, The Veil of the Stream</i>	403
Valvère's (Adrien de) <i>At Dusk</i>	356
<i>White Cross and Dove of Pearls, The</i> . By the Authoress of "Selina's Story"	538
<i>Woman's Victory, A</i> . By the Author of "Elsie"	538
Wood's (Mrs. H.) <i>Edina</i>	447
Worboise's (Emma Jane) <i>Lady Clarissa</i>	356
Yates's (E.) <i>For Better, for Worse; a Romance of the Affections</i>	210
Yonge's (Charlotte M.) <i>The Three Brides</i>	

CURRENT AND MISCELLANEOUS LITERATURE.

Arnold's <i>Adversus Nationes Libri VII.</i>	108
Bäcker's <i>Unsere Salat</i>	81
Baring-Gould's (Rev. S.) <i>Lives of the Saints</i>	32
Barnard's (M.) <i>Odeum of Homer rendered into Blank Verse</i>	287
Bartley's (G. C. T.) <i>Handy-Book for Guardians of the Poor</i>	108
Bauer's (Dr. H.) <i>Hadrian VI.</i>	335
Bevan's (G. B.) <i>Handbook to the County of Kent</i>	358
Bezdold's (Dr. F. von) <i>König Sigmund und die Reichthümer gegen die Hussiten</i>	82
Bidwell's (C. T.) <i>The Historic Islands</i>	132
Blackie's (J. S.) <i>Songs of Religion and Life</i>	286
<i>Boh.</i> By W. S.	236
Bryant's and Gay's <i>Popular History of the United States</i>	357
Burbridge's (E. W.) <i>Domestic Floriculture</i>	404
Burgess's (J. T.) <i>Historic Warwickshire</i>	334
Burrongis's (J.) <i>Winter Sunshine</i>	109
<i>Calendar of the English Martyrs of the 16th and 17th Centuries</i>	539
Campbell's (P. A. G.) <i>Annales de la Typographie Neolatine au XVme Siècle</i>	471
Campbell-Walker's (Capt. A.) <i>The Correct Card; or, How to Play at Whist</i>	563
Cernuschi's (H.) <i>Silver Vindicated</i>	496
Chambers's (J.) <i>A Mad World</i>	471
Chase's (G. B.) <i>The Lowlands of South Carolina</i>	358
Church's and Brodribb's <i>The "Annals" of Tacitus</i>	286
Cobbe's (F. P.) <i>Echoes Re-echoed</i>	287
<i>False Brains and True</i>	287
Colridge, <i>The Poetical Works of</i>	563
Colet's (J.) <i>Letters to Radolphus</i>	81
Coot's <i>Three Months in the Mediterranean</i>	133
(H. C.) <i>Observations on the Anglo-Saxon Christian Name</i>	358
Cox's (G. W.) <i>The Athenian Empire</i>	430
Craig's (G.) <i>Half-length Portraits</i>	287
Creighton's (Louise) <i>England a Continental Power</i>	81
Cundell's (H.) <i>The Boudoir Shakespeare</i>	470
Curwen's (H.) <i>Within Bohemia; or, Love in London</i>	358
Dix's (W. G.) <i>The American State and American Statesmen</i>	540
<i>Domesday Book, Facsimile of the Original</i>	335
Donisthorpe's (W.) <i>Principles of Philology</i>	237
Drury's <i>Double-Entry Bookkeeping at a Glance</i>	109
Dunphy's (C. J.) <i>Wildfire</i>	107
Durnall's (A. A.) <i>Chronological and Historical Chart of India</i>	159

CURRENT LITERATURE—continued.

<i>Educational Works, Classified Catalogue of</i>	495
Ellacombe's (Rev. H. T.) <i>The Church Bells of Somerset</i>	357
Fawcett's (H.) <i>Manual of Political Economy</i>	471
Feuron's (D. R.) <i>School Inspection</i>	495
Fields's (J. T.) <i>Barry Cornwall and His Friends</i>	236
Flint's (G.) <i>Short and Easy Book-Keeping</i>	540
Fogg's (W. P.) <i>Arabistan; or, the Land of the Arabian Nights</i>	133
<i>From New Year to New Year, &c.</i>	563
Gebhart's (E.) <i>De l'Italie</i>	357
Gentlemen's Art of Dressing with Economy	236
Germania of Tacitus	430
Giles's (H. A.) <i>Chinese Sketches</i>	134
Gill's (J.) <i>Systems of Education</i>	495
Ginsberg's (Hugo) <i>Die Ethik des Spinoza</i>	31
Greene's (T. W.) <i>Old Words with Modern Meanings</i>	235
Grosart's <i>Poetical Works of George Herbert</i>	108
Guizot's <i>Histoire de France</i> (vol. v.)	429
Hay's (G.) <i>History of Arbroath</i>	429
Heathcote's (J. M.) <i>Reminiscences of Fen and Mere</i>	334
Hertzberg's (G. F.) <i>Geschichte Griechenlands</i>	539
Hill's (Rev. T.) <i>The True Order of Studies</i>	495
Hinton's (R. J.) <i>Brief Biographies of English Radical Leaders</i>	286
<i>Hood's Poetical Works</i>	562
Hudson's (Rev. W.) <i>The Everlasting Sign</i>	32
Jeremiah's (J.) <i>Notes on Shakespeare, and Memorials of the Urban Club</i>	470
Kemshead's (Dr. W. B.) <i>King Lear, with Notes, &c.</i>	470
Kolde's <i>Luthers Stellung zu Concil und Kirche</i>	81
Krone's <i>Handbook of the History of Austria</i>	430
Laing's (R.) <i>Dramas of a Constitution-monger</i>	430
Lathrop's (G. P.) <i>A Study of Hawthorne</i>	236
Laurin's (Van) <i>Molère</i>	236
Laurie's (S. S.) <i>Inaugural Address</i>	495
Leib's (Dr. Max) <i>Drei Tractate</i>	429
Liebermann's (F.) <i>Einführung in den Dialogus de Scaccario</i>	108
Liefde's (J. B. de) <i>The Maid of Stralsund</i>	563
Macbeth's (J. W. V.) <i>The Might and Mirth of Literature</i>	287
Macmillan's (Rev. H.) <i>The Sabbath of the Fields</i>	286
Mason's (M. M.) <i>Mac Moiden</i>	563
Masson's (Mrs. R. O.) <i>Three Centuries of British Poetry</i>	470
Mathew's (Dr. W.) <i>Words: their Use and Abuse</i>	471
McBean's (S.) <i>England, Palestine, Egypt, and India, Connected by Railway</i>	159
McCree's (G. W.) <i>William Brock, D.D.</i>	286
Merivale's (Dean) <i>The Roman Triumvirate</i>	429
Mitchell's (Mrs. M.) <i>In India</i>	160
Moberly's <i>Rugby Modern Geography</i>	430
Moens's (W. J. C.) <i>Through France and Belgium in the "Yenne"</i>	133
Moody's (E. C.) <i>Echoes from the Harp</i>	286
Miller's (Max) <i>Schiller's Briefwechsel mit dem Herzog Friedrich Christian von Schleswig-Holstein-Augustenburg</i>	108
Neil's <i>Macbeth</i>	237
Newton's (J.) <i>Landscape Gardener</i>	404
Northwood's (Rev. S.) <i>Our Indian Empire</i>	159
Ormsby's (J.) <i>Stray Studies</i>	107
Paparragopoulos' <i>History of the Hellenic People</i>	539
Paul's (W.) <i>Villa Gardening</i>	287
Pindar's <i>Odes translated into English Verse</i>	287
Poole's (W. F.) <i>The Ordinance of 1787</i>	540
Pothast's (Dr. A.) <i>Regesta Pontificum Romanorum</i>	335
Purdy's (W.) <i>The City Life; its Trade and Finance</i>	83
<i>Railways in the Lake District, a Protest against</i>	471
Rattray's (Harriet) <i>Country Life in Syria</i>	134
Rogers's (J. G.) <i>Anglican Church Portraits</i>	287
Rowley's <i>Rise of the People and Growth of Parliament, 1215-1485</i>	470
Scott's (Sir S. D.) <i>To Jamaica and Back</i>	134
<i>Sermons out of Church</i> . By the Author of "John Halifax"	32
Shelley, <i>The Poetical Works of</i>	563
Skelton's (J.) <i>The Impeachment of Mary Stuart, &c.</i>	82
Smith's (G. B.) <i>Poets and Novelists</i>	236
<i>St. James's Lectures (The)</i> . For 1875	237
Stuart's (Dr. M. C.) <i>Six Months in America</i>	134
<i>Stuart's History</i>	430
<i>There and Back</i>	237
Thomson's (D.) <i>Handybook of the Flower Garden</i>	404
Travelyan's <i>Selections from the Writings of Lord Macaulay</i>	471
Turton's (Z. H.) <i>To the Desert and Back</i>	287
Twiss's (Sir T.) <i>Rights and Duties of Nations in Time of War</i>	82
Usinger's (R.) <i>Die Anfänge der deutschen Geschichte</i>	81
Viator's <i>Visits to the Indian Empire, &c.</i>	159
Wall's (C. H.) <i>The Dramatic Works of Molière</i>	562
Way's (A.) <i>Odes of Horace translated in Metre</i>	287
Weech's (Dr. F. von) <i>Sebastian Bürster's Beschreibung des Schwedischen Krieges</i>	81
Wheeler's (G.) <i>India in 1875-76</i>	160
White's (A. D.) <i>The Warfare of Science</i>	237
Williams's (A. L.) <i>Famines in India</i>	160

CURRENT LITERATURE—continued.

Wood's (S.) <i>Plain Guide to Good Gardening</i>	404
Wright's (W. A.) <i>King Lear</i>	470
Wyatt's (Capt.) <i>History of Prussia</i>	334
Zeller's (Dr. E.) <i>Plato and the Older Academy</i> (translated)	470

RECENT BIBLICAL LITERATURE.

Brewster's (Mrs.) <i>Onnipotence belongs only to the Beloved</i>	312
Bruce's (Alex. B.) <i>The Humiliation of Christ</i>	210
Brugsch-Rey's (Henri) <i>L'Égypte et les Monuments Égyptiens</i>	211
Credentals of Christianity	311
Davidson's (B.) <i>Concordance of the Hebrew and Chaldee Scriptures</i>	212
Ewald's (H.) <i>The Antiquities of Israel</i>	212
<i>Expositor, The</i> , vol. ii.	311
Goulden's (E. M.) <i>The Child Samuel</i>	311
Irons's (W. J.) <i>Christianity as Taught by St. Paul</i>	210
Jackson's (W.) <i>The Doctrine of Retribution</i>	210
Jennings's and Lowe's <i>The Psalms, with Introduction and Notes</i>	212
Keil's (C. F.) <i>Biblical Commentary on the Prophecies of Ezekiel</i>	212
Kypriou, Dr. Abbott on the Reading of	311
Macege's (Dr.) <i>Songs of the Christian Creed and Life</i>	311
Mellor's (E.) <i>Priesthood in the Light of the New Testament</i>	210
Meyer's <i>Commentary on the New Testament</i>	312
Mossman's (T. W.) <i>The Great Commentary of Cornelius à Lapide</i>	312
Norris's (Canon) <i>Reminiscences of Theology</i>	311
Richm's (Dr. E.) <i>Messianic Prophecy</i>	212
Sharpe's (J.) <i>Micah: a New Translation</i>	212
Taylor's (J. T.) <i>Retrospect of the Religious Life of England</i>	212
Turner's (Rev. W.) <i>Studies Biblical and Oriental</i>	212
Yonge's (C. M.) <i>Scripture Readings for Schools and Families</i>	311
Zeller's (Dr. E.) <i>Contents and Origin of the Acts of the Apostles</i>	312

RECENT VERSE.

Anglo-Indian Prize Poems	186
Austin's (A.) <i>The Human Tragedy</i>	187
Baddeley's (R. W.) <i>The Golden Lute, and other Poems</i>	624
Baxter's (M.) <i>St. Christopher with Psalm and Song</i>	623
Bennett's (W. C.) <i>Songs of a Song-Writer</i>	380
Blount's (Lady C.) <i>The Old Palace, with other Poems</i>	186
Bower's (J.) <i>Out of the Silence, and other Verses</i>	186
Brodie's (G. S.) <i>Vagrant Verses, and a Poem</i>	186
Carteret's (A. E.) <i>Li-ar-lym; a Tragedy</i>	381
Chanson's (J. M.) <i>The Regent: a Play</i>	58
Chatfield's (A. W.) <i>Songs and Hymns of Earliest Greek Christian Poets</i>	623
Cheem's (Aliph) <i>Legends of India</i>	187
Cotton's (Right Hon. W. J.) <i>Imagination, and other Poems</i>	624
<i>Crown of Life, The</i> . By M. Y. W.	623
De Vere's (Aubrey) <i>St. Thomas of Canterbury: a Dramatic Poem</i>	186
Ellis's (J.) <i>Cæsar in Egypt, Costanza, and other Poems</i>	58
Fane's (Violet) <i>Anthony Babington</i>	624
Ferdusi, <i>Sketch of the Life and Writings of</i>	186
Ferri's (H. W.) <i>Poems</i>	381
Fisher's (R. T.) <i>Rankings over Many Seasons</i>	380
Forster's (W.) <i>The Wrenwolf: a Tragedy</i>	381
Gardner's (H.) <i>Sunflowers; a Book of Verses</i>	58
<i>Hatfield Verses</i>	186
<i>"Harvard Advocate" Verses from the</i>	186
Hedley's (F. H.) <i>Masterpieces of German Poetry</i>	58
Holmes's (E. G. A.) <i>Poems</i>	57
Hughes's (F.) <i>John and Eea</i>	58
Join of Arc	186
Joseph's (M.) <i>The Wonders of Creation, and other Poems</i>	57
Joy's (J. M.) <i>Lubla, and other Poems</i>	186
Knox's (Mrs.) <i>Sonnets, and other Poems</i>	624
Leigh's (Arbore) <i>Key Notes</i>	58
Locker's (F.) <i>London Lyrics</i>	186
Lucas's (Alice) <i>Translations from German Poets</i>	58
Macdonald's (G.) <i>Erotics</i>	187
McDean's (F.) <i>Miscellaneous Poems</i>	58
Mead's (J.) <i>Alexander the Great: a Poem</i>	186
Melville's (H.) <i>Clarel: a Poem and Pilgrimage in the Holy Land</i>	185
Messenger's (G.) <i>Poetical Debris</i>	58
Mills's (A.) <i>The Song of the Bell, &c.</i> (From Schiller)	186
Moultrie, John, <i>Poems by</i>	185
Poictiers, a <i>Legend of</i>	186

RECENT VERSE—continued.

Potter's (F. S.) <i>Song-Mend</i>	186
Reid's and Broome's <i>Adventures of Ulysses</i>	381
Richardson's (J. J.) <i>Cumberland Talk</i>	381
Rogers's (J. E. T.) <i>Epigrams, Satires, and Epigrams</i>	380
(Rev. C.) <i>Harp of the Christian Home</i>	623
Roslyn's (Guy) <i>Village Verses, &c.</i>	57
Savill's (S.) <i>Leaves of Hope and Phases of Love</i>	186
Sinclair's (T.) <i>Love's Trilogy</i>	58
Smith's (Rev. C. L.) <i>The Jerusalem Delivered of Torquato Tasso</i>	380
(S.) <i>Falkland; an Historical Play</i>	624
Southesk's (Earl of) <i>Greenwood's Farewell, and other Poems</i>	185
Sterry's (J. A.) <i>Boudoir Ballads</i>	624
Stratt's (C. B.) <i>The Monody of Temple Bar</i>	624
Sweetman's (W.) <i>Lost Footsteps</i>	58
<i>Thoughts and Memories in Verse</i> . By G. C. B.	58
Todhunter's (J.) <i>Laurella, and other Poems</i>	624
Townsend's (M. E.) <i>Heart and Home Songs</i>	624
White's (T. jun.) <i>Poems</i>	57

NOTES AND NEWS.

Abel's <i>Coptic Researches</i> , Prof. de Lagarde's review of	313
<i>Academia</i> , La, new Spanish journal	625
Alexandria, picture of ancient life in	161
American newspaper press in 1776 and 1876, statistics of	187
<i>Anglia</i> , new German Philological Review	496, 519
Anglo-Saxon professorship at Oxford, candidates for	33
Arber's <i>Transcript of the Stationers' Registers</i>	110
Art at Home, forthcoming volumes on	288
Atkinson, Mr. Bevington, erroneous announcement of the death of	604
Auerbach's (Berthold) new series of tales	405
Austrian Arctic Exp. Iteition of 1872-74	449
Ballad Society's publications	604
Bancroft's <i>History of the United States of America</i>	472
Barlow, Dr., bequests by	540
Barth's (Dr. J.) <i>Contributions to the Explanation of the Book of Job</i>	625
Bayne, Mr. Peter, on the difficulties of Clarendon's age	288
Beal's report of the Buddhist <i>Tripitaka</i>	83
Bellenzer's (Henri) <i>Leontes Pittoresque et la Vie Anglaise</i>	405
Bensly, Mr. R. L.	410
Betham-Edwards, Miss, new work in preparation by	161
Bibles and Testaments, rare English, sale of	496
Biblical Archaeology, publications of Society of	161
—————, library of the Society of	381
Biedermann's <i>Life of Heinrich Lang</i>	313
Bizot, M. Charles	612
Birkela's Greek translation of <i>Romeo and Juliet</i> , <i>Othello</i> , and <i>Levir</i>	264
Birks, Prof. T. R., new work by	359
<i>Black-Book of the Admiralty</i>	472
Bleek's (Dr.) studies of the Bushman race	161
Bliss, Mr. W. H.	496
Bloch, M. Maurice, on "Les Deux Ecoles Economiques"	359
Boccaccio, editions, translations, and adaptations of the writings of	313
Book-scale for librarians	450, 496
Books, printed, exported from Great Britain	238
Bossuet, discovery of manuscripts of	9
Brandes, Dr. Georg, the Danish critic	584
Brazil, Emperor of, at the British Museum	109
Bremer, Charlotte, death of	83
Bret Harte's play, <i>Two Men of Sandy Bar</i>	585
Brewer, Mr.	496
British Association, meeting of, at Glasgow Museum, expenditure on objects of literary and scientific interest	187
—————, volumes added to MS. department of	187, 212
Brown's (Mr. Rawdon) work on the social life of England at Shakespeare's death	336
Bruee's (James) drawings of ancient remains in Abyssinia	263
Bulgarian delegates in England	381
Burnaby, Capt., work on Khiva by, 237, 331, 564	237, 331, 564
Californians, work by Mr. W. M. Fisher on the	381
Cambridge University Library, donations to the	212
Camden Society's publications	381, 604
Canton, triennial examination at	605
<i>Cancioniere Portoghese</i>	59
Cape Town, proposed Chair of Comparative Philology at	264
Capes' (Rev. J. M.) <i>Essay on the Growth of the Musical Scale</i> , &c.	584
Cayley's (C. B.) translation of the <i>Iliad</i>	496
Celtic language and literature, chair of, at Oxford	450, 473
Cernuschi, M.	83

NOTES AND NEWS—continued.

	PAGE
Cesnola, General di, new work in preparation by	358
Ceylon Friend, the	541
Chaucer, Hoccleve's vignette portrait of	496
Society's publications	212, 288, 313, 382, 496
Chess, mediæval Latin poems on the game of	431
Chester, Colonel, gift by the Queen to	109
Christensen, Dr. Richard, death of	161
Christian Knowledge Society's publications	430, 431
Chronicles of the German Cities	84
Cobb's (Miss) <i>False Beasts and True</i>	313
Coetane's (B.) <i>Historic Châteaux</i>	625
Coudret, Dr. J. C., bequest of, to the city of Geneva	213
Consumption of wealth, M. Courcelle-Seneuil on	359
"Convocation Books" of the Corporation of Wells	585
Copenhagen, question of the nationality of	135
Cornu, Mmme., correspondence of, with Napoleon III.	212
Corser, Rev. Thomas, the library of	564
sale at Manchester, results of the	605
Corson, Prof. Hiram, and the Chaucer Society	264
Cowenry Hospital, Droitwich	109
Cox, Mr. Serjeant, new work in preparation by	359
Crompton, Mr. Henry, new work in preparation by	252
Cromwell, Oliver, Account of the death of	84
Crown Prince of Germany's <i>Meine Reise nach dem Morgenlande im Jahre 1869</i>	405
Custer, General, forthcoming "Life" of	585
Cymru-dorion Society of London	565
Dangin's <i>Les Lévrites sous la Restauration</i>	9
Daniel Deanda, the American edition of	406
Darmsteter, M., to translate the Zend Scriptures	33
Davidson, Rev. S., new work in preparation by	252
Daxson, Mr. George, death of	563
Degree of Dr. at Edinburgh and Erlangen, inaugural exercises for	109
Delbrück's (Prof.) essay on "Tenses in Old Sanskrit"	451
Denmark, grants for education and art in	405
Digby, Kenneth H., sale of works formerly in the library of	584
Dilke, Sir C., articles on China and Japan by	312
Dionisio, <i>Commedia</i> , discovery of a MS. of the	450
<i>Documenti di Storia Italiana</i> , vol. vi.	313
Doran's (Dr.) <i>Mann and Manners at the Court of Florence</i>	59
Dream Fancy, the laws of	497
Dressel's Apostolical Fathers	59
Drummond, Miss M., new tale by	449
Dryden, Sir Henry, Bart.	288
Dublin University, works by members of	564
Dunraven's (Lord) <i>Notes on Irish Architecture</i> , vol. ii.	212
Early English Text Society's publications	33, 264, 382
Extra Series	252
Edwards' (Miss A. B.) <i>A Thousand Miles up the Nile</i>	450
E. Ashari, biographies of	540
<i>Evangelical Text of the Time</i>	626
Endowment of Research, Government Fund for the	604
Ersberg, Dr. Charles, death of	109
Euse, Carl, essays on the art of music by	288
English spelling, discussions on the reform of	161
Dialect Society, publications of	472
Epic of <i>Hades</i>	519
Epps, Mrs. Ellen, death of	59
Eschale, Mrs. E. T., death and history of	8, 59
Eschoman popular poetry, collection of	28
Evans, Evan, the Welsh poet, writings of	238
<i>Erythræan</i> , failure of the	359
"Færie" and "Note," the a and o in	564
Farrer's (Dr.) <i>Life of Christ</i> , illustrated edition of	187
Faustus, Dr., copy of the earliest known History of	564
Fawcett's (Prof.) <i>Manual of Political Economy</i>	381
Featon, Mr. D. R., new work in preparation by	109
Field, Rev. W., sale of the library of	585
Finlay's <i>History of Greece under Foreign Domination</i> (new edit.)	134
Fitzgerald, Lord Thomas, remarkable letter of	238
Pool products, collections of, in Bethnal Green Museum	430
"Force and Energy," article on, by the Principal of the Government College, Jamaica	213
Forman's (Buxton) new edition of Shelley, Mr. Swinburne on	520
Prolo, Alex., "the Polish Molière"	135, 313
Freeman's <i>Lectures on the History and Constitution of the Saracens</i>	288
Fry's (P.) Collation of "The Three New Testaments of William Tyndale"	604
Furnall's <i>Shakespeare's England</i>	336
<i>The Anatomy of Abuses</i>	406
Gahn, M. Henri, lectures by	585
Gesner, M. Clermont, in London	496

NOTES AND NEWS—continued.

	PAGE
Gardiner's (S. R.) <i>The Personal Government of Charles I.</i>	519
Genesis, connexion and origin of the early narratives of	625
German Universities, students in	336
Historical Commission, annual meeting	431
Gibson's (Rev. T. E.) <i>Lydiat Hall and its Associations</i>	238
Gladstone's (Mr.) article on "The Courses of Religious Thought," reply to	34
Goldschmidt's (Dr.) second Report to the Ceylon Government	564
Goldziher's <i>Mythology among the Hebrews</i>	406
Goucourt, M. Edmond de, new work by	382
Gorresio, M.	33
Gray, Dr., death of the widow of	584
Grosart, Mr. A. B., proposed publication of rare tracts by	382, 405
Gymnasia, or High Schools in Prussia	382
Habburton's (J.) <i>Heben's Babies</i>	585
Halliday's (Ch.) <i>Essays on the Wars of the Northmen in Ireland</i>	288
Harlez' (Prof. C. de) translation of the <i>Acesis</i>	497
Harrison's (W.) <i>Chronologie</i>	264, 514
Hartwig's (Otto) <i>Ancient Sources of Florentine History</i>	83
Haug's (Prof.) collection of Indian MSS.	472
Hawels' (Mrs.) <i>Key to Chaucer</i>	312
Chaucer for Children	450
Hawkins's <i>Silver Coins of England</i>	541
Hayden, Dr. F. V., forthcoming new work by	496
Heal's (B. V.) <i>History of the Coinage of Syracuse</i>	625
Health, lectures in London on the Laws of	472
Hennemann's <i>Grammar of the Prokitt Dialects</i>	288
Henry's (Dr.) books	264
Herbert's (George) <i>Temple</i>	58
Hertzel, Mr., new work on our Treaty relations by	540
Hertzog's <i>Realencyclopædie der Protestantischen Theologie</i>	541
Homeric Hymns translated by Prof. Sidney Colvin	381
Horace's Art of Conduct	33
Horstmann's (Dr. Carl) edition of Chaucer's <i>Proctor's Tale</i>	238
Hosack's (Mr.) article on Mary, Queen of Scots	83
Houssaye's (H.) <i>The First Siege of Paris, B.C. 52</i>	564
Howell's (G.) <i>Handy-Book of the Labour Laws</i>	265
Hunterian Club of Glasgow, gift to the members of	33
Huntley, the Marquis of	160
Huxley, Prof., extract from a lecture by	520
Imitation, Gerson's authorship of the	313
Indefinite, the present aspect of (Bishop of Gloucester's Charge)	472
<i>Israelitish Question (The), and Comments of the Canadian Journals thereon</i>	542
<i>Jahrbuch der Deutschen Shakespeare-Gesellschaft</i>	109
Japan, new publications in	336
Joan of Arc, old MS. relating to	213
John Cheap: the Chapman's Library	382
Jolly's (Dr. J.) sketch of the legal position of women in ancient India	541
Jonson's (Ben) <i>Maque Plaisance reconciled to Virtue</i>	359
Kant's attitude towards politics	541
Keble, John, MS. remains of	451
Keller, Gottfried, the Swiss poet	604
Kennedy, Mr. D., jun., work in preparation by	313
Kingsley, Mrs. Henry, fund for the benefit of	237
Kittel's (Rev. F.) <i>Ueber den Ursprung des Lingakultus in Indien</i>	9
Knight (Rev. W.), appointed to a chair in Edinburgh University	128
Killing's (Dr. E.) <i>Englische Studien</i>	519
Krones' (Franz) <i>Handbook of the History of Austria</i>	83
Kröner's (Dr.) <i>Johann von Rusdorf</i>	496
Lagarde, Prof., and the Septuagint	541
Land's (Dr.) <i>Hebrew Grammar</i>	625
Lane's (John) <i>Tom Tell-Troth's Message and his Pen's Complaint</i>	135
Lapidarium Walline	213
Laverne, M. Léonce de, on the decline of the French population	288
Lecky, Mr. W. E. H., new work in preparation by	212
Lefevre's (Mr. G. S.) address at the Social Science Congress	450
Lefmann, Prof., forthcoming Sanskrit work by	288
Leland, Charles G., fairy story by	288
Leopold, Prince, and the Royal Society of Literature	84
Leopold Shakespeare, <i>The</i>	335
"Liberty of the Subject," new definition of	584
Libri Registrales, Report by Mr. J. B. Sheppard on the	336
Lichtenstein, Princess, new novel by	405
Ling, centenary of the birth of	519
Linga-worship	9
Lipsius's (R. A.) treatise on <i>Evangelical-Protestant Dogmatics</i>	406
<i>Literarische Denkwürdigkeiten</i> (Strauss's works)	313

NOTES AND NEWS—continued.

	PAGE
Liturgical Treatises (English), sale of a collection of	542
London Institution, winter lectures at the	450
Mathematical Society	431
Lowe, Mr., on legislation for the protection of animals	382
Luzzatto's (S. D.) <i>Elucidations of a Part of the Prophets and Hagiographa</i>	336
"Machabee," Dr. S. J. Curtiss on	313
Mac Ilwaine's (Rev. Dr. W.) volume of Irish sacred poetry	584
Maharaja, progress of the	564
Manchester aquarium	264
Literary Club, papers to be read at	359
Manzon's (Luigi) <i>Bibliografia statistica e storica italiana</i>	213
Marchetti's (Cavaliere J.) library, sales of	519, 564
Marlowe's <i>Edward II.</i> , unique copy of	542
Marot, Clement, Guiffrey's edition of the works of	431
Martineau's (Miss) Biographical Sketches	288
Mary Stuart's journey from Burton to Fotheringhay	584
Masson's (Prof.) <i>Milton and his Time</i>	405
Matheson's (Rev. G.) <i>Aids to the Study of German Theology</i>	33
Matthes' (Dr. J. C.) translation and commentary on Job	625
Mayer, Mr. S. R. Townshend	58
Maurin, new illustrated journal	542
"Maximilian Order of Science and Art"	604
McClatchie's translation of the Confucian <i>Yih-Kung</i>	161
McClintock, Miss Letitia, new story by	450
McGrigor's (J. B.) index relating to the topography of Jerusalem	625
Mellin, Dr. Gustaf Henrik, death of	161
<i>Melusine</i> , new Parisian journal	585
Merchant Tailors' School, probation lists of	33
Michel Angelo Festival, bibliography of the	161
Migne collection, reprinting of the destroyed volumes of	541
Miller, Mr. William Clarke	450
Mockler, Capt. E., a <i>Maloochee</i> grammar by	406
Mollere, translation of the <i>patras</i> of	33
Morris, Mr. W., new poem in preparation by	212
Morris's (Dr. R.) <i>Specimens of Early English</i>	519, 541
Morton, Robert, inventory of the goods of	213
Mozley, Dr., new work in preparation by	336
Muddock, Mr. J. E., new novel by	313
"Mull," supposed derivation of the word	605
Müller's (Max) <i>Sacred Books of the East</i> , contributors to	187
Mullinger, Mr. J. B., work on Carolingian history by	519
Murad Effendi, a poem by	313
Napier, John, of Merchiston, a sketch of	604
Napoleon III., correspondence of, with Mmme. Cornu	212
National Conference on the Eastern Question, official Report of	625
Natural History, a new, in preparation	450
New Shakespeare Society's publications, 213, 288, 313, 405, 406, 430, 450, 585	288, 313, 405, 406, 430, 450, 585
to the	519
Newton, Sir Isaac, MSS. of	252
"No Name Series" (American stories)	431
Norden's Map of Shakespeare's London in 1593	213
Norwich and its Parliamentary representatives, letter in British Museum respecting	59
<i>Numismata Orientalia</i>	625
Numismatics, Gaulish, expected work on	238
Oriental Congress, next session of	472
<i>Paisley, Register of the Monastery of</i>	472
Palestine, M. Clermont-Ganneau's lecture on the population of	541
Palmer's (Prof. E. H.) translations from Persian and Arabic	381
Parfait's (M. P.) collection of Catholic superstitions	289
Parliamentary papers, 59, 162, 188, 238, 289, 382, 520, 542, 626	289, 382, 520, 542, 626
Parson, the, of the <i>Canterbury Tales</i>	382
Pascal, discovery of the theological treatises by	9
Paterson's (J.) <i>Commentaries on the Liberty of the Subject, &c.</i>	584
Pauli, Prof., and the <i>Monumenta Germaniae Historica</i>	358
Pertz, Herr, death and works of	381
Philological Association, American, eighth annual session of	161
Pischel's (Prof.) edition of <i>Sakuntalâ</i>	519
Pitman, Mr. C. B., new work by	472
Playfair's (Col.) journeys in Abyssinia	263
<i>Poets Magazine, The</i>	288
Polish language, association for publishing medical works in	472
<i>Pomona Herfordensis</i> , the	450
Poole's (S. L.) <i>Catalogue of Oriental Coins in the British Museum</i>	336
memoir of Mr. Lane	540
Poole, Mr. Reginald Stuart	625
Printing, the art of, proposed exhibition relating to	314
Professors, Parliamentary Return respecting	264
"Provincial Bibliography," a paper on	584
<i>Palmas, The Whole Booke of</i>	472
Public Records, 37th Report of Deputy Keeper of	135

NOTES AND NEWS—continued.

	PAGE
Raikes, Robert, forthcoming biography of	450
<i>Records of the Past</i> , vol. vii.	625
Reinsberg-Düringsfeld, Freiherr and Baroness von, deaths of	450
Religious Tract Society's publications	59, 496
Remusat, <i>loge</i> of, by M. Jules Simon	9
Renan's Recollections	625
Reumont's (Baron de) article on Doran's <i>Mann and Manners</i>	59
Lorenzo de' Medici (Harrison's translation)	472
Reuter's (H.) <i>History of the Religious Aufklärung in the Middle Ages</i>	406
Rhys, Mr. J., work in preparation by	237
diploma offered to	450
Riehepin's <i>Chanson des Gueux</i>	33
Ritschl, Friedrich Wilhelm, death of	496
<i>Riviera Europea</i> , change of proprietorship of	406
Rochas, Dr. de, new work by	425
Roscoe's and Schorlenner's <i>Treatise on Chemistry</i>	604
Rossetti's edition of Shelley	359
Rossetti, Miss M. F., death and works of	540
Routledge, Mr. James, new work in preparation by	335
Royal Historical Society, prizes offered by	605
Russell's (Maj. F. S.) summary of wars between Russia and Turkey	604
<i>Sikantala</i> , forthcoming new edition of	288
Sales of books and manuscripts 33, 135, 496, 625	33, 135, 496, 625
Sanskrit MSS. in the public library at Bonn	406
Sappho's letter to Phaon	288
Sayce's lecture <i>On the Study of Comparative Philology</i>	625
Schlegelmann, Dr.	109
Schopenhauer, Arthur, article by Dr. Huecler on	585
Schreiber's (Lady C.) translation of <i>Mabinogion</i>	264
Schweitzsche Kunstverein, 70th anniversary of	9
<i>Scutlar Review</i> , new weekly paper	109
Siedemann's (Rev. J. K.) work on Martin Luther	541
Seinecke's <i>History of the People of Israel</i>	625
Sellar's (Prof. W. T.) <i>Roman Poets of the Augustan Age</i>	519
Seward, Hon. William H., Autobiography of	585
Shakespeare <i>Holished</i>	430
Shaw, Mr. Benjamin, medal offered by	382
<i>Sheldiff Post, The</i>	381
Shelley, proposed new edition of	336
Shenckburgh, Mr. E. S., new work by	519
<i>Siege of Jerusalem, The</i> , Early English poem of	288
Sievers's (E.) essay <i>Der Holland und die Angelächische Genese</i>	9
Simon's (H.) essay on "Chaucer's Parson and Parson's Tale"	496
Simpson's (H.) <i>The School of Shakespeare</i>	238
Skull, work on the morphology of the, in preparation	381
Slings-bolts, Greek and Roman	9
Small's notes to <i>An Account of an Achemenid Roll on Parchment</i>	604
Smith, Mr. G., testimonial to memory of	358
pension to the widow of	430
—'s (W.) <i>History and Antiquities of Morley</i>	369
<i>The Particular Description of England, &c. (1588)</i>	406
<i>Social Dynamics</i>	59
Spalding's (Prof. W.) "Letter on the Authorship of <i>The Two Noble Kinsmen</i> "	218
Spinoza memorial, the	50
Spiro, Mr. J. H., work on the Talmud in preparation by	237
St. Alexis, the legend of	382
St. Francis of Sales, MS. work of	450
Stillman, Mr. W. J., new work by	519
Stock's (Eliot) facsimile edition of the <i>Pilgrim's Progress</i>	605
Stokes, Miss, map of Ireland in preparation by	288
Strack's (Dr. H.) <i>A. Firkowitch und seine Entdeckungen</i>	541
Strauss's (Dr.) <i>Religion and Morals</i>	313
works re-edited by Dr.	381
Edvard Zeller	541
Subhuti Unânuse's <i>Nānamālā</i>	359
Sweet, Mr. Henry	264
Syme's (D.) <i>Outlines of Industrial Science</i>	604
Swinburne's <i>Note of an English Republican on the Muscovite Crusade</i>	471
Symonds' (J. A.) <i>Renaissance in Italy</i>	162
Taine's <i>Les Origines de la France Contemporaine</i> , translation of	212
Tate's and Blake's <i>The Yorkshire Lias</i>	604
Thom's (A. B.) forthcoming work on Indian dignities	451
Tiele's (Dr. C. P.) <i>History of Religion</i>	187
Tilghman, Lieut.-Col. Tench, forthcoming memoir of	59
Tischendorf's <i>Evangelia Apocrypha</i> (new edition)	109
Trinity College, Dublin, superannuation movement in	382
University education in Scotland, statistics of	541
Vasari, forthcoming new edition of	288
Victor Hugo's works	472
Villari, Signora, new work by	9
Villon, the crime of	336
Wade, Sir T. F., and the <i>Tri-Erk Chi</i>	605
Wai Sing lottery, the	605

NOTES AND NEWS—continued.

	PAGE
Wallace, Mr. D. M., forthcoming work on Russia by	451
Webster's <i>Duchess of Malibu</i>	359
Weech's <i>Badische Biographien</i>	265
Weimar, ancient documents discovered at	288
Weir, Prof. Duncan F., death of	540
Wells, visit of Queen Anne of Denmark to	585
Welsh children, pronunciation of	264
Whitefield, George, biography of, in preparation	161
Williams, Prof. Monier, new work in preparation by	358
Will of the actors and authors of Elizabeth's and James I.'s time	405
Wintner, Christian, 80th birthday of	135
Women's rights, two brochures on	83
Working Men's College, the	336
Wrightson, Prof., work in preparation by	237
Zeller, Berthold, works in preparation by	541
Zupitza, Dr. Julius	33

NOTES OF TRAVEL.

Africa, Central, schemes for missions to and trading with	452
International Association for the exploration of	585
Albert and Tanganyika lakes, question of the union of	84
All the Way Round: or, <i>What a Boy saw and heard on his Way Round the World</i>	214
America, South, railway communications in	337
<i>Antanarivo Annual and Madagascar Magazine</i>	383
Antinori's (Marchese) explorations in equatorial Africa	626
<i>Appalucha</i> , journal of the New England Mountain Club	111
Arabic places of worship, ancient	498
Arctic expedition, letter by Dr. Petermann on the	585
Atlantic, the great trough of the	432
Ball's (Mr. J.) Alpine guides	162
Ballantyne's (Rev. J.) <i>Homes and Home-steads in the Land of Plenty</i>	498
Batnocas, correspondence respecting the	110
Beccari, Odoardo, return of, to Europe	84
Beccari, Odoardo, voyages of, on New Guinea coast	473
Belgium, King of the, and African exploration	84
Blyden's (Mr.) projected exploration of West Africa	432
Borde's <i>Histoire de la Trinidad sous le Gouvernement Espagnol</i>	337
Brava, an African town	360
Brown's (Dr. R.) <i>The Races of Mankind</i>	10
Brownrigg's (Rev. Canon) <i>The Cruise of the "Freak"</i>	383
<i>Buletinul Societatii Geografice Romane</i>	111
Cameron's (Lieut.) "Sketch of a Journey across Africa"	35
Canada, catalogue of minerals and rocks of	407
Challenger, H.M.S., reports of the work done by	111, 432
Chingmai and other tea districts of Siam	162
Chile, Report by Mr. H. Rumbold on the progress and condition of	214
Church Missionary Society's mission to Central Africa	565
Crough, Mr. R. S., return of, to England	626
Couder's (Lieut.) explorations in Palestine	137, 407
Copenhagen, Geographical Society started at	605
Corals from the Japanese seas	635
Czerny's (Dr. Franz) essay on the Action of the Winds	111
Da Cunha's (J. G.) <i>History and Antiquities of Cham and Bassin</i>	566
Darien ship-canal, expedition for surveying route for	452
Darien ship-canal, surveys for a	520
Denny's (Dr. N. B.) Report on the ports of Hoi-kow and Hai-phong	543
Desjardins' <i>Geographie de la Gaule Romaine</i>	521
Elton's (C. E.) <i>The Home of the Wolferne and Bower</i>	407
Edwards's (Mr. S.) pamphlet on <i>The Slavonic Provinces of Turkey</i>	162
Egyptian conquest of Inner Africa	407
Emmans, proposed new site for	137, 407
<i>Engma</i> (Swedish frigate), scientific work accomplished by	383
Explorateur, French geographical magazine	542
Finsch's (Dr.) journey in Western Siberia	451
Franz-Josef Land, description of	10
Freeman, Mr., death of	543
<i>Gazette</i> (German ship), scientific expedition of the	383
Geographical Society of Paris, meeting of	521
Societies on the Continent	626
Gies's voyage round the Albert Nyanza	84
Giles's (Mr. E.) journey from Perth, Western Australia	431
Gill, Rev. W. Wyatt	407
Gordon, Col., on the White Nile	214
Hail, geographical distribution of	407
Hansal, Herr, letter from Khartum	60

NOTES OF TRAVEL—continued.

Hay, Capt. J. S., on the district of Akim in W. Africa	474
Henriques, Major, contemplated exploration of African rivers by	407
Heuglin, Theodore von, death and travels of	498
Hoggar and Asgar, projected scientific expeditions to	407
Hoi-kow and Hai-phong, ports of China and Annam	543
<i>Isle of Man, Brown's Popular Guide to the Italian East African expedition</i>	162, 289
Jenkinson's (H. J.) <i>Guide to the Isle of Wight</i>	162
Kestell-Cornish's (Bishop) tour in Madagascar	605
Kokand, returning prosperity of	10
Koya-san, iron mine discovered in the	498
Lake Eyre, in S. Australia, the country north of	383
Largau's journey across the Algerian Sahara	337
Lenz, Dr., in Central Africa	383, 432
Lucas's (Mr. L. A.) expedition in Africa	35, 189, 383
Lucas's (Mr. L. A.) death on the Red Sea	566
Macley, Mikheio, the Russian traveller	605
Madagascar, journey by Mr. J. S. Sewell and the Rev. W. Pickersgill in	383
Martin's (W. Y.) <i>The East</i>	566
Meinicke's (Dr. Carl) <i>Die Inseln des Stillen Ozeans</i>	314
Mexico, meteorological conditions of the Valley of	451
Mora, Dr. d'Ushon	626
Moreno, the Argentine explorer	626
Müller's (Baron F. von) <i>Notes on Papuan Plants</i>	566
Newfoundland, new geological map of	605
New Guinea, French expedition for exploration of	60
expedition of, by London Missionary Society	162, 542
news of travellers in	314
Beccari's discoveries in	473
expedition of Signor d'Albortis and Mr. Hargrave in	542
Nordenskjöld's expedition on the Yeneseei	360, 432
Norman, Capt. C. B., map of Central Asia in preparation by	626
Norwegian Atlantic expedition	60, 189, 289
Ocean soundings made in H.M.S. <i>Challenger</i>	432
Opium, interesting information about	605
Pacific Ocean, temperature of the	111
Pakeha Maori's (A) <i>Old New Zealand</i>	493
Palestine Exploration Fund	110, 407
Paraguay, coffee and orange cultivation in	337
Peking Gazette, extracts from the	605
Perry's (Rev. S. J.) <i>Notes of a Voyage to Kerguelen Island</i>	60
Peruvian Government inviting immigration	407
Petermann, Dr., on the Arctic expedition	585
Philippine Islands, proposed Spanish expedition to	137
Photographic albums published by the South Australian Government	605
Piaggia, Signor, travels of, in Africa	543
Pissis, Señor Aimé, on the physical geography of Chile	111
Polaris expedition, official account of the	542
Pontresina and its neighborhood, guide to	60
Pooton, a visit to the Island of	498
Portuguese Geographical Society	84
Prie's (Rev. R.) journey from Zanzibar coast to Mpwapwa	431
Prussian scientific expedition to Eastern Asia	542
<i>Revue de Géographie</i> , new magazine	626
Rowley's (Rev. H.) <i>Africa Unexplored</i>	407
Royal Geographical Society, new honorary members of	605
Russian geographical works	542
Sahler's scheme for trading with the interior of Africa	451
Sandberg's (Lieut.) journey to the White Sea	451
Say and Largau's intended new journey in Africa	137
Sea, temperature of, between Norway, Scotland, Ireland, and Spitzbergen	497
Siam, the teak districts of	162
Siberia (West), German expedition to	566
Silk crop at Messina, last year's	314
Silver miners at Yao-kow	605
Smith Sound region, chart of the	542
Soleillet's (Paul) <i>Avenir de la France en Afrique</i>	498
Spanish Geographical Society, the new	407
Spitzbergen, navigation off the coast of	566
Stanley, Mr., in Africa	35, 162, 189
Sterndale, Mr. R., new work in preparation by	626
Sumatra, projected Dutch expedition into	360, 473
proposed French settlement in	407
Survey of the Territories (U.S.)	84, 360
Theel, Dr., and the Siberian expedition	432
Thingoe in Iceland, the volcanic district of	383
Thomson's (J.) <i>Land and People of China</i>	407
Tibet, Abbé Desgodins on the geography of	431
Tunis, a tour through the regency of	498
Turkistan, Chinese conquests in	451

NOTES OF TRAVEL—continued.

Veninkov, M., on Russian journeys in Central Asia	473
Victoria and Albert Lakes, Stanley's and Gessi's geography of	189
Vienna, honorary members of the Geographical Society of	655
Volta river, description of the	35
White Nile, Col. Gordon on the	214
Whitney, Prof. J. D., two essays by	605
Wilkins's (C. A.) <i>Curiosities of Travel</i>	566
Williams's (Prof. Monier) lectures on India	35
Winter hunt in Kirin (Manchuria)	605
Young's (J. F.) <i>Five Weeks in Greece</i>	190
Yunnan and Yarkand expedition, zoological results of	498
Zeilin, the town and people of	383
Zuyder Zee, project of draining the	289

CHRISTMAS BOOKS.

Aimard's (Gustave) Indian works	584
<i>Animals, Public and Private Life of</i>	603
Barker's (Mrs. S.) <i>Lily's Scrap-Book and Lily's Screen</i>	583
Belgravia	584
Blandy's (S.) <i>The Little King</i>	583
Boys' Own Book, The	583
Burnard's (F. C.) and A'Beckett's <i>The Shadow Witness</i>	584
Christian Knowledge Society, stories issued by	583
<i>Clan of the Cats, The</i>	603
Corbould's (Elvina) <i>Sweet Little Rogues</i>	583
Crane's (Walter) illustrated books	583
<i>The Bobb's Opera</i>	584
Curtis's (Bessie) <i>In the Marsh</i>	583
Davis's (E. J.) <i>Annie's Pantomime Dream</i>	603
Fairyland Tales and Legends	603
<i>Fan: a Tale of Village Life</i>	583
<i>First Christmas, The</i>	603
<i>Floral Birthday-Book, The</i>	583
<i>Poetry and the Language of Flowers</i>	602
Fouqué, De la Motte, illustrated books by	584
Garrett's (Mrs. B. S.) <i>Bread and Honey for Young People</i>	583
Girardin's (J.) <i>The Doctor's Family</i>	583
Goddard's (J.) <i>Kasper and the Seven Wonderful Pigeons of Würzburg</i>	603
Hawes's (Mrs.) <i>Chaucer for Children</i>	602
<i>Household Tales and Fairy Stories</i>	583
Irvine's (W.) <i>Bracebridge Hall</i>	603
Judy's <i>Cricketers and Kisses</i>	584
Kingston's (W. G.) <i>The Ouzel Galley</i>	583
Labache's (F.) <i>Starlight Stories</i>	603
<i>Land a-head</i>	584
Levien's (A.) <i>Mildred's Mistake</i>	603
<i>Little Jack Horner's Picture Book</i>	583
<i>Folk's Picture Album</i>	603
Matteaux's (C. L.) <i>Through Picture Land</i>	603
<i>Merry Suburbs</i>	583
Moore's (F.) <i>Where the Rail runs now</i>	603
<i>Myra's Annual Album</i>	603
Pollard's (M.) <i>Grey Towers</i>	603
<i>Rare Good Luck</i>	584
Rice's (Capt.) <i>Boy Mill</i>	603
Sale's (Mrs.) <i>Memoirs of a Poole</i>	603
Scanlan's (Surgeon-Major) <i>A to Z</i>	583
Seaton's (Maj.-Gen. Sir T.) <i>From Cadet to Colonel</i>	583
Ségur's (Comtesse) <i>The Little Hunchback</i>	603
<i>Shadows on the Snow</i>	584
<i>St. James's Christmas Annual</i>	584
Stretton's (H.) <i>A Night and a Day</i>	603
Temple's (Crona) <i>Royal Chapters</i>	583
<i>Tom Thumb's Picture Book</i>	603
<i>Two Barons, The</i>	603
Verne's (Jules) <i>Australia and New Zealand</i>	583
Vogel's (Th.) <i>A Century of Discovery</i>	583
Westall's (W.) <i>Tales and Legends of Saxony and Lusatia</i>	583
<i>When the Ship Comes Home</i>	584
Whitehead's (S. R.) <i>Drift Dicks, and other Scottish Sketches</i>	583

SCHOOL BOOKS.

Anderson's <i>Tales, for Use in Schools</i>	262
Balkeley's (M. J. B.) <i>Aurilia Latina</i>	449
Bowen's (H. C.) <i>Studies in English</i>	262
Brette's and Masson's <i>Brachet's Public School French Grammar</i>	262
Breymann's (H.) <i>Second French Exercise Book</i>	262
Cassal's (Ch.) <i>Poéme</i>	261
and Karcher's <i>Anthology of Modern French Poetry</i>	262
Chambers's <i>National Reading Book</i>	8
Cotterill's (H. B.) <i>Tasso: La Gerusalemme Liberata</i>	262
Croft's (S.) <i>Aids to Accuracy</i>	262
Curtis's (J. C.) <i>English Grammar for Schools</i>	262
Darqut's (F. E.) <i>French Grammar</i>	262
Daxbury's (C.) <i>New English Grammar of School Grammar</i>	8
De Harville's (Collin) <i>Le Vieux Cellulaire</i>	261
Elwes's (A.) <i>Portuguese Grammar</i>	262
Eugene's (G.) <i>Comparative French-English Studies</i>	262

SCHOOL BOOKS—continued.

Fleming's (I. P.) <i>Analysis of Bacon's "Advancement of Learning," &c.</i>	262
"London," and "The Vanity of Human Wishes"	262
<i>Friends in Fur and Feathers</i>	8
Garland's (A.) <i>John Heywood's Home-Lesson Books</i>	262
Gayrard's (Mdm. P.) <i>La Methode des Methodes</i>	262
Goodwin's <i>Summary of the Moods and Tenses of the Greek Verb</i>	449
Havet's (A. G.) <i>First German Book</i>	262
Hoare's (A.) <i>Huff's Märchen</i>	262
Jackson's (B.) <i>First Steps to Greek Prose Composition</i>	449
Johnston's (R.) <i>Guide for Customs' Candidates</i>	262
Karcher's (Théo.) <i>Zaire, Alzire, and Le Cid</i>	261
Keene's (A. H.) <i>Handbook of the History of the English Language</i>	8
Kennedy's (Dr.) <i>Latin Primer and Grammar</i>	449
Knight's (R. S.) <i>Exercises in English Composition</i>	262
Lange's <i>New German Method</i>	262
Latham's (R. G.) <i>Elementary English Grammar</i>	8
Lain's (Henri Van) <i>English into French, First Book</i>	262
Lawson's (W.) <i>Excellent English Writers</i>	8
Longman's (F. W.) <i>Pocket Dictionary of German and English</i>	262
Macmillan's <i>Reading Books for the New Code</i>	8
Masson's (Gustave) <i>French Classics</i>	262
<i>Masterman Ready</i>	8
Mast's (G. C.) <i>Phonic Method of Teaching Reading and Writing</i>	8
Merby's edition of Xenophon's <i>Memorabilia, Book I.</i>	449
Morgan's (W. B.) <i>Training Examiner</i>	8
Murison's (A. M.) <i>First Work in English</i>	8
Nesbitt's (M. L.) <i>Grammar Land</i>	8
Palgrave's (F. T.) <i>Children's Treasury of English Song</i>	8
Phillips' <i>Series of Reading Books</i>	8
Phillipotts's (T. S.) <i>The "Tempest" of Shakespeare</i>	262
Rhymer's <i>The Traveller's Primer</i>	262
Ross's (J.) <i>Practical Rudiments of the Latin Language</i>	449
Roullet's (A.) <i>French Homonyms and Paronyms</i>	262
Sandford's (Mrs. H.) <i>Girls' Reading Book</i>	8
Schmitt's (Dr. L.) <i>Latin Grammar</i>	449
Sidgwick's (A.) <i>Vergil, Aeneid, Book XII.</i>	448
Simcox's (W. H.) <i>Cornell Twentieth Centuries</i>	448
Smith's (J. H.) <i>Rudiments of English Grammar and Composition</i>	262
Stahl-Holstein's (Mdm.) <i>Die Années d'Étude</i>	261
Stevens's and Morris's <i>Oliver Goldsmith's "The Traveller"</i>	262
Storr's <i>Vergil, Aeneid, XI., XII.</i>	449
Taylor's (R. W.) <i>Stories from Ovid in Elegiac Verse</i>	449
Turner's (T.) <i>Fifth English Reading Book</i>	8
<i>Two Napoléons, The</i>	262
<i>Typical Selections from the Best English Writers</i>	262
Vigny's (Comte A. de) <i>Chatterton</i>	261
Wagner's (W.) <i>Goethe's Hermann und Dorothea</i>	261
<i>Goethe's Boyhood</i>	261
White's <i>Grammar School Texts</i>	448
<i>— Lily Book XXII.</i>	448
Wilkins's (M.) <i>Rules of Latin Syntax</i>	449

GIFT BOOKS.

Aunt Judy's Christmas Volume	518
Blewitt's (Mrs. O.) <i>The Rose and the Lily</i>	518
<i>Good Things for Boys and Girls</i>	518
Graham's (E.) <i>Carrots: Just a Little Boy</i>	518
<i>Hood's Comic Album</i>	518
Kavanagh's (B. and J.) <i>The Pearl Fountain, and other Fairy Tales</i>	518
Leland's (C.) <i>Johnnykin and the Goblins</i>	517
<i>Little Wide-Awake</i>	518
Morgan's (Mary de) <i>On a Pincushion, and other Fairy Tales</i>	518
<i>Mother Goose's Nursery Rhymes</i>	518
Nash's (Helen C.) <i>Rosie and Hugh; or, Lost and Found</i>	518
<i>Only a Dog, By the Author of "Hetty's Resolve," &c.</i>	518
Rose Library, several volumes of the	518
<i>Routledge's Every Boy's Annual for 1877</i>	518
books for the young	518
Warne's books for the amusement and instruction of the youthful	518
Wood's (Sara) <i>De-liters in Our Gardens</i>	518

ORIGINAL ARTICLES.

Arabic newspaper in London	452
Arctic Expedition, the	452, 474, 499, 543, 566, 628
Assézat and G. Avenel (Messrs.)	35
Bulgarian Folk-Tale, A	383

ORIGINAL ARTICLES—continued.

Bart, the late Mr. Joseph	626
Children, Prof.	136
Civic Office, a forgotten	85
Collins, Mr. Mortimer	137
Congress International des Americanistes ..	607
Danube, the Romans of the	408
Despatches in the Archives of Venice ..	627
Despois, Eugene	357
Egypt, Letter from	36
Geographical Conference at Brussels ..	337
German letters	337, 586
Germanic History and Low German Dia- lect	266
Harfield, the Casket Letters at	163, 215
Hemans, the late Mr. Charles Isidore ..	151
Henry, Dr. James	162
Heskins, Mr. Chandos Wren	565
Java, literary work in	138
Kaye, Sir J. W.	136
Lane, Edward William	188
Margaret of Anjou and the City of Rouen	61
Martinson, Harriet	34
Michael Angelo Festival, Bibliography of	60
News Letters, Temp. James II.	408
Orientalists, International Congress of, 1876	267, 290, 315
Owens College, proposal for University Charter for	37
Oxford Letter	521
Panzani at the Court of Charles I. ..	10
Paris Letters	11, 137, 360, 476, 605
Pastons, the last of the	266
Peking, letter from	216
Peterborough, Lord, a journey to Vienna with	111
Ritschl, Friedrich	520
Secret Service Money under George I. ..	111
Simrock, the late Professor	110
Smith, Mr. George	265
Snowsky's Expedition, results of ..	383
Spence's Correspondence, extracts from ..	190
Swiss Notes	626
Theology, Local Examinations in	214

ORIGINAL ARTICLES—continued.

Universities, German, statistics of the ..	453
University of London, new Scientific Re- gnations at the	432
Wilkie and Haydon	432

—

CORRESPONDENCE.

Anglo-Jewish Catechism, An	363
Assyrian Research and the Historians ..	191
Astakapra	190
Babylonian Antiquities	587
Bokhara, Early Coins of	500
Cats in Ancient Greece	291, 317, 362
Cesnola's (General di) Explorations in Cyprus	522
Consonants, Physiology of	340
Deir Eban, the Great Eben, and Eben Ha- Ezer	433
Delacroix's Correspondence: an Appeal ..	567
"Double" and "Jewel" in <i>Midsummer Night's Dream</i>	12, 62
Egyptian Mode of Burial, An	514
Elamite Antiquities	112
Greek Antiquities, a Commission for ..	384
Hare's <i>Notes of North Italy</i> , some Notes on	241
Harpfield's Treatise on the Divorce ..	12
"Holland," the, and the "Genesis" ..	409
Hindostan under the King of Delhi in 1857	523
Howell, James	363, 385
Jacopo de' Barbari (Jacob Walsh) 192 ..	263, 339
— and Peter Vischer 292, 362 ..	629
Jesuitism, the Basque Origin of	629
"Juggernaut" called in question 340, 409, 454	523
Kelt and Saxon	361
Land's Hebrew Grammar	361
"Language a Test of Social Contact, not of Race"	85, 139
Leffer's Physiology of Consonants ..	362, 383
Ludlow, Edmund, unpublished letters of ..	240

CORRESPONDENCE—continued.

Mandeville's travels	477
Michael Angelo Bibliography	118
Mutes—Initial, Final, Medial, and Double	316
Mykenae, Dr. Schliemann's discoveries at the building of	567
New Guinea	338
Orn Lindu Book, The	165
Oxford in 1802	62
Percy, Bishop, a song by	12, 85
Pethor, the site of	291
"Philosophers' Club" in <i>Danti's Deronda</i>	113
"Pittance" and "Abile"	317
Porter, Mr. J., and Colonel Fishwick ..	363
Rectification, A	434
"Residence," the meaning of	455
Saturn, the Temple of, and the Aerarium ..	239
Selly, near York, an early cemetery at ..	544
Semitic archaeology	477
Shak-pere's possible truth-plight	385, 409
— Mother's estate at Ashbies	544
Swiss Academy of Sciences	139
Syria, Northern, geography of	454
Tobler's <i>Descriptions Terrae Sanctae</i> ..	317
Turkish map of the world	292
Virgil, MSS. of, in the Bodleian	435, 450
Vischer, Peter, and Jacopo de' Barbari ..	165
Walton Church at Norwich and the Mar- tineau family	62
Wentworth and Coriolanus	61
"Widow," the Etymology of	455

MAGAZINES—continued.

Blackwood	34, 265, 473, 565
British Quarterly	34
Bull. de la Soc. Khédival de Géog. de Caire	84
Bull. de la Soc. de Géog. de Paris	512
China Review	497
Christian Apologist	34
Church Quarterly	84
Contemporary Review	34, 135, 265, 382, 473, 565
Cornhill	33, 135, 265, 497, 565
Cosmos	84, 473, 586
Cosmopolitan Critic	188
Dublin University Magazine	265
Edinburgh Review	110
Fortnightly	33, 135, 265, 382, 473, 564
Fraser	34, 136, 265, 473, 565
Gentleman's Magazine	265, 382, 473
Geographical Magazine	60, 162, 289, 383, 586
International Review	83, 565
Journal des Economistes	359
— of the Geographical Society	137
Leisure Hour	34, 565
Macmillan	34, 135, 265, 473, 565
Melbourne Review	565
Mittheil. der Kais. Königl. Geog. Gesellsch.	542
Monatschrift für Geschichte des Juden- thums	497
Nuova Antologia	34, 213, 359, 541
Petermann's Mittheilungen	10, 137, 289
Philological Society's Transactions ..	213
Quarterly Review	188
Reliquary	406
Revista de la Universidad de Madrid ..	359
Revue des Deux Mondes	34, 188, 265, 382, 511, 625, 626
— Historique	9, 83, 406
Rivista Europea	110
— Internazionale	59
Russische Revue	473, 604
Temple Bar	34, 136, 265, 473, 565
Theological Review	59, 83
Theologisch Tijdschrift	520

CONTENTS OF THE
MAGAZINES, &c.

Allgemeine Zeitung	59
American Library Journal	450
Archivio Storico	359, 541
Atlantic Monthly	565
Belgravia	34, 136, 473

SCIENCE.

REVIEWS.

Abbott's (E.) <i>Fifth Greek Reader</i>	39
Arnold's (T.) edition of <i>Bonolf</i>	588
Atkinson's (Prof. R.) edition of the <i>Vie de Saint Auban</i>	269
Bavonier, Adolf, <i>Keltische Briefe von</i> ..	568
Bæthens' (Æmilius) <i>Cautuli Vironensis Lect</i>	194
Bancroft's (H.) <i>The Native Races of the Pacific States of North America</i> ..	192
Baumgarten's (Graf) <i>Studien zur semitischen Religionsgeschichte</i>	524
Beames's (J.) <i>Grammar of the Modern Arabic Languages of India</i>	87
Blaserna's (Prof. P.) <i>The Theory of Sound in its Relation to Music</i>	523
Erachet's (Aug.) <i>Nouvelle Grammaire Française</i>	140
Bresley's (F. H.) <i>Ethical Studies</i>	37
British Manufacturing Industries	293
China, the Language and Literature of, (Two lectures)	243
Cooper's (W. R.) <i>Archæological Dictionary</i> ..	386
Cope's (E. D.) <i>The Vertebrate of the Cretac- eous Formations of the West</i>	86
Dates and Data Relating to Religious An- thropology and Biblical Archaeology ..	386
Dawson's (Dr. J. W.) <i>The Dawn of Life</i> ..	269
Dieterici's (Prof.) <i>Die Philosophie der Araber im X. Jahrhundert</i>	568
Dindorf's (Prof. W.) edition of the <i>Scholia Græca in Iliadem</i>	242
Edkins's (Dr. J.) <i>Introduction to the Study of the Chinese Characters</i>	435
Everett's (Prof. J. D.) <i>Illustrations of the Centimetre-Gramme-Second (C. G. S.) System of Units</i>	216
Geshardt and Harnack's <i>Patrum Apostoli- corum Opera</i>	113
Hanbury's (Daniel) <i>Science Papers</i>	588
Harris's (G.) <i>A Philosophical Treatise on the Nature and Constitution of Man</i> ..	242
Extmann's (Dr. R.) <i>Die Nigritier</i>	629
Erden's (F. V.) <i>Annual Report of the United States Survey for 1874</i>	86
Heer's (Prof.) <i>The Primæval World of Switzerland</i>	545

REVIEWS—continued.

Hodges' (E. R.) <i>Cory's Ancient Fragments</i>	386
Hort's (F. J. A.) <i>Two Dissertations</i>	64
Krohn's (A.) <i>Der Platonische Staat</i>	217
Land's (J. P. N.) <i>The Principles of Hebrew Grammar</i>	318
Laslett's (T.) <i>Timber and Timber Trees</i> ..	14
Lee's (H.) <i>The Octopus or the "Devil Fish"</i>	139
Leffer's (L. F.) <i>Physiological Investigations bearing on the Consonants</i>	293
Maspero's (G.) <i>Histoire Ancienne des Peuples de l'Orient</i>	386
Maudsley's (Dr. H.) <i>The Physiology of Mind</i>	455
Merry's (W. W.) <i>Specimens of Greek Dia- lects</i>	39
Métivier's (G.) <i>Dictionnaire franco-nor- mand</i>	410
Möller's (H.) <i>Die Palatalreihe der Indo- germanischen Grundsprache im Germani- schen</i>	457
Nodal's and Milner's <i>Glossary of the Lan- cashire Dialect</i>	13
Nöldeke's (Theod.) <i>Mandäische Grammatik</i>	545
Parkes's (Dr. E. A.) <i>On Personal Care of Health</i>	434
Penning's (W. H.) <i>Field Geology</i>	410
Richardson's (Dr. B. W.) <i>Diseases of Mo- dern Life</i>	434
Röscher's (H.) <i>Italia und Vulgata</i>	607
Sayce's (A. H.) <i>The Principles of Compari- tive Philology</i>	167
Schützenberger's (P.) <i>On Fermentation</i> ..	166
Scott's (H. H.) <i>Weather Charts and Storm Warnings</i>	340
Smith's (G.) <i>The Assyrian Eponym Canon</i>	88
Tissandier's (G.) <i>History and Handbook of Photography</i>	386
Vedāthayāna; or, an Attempt to Interpret the Vedas	478, 501
Vogel's (Dr.) <i>The Chemistry of Light and Photography, &c.</i>	386
Wallace's (A. R.) <i>Geographical Distribu- tion of Animals</i>	63
Ziegler's (L.) <i>Italia Fragmente der Pauli- nischen Briefe, &c.</i>	630

CURRENT SCIENTIFIC
LITERATURE.

Alcock's (R. H.) <i>Botanical Names for English Readers</i>	319
Barry's (J. W.) <i>Railway Appliances</i>	115
Bernstein's (Prof. J.) <i>The Five Senses of Man</i>	502
Black's (Dr. P.) <i>Essay on the Use of the Spleen</i>	502
Blake's (C. C.) <i>Zoology for Students</i> ..	319
Curtis's (J.) <i>Fresh Air in the House and How to Secure It</i>	502
Cuthbertson's (F.) <i>Euclidian Geometry</i> ..	115
Dana's (J. D.) <i>The Geological Story Briefly Told</i>	319
Drewry's and Bartlett's <i>Cup and Platter; or, Notes on Food and its Effects</i>	502
Evers's (H.) <i>Tables, Nautical and Mathe- matical</i>	116
Gerard's (L. J. V.) <i>Elements of Geometry</i> ..	115
Guthrie's (Dr. F.) <i>Magnetism and Elec- tricity</i>	114
Lees's (W.) <i>Elements of Acoustics, Light, and Heat</i>	115
Lund's (T.) <i>Wood's Elements of Algebra</i> ..	115
Manuals of Elementary Science (Christian Knowledge Society)	115
Marsh's (Dr. L.) <i>Handbook of Rural Sani- tary Science</i>	502
Prece's and Sivewright's <i>Telegraphy</i>	115
Slagg's (C.) <i>Sanitary Work in the Smaller Towns and in Villages</i>	502
Trentinaglia-Telvenburg's (J. Ritter von) <i>Das Gebiet der Rosanna und Trisanna</i> ..	319
Whitaker's (W.) <i>The Geological Record for 1874</i>	319
Yonmans's (Dr. E. L.) <i>Class-Book of Chemi- stry</i>	115
<i>Zoological Record for 1874</i>	319

RECENT ARABIC LITERA-
TURE.

Lavoix's (M. H.) <i>Les Arts Musulmans: Les Peintres Arabes</i>	364
Palmer's (E. H.) <i>The Poetical Works of Behā-ud-din of Egypt</i>	363
Reville's (G.) <i>La Vengeance d'Ali; Poème arabe</i>	364
Sauvage's <i>Histoire de Jérusalem et d'Ilé- bron</i>	363
Tha'alab's <i>Kitāb et-Fasih</i>	364
Zamakhshari's <i>Les Colliers d'Or and Les Pensées de Zamakhshari</i>	363

ORIGINAL ARTICLES.

Baer, Karl Ernst von	608
Early French Text Society	40
Kew Gardens, Report on, for 1875	89

NOTES.

Adalbert shaft of the Pribram silver-lead mines	142
Aeolian tones, lecture by M. Baillie Hamil- ton on	246
Airinite	42
<i>Agave americana</i> , &c., the ash of	272
Agricultural weather-warnings in France	548
Alcoholic fermentation of fruits, flowers, and leaves	569
Algae, unicellular	320
Alkaline earths, use of the sulphates of, for adulteration	570
Allantoin, synthesis of	481
Ammanian Marcellinus, newly-found MS. of	169
Ammonites, new genera of	16
Amur, climate of the	548

NOTES—continued.		NOTES—continued.		NOTES—continued.		NOTES—continued.	
	PAGE		PAGE		PAGE		PAGE
Amyl nitrite, the action of ..	480	Fallon's (Dr.) <i>Hindustani-English Dictionary</i> ..	66	Meteorology, physical ..	547	Temperature of the upper strata of the atmosphere ..	245
Aneroid, value of the ..	15	Field's (Dr. F.) <i>Ottum Norvicense</i> , II. ..	321	— of Canada ..	547	—, distribution of, according to height ..	457
—, a new form of ..	245	Fiji, the climate of ..	548	— of Holland ..	547	Tendon, termination of nerves in ..	569
<i>Anguilla</i> or <i>Rhabdites stercoralis</i> ..	323	Foster's (Dr. W.) edition of Gregory's Dialogues ..	272	Meteors, the August ..	293	Transit-instrument, a miniature ..	294
<i>Anthericæ</i> and <i>Eriospiræ</i> ..	342	Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	—, Herr Schmidt's observations of ..	589	— observations, personal equation in ..	294
Anthropology ..	609	Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	Microscopical notes ..	90, 245, 320, 413, 525, 590	Trees, age and leafing of ..	116
Arrow-poison, a West African ..	388	Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	Mineral, new, found in Cornwall ..	481	<i>Triglopa</i> ..	388
Aspartic acid ..	169	Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	Mineralogy ..	41, 169, 271, 388, 480, 569	Ultramarine, crystals of ..	481
Astronomy ..	89, 218, 293, 412, 503, 589	Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	Miocene flora of Europe, the ..	244	United States Survey of the Western Territories ..	142, 244
Atlantic, winds over the ..	15	Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	Mites of the genus <i>Ixodes</i> ..	590	Urine, the fermentation of ..	91
—, soundings of the bed of the ..	16	Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	Monaci's (Prof. E.) <i>Il Vanzoniere Portoghese della Biblioteca Vaticana</i> ..	272	Vagi, vaso-motor fibres in the ..	568
Atmosphere, causes affecting the intensity of sound in the ..	294	Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	Mould-diseases of hyacinth and narcissus bulbs ..	435	Valorous, results of the cruise of, in 1875 ..	590
Atoms, the absolute weight of ..	480	Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	Nebula, change in a ..	90	Vaso-motor nerves ..	168
Austen's (P. T.) <i>Einleitung zu den aromatischen Nitroverbindungen</i> ..	481	Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	— photometer, a ..	219	Venus, marble statue of, discovered at Gnosus ..	67
<i>Bacteria</i> , isolation of different forms of ..	436	Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	Nebulae, discovery of ..	218	—, photometric experiments on the light of ..	294
Barometer, simultaneous oscillations of the ..	245	Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	Neptune, the satellite of ..	219	— and Mars, the masses of ..	412
Barometric measurement of heights ..	547	Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	Nerves, termination of, in tendon ..	569	—, the transit of, in 1882 ..	503
Barometric maxima ..	15	Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	New Mexico, fauna of the Eocene rocks of ..	16	Vesuvius, the lavas of ..	271
— depression in India ..	458	Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	Nitrogen and hydrogen, absorption of, by organic substances ..	271	Victoria, the organic remains of ..	16
— in Sweden ..	458	Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	Nitrolycerin ..	570	—, the geological survey of ..	547
Barr-Andlar, granite among clay slates at Basidiomycetes, fructification of the ..	547	Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	Norway, the flora of ..	116	Vienna Congress, Report of the Permanent Committee of the ..	517
Bats, Asiatic ..	632	Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	Oaks of the United States ..	116	— bread ..	570
Bergmann's (F. G.) <i>Cours de Linguistique</i> ..	320	Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	Obsidian implements in Hungary ..	609	Vision, the limits of ..	413
Bison, American, extinction of the ..	631	Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	— among the rocks of Milo, &c. ..	609	Volcanoes among the lower animals ..	195
Blandford, Mr. W. T., on the Great Desert in India ..	547	Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	Ocean currents, the causes of ..	457	Vocal sounds among the lower animals ..	195
Blood, human, prize for the microscopical study of ..	246	Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	Oil-seeds and oil in the Indian Museum ..	631	Vocal minor, the ..	245
— corpuscles, measurements of ..	320	Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	Osone ..	388	Vom Rath's mineralogical notes ..	389
Bolton's (Dr. C.) <i>Index to the Literature of Manganese</i> ..	481	Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	Page's (Prof.) lectures on geology ..	547	Vulcan, supposed transit of, across the sun ..	293
<i>Book of the Balance of Wisdom, The</i> ..	388	Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	Palaeolithic implements found near Brandon, in Suffolk ..	459	Waking state, relation of the, to external stimuli ..	569
Botanical collections of the Arctic Expedition ..	631	Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	Paludal miasm, nature of the ..	569	Weather and colliery explosions ..	16
Botany ..	116, 219, 341, 435, 526, 631	Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	— "Pebidian" ..	546	— summaries for Western Europe ..	141
— North American ..	342	Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	— Pelagie ..	569	—, the physiological influence of ..	244
Bourdonne's <i>Essai d'Exercice Rationnelle</i> ..	321	Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	Pembroke, the rocks of ..	546	Whiteaves, Mr. J. F. ..	459
Brain, functions of the ..	480	Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	Pendulum observation in India, results of ..	195	Wilson, Dr. A., on "The Study of Zoology" ..	195
Brazil, geological survey of ..	16	Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	Peronospora infestans, mycelial tubes of ..	219	— (Prof. D.) <i>Prehistoric Man</i> ..	610
British India, the flora of ..	342	Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	Philology ..	42, 66, 169, 196, 272, 295, 320, 342, 365, 436, 503	Wind, effects of, on the surface of the earth ..	458
— Association, papers read at meeting of, at Glasgow ..	458	Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	Photography, celestial ..	218	— roses of Southern Norway ..	458
Bronze implements (so-called) found in Hungary ..	609	Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	Phylloxera, vitality of the eggs of the ..	590	Winds of Spitzbergen ..	15
Burnell's (Mr.) essay on the history of Sanskrit grammar ..	66	Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	Physiology ..	40, 168, 387, 479, 668	— over the Atlantic ..	15
<i>Bursula crystallina</i> ..	342	Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	Pincoff's (F.) Hindi translation of the <i>Sakunala</i> ..	66	Wright, Dr. A., on "The Study of Zoology" ..	195
Caffeine, a base homologous with ..	480	Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	Pincoff's (F.) Hindi translation of the <i>Sakunala</i> ..	66	Wynne's (A. B.) Report on the Trans-Indus Salt Region ..	142
California, flora of ..	435	Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	Pitch in music, sensitiveness of the ear to ..	481	Yeast, the nature of ..	320
<i>Caluna vulgaris</i> in America ..	219	Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	Plants, the silicium of ..	42, 480	Zoology ..	631
Candolle, M. Alphonse de, on the present vegetation of the globe ..	195	Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	—, temperature of the air and soil in relation to the growth of ..	219	Zoospores in water, grouping of ..	526
Cane-sugar, conversion of into cellulose ..	480	Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	—, sources of the nitrogen of ..	219		
Carbonic Anhydride ..	41	Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	—, medicinal, Bentley and Trimen's ..	526		
Cassell's <i>Natural History</i> ..	632	Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	—, cross-fertilisation in ..	631		
Cell division, M. Balbiani on ..	625	Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	Platinum, magnetic native ..	41		
Cellular division, intimate phenomena of ..	413	Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	—, the catalytic action of ..	271		
Cerebellum, functions of the ..	40	Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	Potato-fungus, germination of the resting-spores of ..	91		
Cerebrum, functions of the ..	40	Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	Pressure in India, irregularities of ..	458		
Chalk of England and Ireland, work by M. Barrois on ..	459	Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	Protoplasm, influence of temperature on the movement of ..	220		
Chemical Society of London ..	481	Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	Pulkowa observatory, the signal scaffolding at ..	196		
— founded in New York ..	481	Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	Rainfall and evaporation ..	245		
—, German, officers of ..	570	Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	— at Oxford ..	245		
Chemistry ..	41, 169, 271, 388, 480, 569	Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	Respiration, artificial, apparatus for ..	168		
Chemists, professional, proposed Association of, in London ..	570	Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	Retina, perception of form, light, and colour by the ..	41		
<i>Cliché</i> negative strongly magnified ..	413	Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	Richardson's (Ralph) <i>The Ice Age in Britain</i> ..	16		
Climate of the Glacial period, Mr. S. V. Wood on the ..	458	Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	Roemer's (Prof. F.) <i>Ueber die Palaeozoischen Rocks (B.B.) The "Wasp" of Aristophanes</i> ..	142		
Clough's (J. C.) <i>On Mixed Languages</i> ..	321	Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	Roscoelite, a Vanadium mica ..	169		
Coggia's comet of 1874, the tail of ..	90, 219	Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	Sachs's (Dr. J.) <i>Geschichte der Botanik</i> ..	342		
Colliery explosions and weather ..	16	Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	Sallylic acid, after its absorption ..	387		
<i>Compositæ Indica</i> ..	341	Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	Samaritan literature, &c., paper by Dr. Kohn on ..	67		
Congress of Anthropology and Archaeology at Buda-Pest ..	609	Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	Sand-hills, movement of, with the wind ..	195		
Cooper's (W. R.) <i>Egypt and the Pentateuch</i> ..	272	Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	Saturn, physical observations of ..	219		
Copford Church, Essex, wall-paintings in ..	17	Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	Savoy, properties of certain rocks of ..	16		
<i>Coprinus stercorarius</i> , the ripe spore of ..	320	Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	Scientific apparatus at South Kensington, catalogue of ..	169		
<i>Cortex cerebri</i> , effects produced by stimulation of the ..	887	Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	Sea Pen, gigantic ..	365		
Cracow, mean temperature of ..	245	Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	Sensibility, recurrent ..	387		
Credner, Heinrich, death and works of ..	547	Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	Silicium of plants ..	42		
Cresswell caves, exploration of the ..	244	Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	Sind, tertiary deposits in ..	142		
<i>Cucurbita dolotum</i> , the embryology of ..	320	Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	Solar spectrum, the corona line in the ..	219		
Cuttle-fish, gigantic ..	365	Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	Sound in the atmosphere, intensity of ..	294		
<i>Cynodraco major</i> ..	16	Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	Spectroscope, for the pocket ..	246		
Dallinger, Rev. W. H., on minute organisms ..	413	Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	Spectroscopic results ..	589		
Daubrétille, a new mineral ..	91	Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	<i>Spirochaete Obermeieri</i> ..	569		
— and Daubrétille ..	169	Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	Spitzbergen, winds of ..	15		
Deville, Charles Sainte-Claire, death of ..	458	Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	Spontaneous generation controversy, the ..	245		
Diamonds from the Cape, specks found in Diéthroscopie, the ..	481	Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	Spores of various moulds, germination of ..	485		
— "Dimetian" ..	546	Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	Starch, action of malt-extract on ..	41		
<i>Dionaea</i> , movements in the leaves of ..	631	Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	Stars, scintillations of the ..	503		
Dobson's (G. E.) <i>Monograph of the Asiatic Chiroptera</i> ..	632	Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	— change of colour in ..	589		
Dust, microscopic, in the air ..	91	Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	Steel, the preparation of ..	272		
Earth's orbit, curve of eccentricity of the ..	294	Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	Stenzler's (Prof.) <i>Institutes of Gautama</i> ..	66		
— light on the moon, colour of the ..	413	Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	Stephenson's binocular microscope ..	246		
Electrotypes, a conducting surface for ..	389	Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	Storm of March 12 ..	141		
Embryonic membranes in the vegetable kingdom, formation of ..	631	Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	Stratolites aloides, distribution of the sexes of ..	195		
Ethnic elements of the population of Germany ..	609	Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	Struveite, a new mineral ..	272		
Evans's (J.) <i>Petit Album de l'Age du Bronze de la Grande Bretagne</i> ..	09	Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	<i>Studies from the Physiological Laboratory of the University of Cambridge</i> ..	40		
		Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	Sumatra, fish remains from ..	458		
		Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	Sun, condition of the surface of ..	89		
		Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	— spots in 1875 ..	412		
		Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	—, the effect of, on climate ..	589		
		Forster's (Dr. W.) edition of Gregory's Dialogues ..	272	Taylor's (Dr.) <i>The Aquarium, its Inhabitants, Structure, and Management</i> ..	632		

MEETINGS OF SOCIETIES.

Anthropological Institute ..	526, 570, 610
Antiquaries, Society of ..	17, 67, 571, 591, 610
—, Scotch Society of ..	610
Archaeological Association, British ..	17, 548, 610
Asiatic Society ..	549
Astronomical Society ..	504, 610
Biblical Archaeology, Society of ..	67, 503, 590
Chemical Society ..	481, 527, 591, 632
Entomological Society ..	16, 91, 220, 295, 413, 526
Geographical Society ..	17, 504, 570
Linnean Society ..	526, 543, 591
Literature, Royal Society of ..	570
London Institution ..	571
Mathematical Society ..	504, 610
Meteorological Society ..	17, 548
Microscopical Society ..	413, 504, 590
Musical Association ..	481, 590
New Shakspeare Society ..	413, 504, 591
Numismatic Society ..	459, 527
Philosophical Society ..	481, 527, 632
Physical Society ..	17, 503, 548, 571, 632
Royal Society ..	527, 549, 610
Zoological Society ..	16, 503, 549, 591

CONTENTS OF THE MAGAZINES, ETC.

Archiv für slavische Philologie ..	42
Bulletin de la Soc. Géol. de France ..	244
Bulletino Italiano degli Studi Orientali ..	365
Comptes Rendus ..	91, 245, 271, 413, 526
Geological Magazine ..	458
Hermes ..	42, 170, 196, 503
Journal of Mental Science ..	66
— Speculative Philosophy ..	66
— Microscopical Science ..	90
— the Aust. Meteorol. Soc. ..	245
— the Quakett Club ..	320
Mind ..	65, 364
Monthly Micros. Jour. ..	90, 246, 320, 413
Neue Jahr. für Phil. u. Pädag. ..	196, 342, 503
Philologus ..	342
Revue Philosophique ..	65
Rheinisches Museum ..	170, 436
Romania ..	272
Zeitsch. für Deutsche Philologie ..	42
— für Oesterr. Gymnasien ..	42, 342
— der Deutsch. Morgenl. Gesellsch. ..	295, 342, 365

FINE ART.

REVIEWS.

	PAGE
Bocher's (E.) <i>Jean Baptiste Siméon Chardin</i>	342
Conze's (Prof.) <i>Vorlesungen für Archäologische Vorträge</i>	117
Cois (J. C.) <i>Notes on the Churches of Berkshire</i>	67
Curtius, Adler's, and Hirschfeld's <i>Die Ausgrabungen zu Olympia</i>	389
Gott's (A.) <i>Vita di Michelangelo Buonarroti</i>	246, 272
Gower's (Lord R.) <i>Three Hundred French Portraits by Clouet</i>	18
Jones's (W.) <i>Finger-Ring Lore</i>	505
Lepidarium <i>Septentrionale</i>	42
Monard's (René) <i>L'Art en Alsace-Lorraine</i>	365
Mianesi's (G.) <i>Le Lettore di Michelangelo Buonarroti</i>	246, 272
Nephteler's (J.) <i>Nachrichten von Künstlern und Werkläuten Nürnberg's</i>	221
Ogiermann's (A.) <i>Ernst Rietchel, the Sculptor</i>	91
Parker's (J. H.) <i>The Archaeology of Rome</i>	220
Parker's (J. H.) <i>The Flavian Amphitheatre</i>	527
Parker's (J. H.) <i>Historical Construction of Walls in Rome</i>	527
Sallet's (Dr. A.) <i>Untersuchungen über Albrecht Dürer</i>	117
Violet-le-Duc's (E.) <i>On Restoration</i>	170
Violet-le-Duc's (E.) <i>How to Build a House</i>	414
Westmore's (F.) <i>Studies in English Art</i>	591
Westwood's (J. O.) <i>Catalogue of the Fictile Objects in South Kensington Museum</i>	196
Wilson's (C. H.) <i>Life and Letters of Michelangelo Buonarroti</i>	246, 272
Withrow's (Rev. W. H.) <i>The Catacombs of Rome</i>	527
Wormann's (K.) <i>Die Landschaft in der Kunst der alten Völker</i>	321
Wood's (J. T.) <i>Discoveries at Ephesus</i>	571

ART BOOKS.

Dollars (W.) <i>The Fine Arts and their Uses</i>	274
Brothers' (A.) <i>Old Manchester</i>	275
Canova's Works, engraved by Henry Moses	274
Ephrussi's (C.) <i>Notes biographiques sur Jacopo de' Barbari</i>	119
Fairford Church, <i>Handbook of</i> . By J. P.	459
Gouda. Glass-work in the Church at	459
Graphic Portfolio	633
Griffey's (J. J.) catalogues of exhibitions of the eighteenth century	119
Haberm's (J.) <i>The Old Derby China Factory</i>	92
Melanes (A. P.) <i>Les Ex-Libris Français</i>	92
Melanes (A. P.) <i>A Series of Line Engravings</i>	633
Moset's (Alfred de) <i>Complete Works</i>	119
Moyle's (S. Lane) <i>Marsden's Numismata</i>	143
Waser, F. <i>Six Etchings or Sketches by</i>	118
Waser's (O. M.) <i>Home Life in England</i>	633

ORIGINAL ARTICLES.

Archæology in Italy	634
Art sales 29, 69, 93, 146, 550, 573, 593, 613, 635	
— Congress at Liverpool	344
Artavate, and his Principal Works	295, 414
Black-and-White Exhibition, the	19, 197
Books for the New Year	633
British Artists, the Society of	507, 549
Bronze satyr (new) in the British Museum	612
Cast Buonarroti in Florence, the	44
Christian Antiquities at Rome	198, 344, 415
Deschamps' Gallery	482, 528
Diaz, N., the painter	549
Dudley Gallery, the	436
Ecole de Rome	68
European Pictures in American Collection	483
French Gallery, the	482
Prize of the Mausoleum, new Fragments of the	367
Italian Archæology	437
Leicester Fine Art Exhibition	323
Leicester (Alphonse) Etchings	92
Leicester sale of prints at Leipzig	550
Leicester Autumn Exhibition of Modern Pictures	322
Leicester Autumn Exhibition	298
National Gallery, the	20
— Art Library, the	367
Paris Art Notes from	275
Prizes in the Haymarket	507
Eastern Exhibition, the	390
Reichardt's "Flight into Egypt"	611
Restoration, a Successful (Painting by Müller)	483
Rotterdam Art Exhibition	68

REVIEWS—continued.

	PAGE
Silvestre, Théophile	19
Tidemann, Adolf	248
"Union Centrale," Retrospective Exhibition of the	366
Universal Exhibition of 1873	144, 460
Van Dyck, a Letter of	572
Water-Colour Society, Exhibition of the	592, 612
Westminster Abbey, the Alterations in	459
Wrexham Art Treasures Collection, 1876	144

NOTES AND NEWS.

Académie des Beaux-Arts, prize-giving ceremony at	508
Actualité (L.), new Art journal	239
Akropolis, discoveries at the foot of the	146
Albino, Cavaliere Enrico, death of	94
Album Cadart, the	573
All Souls College Chapel, Oxford, restoration of	485
Altar-piece in Lübeck Cathedral, by Hans Memling	249
Amsterdam, museum of antiquities and relics at	94
—, grand national museum for	594
Antwerp, fees levied to view the works of Rubens at	636
Aquafortistes, Belgian Société Internationale des	209
Arco-sous-Cicon, decoration for the high-altar at	417
Archæological Congress of France	368
— Institute of Great Britain and Ireland	593
Archæological museum at Westminster	71
Art in the Nineteenth Century, &c.	222
Art schools connected with South Kensington	368
— applied to furniture, school for, in Paris	461
— treasures in France, inventory of	461
— instruction, imperfections of the prevailing system of	551
— history, neglect of	636
Artistic Congress in Munich	485
Arundel Society, Twenty-Seventh Report of the Council of	172
—, the Secretariat of	368, 485
Autotype Company's publications	145
Bandel, Ernest von, death of	368
Barnard's (Mr. G.) drawings of Alpine scenery	573
Bantzen, discovery of documents and old silver vessels at	146
Bentley's <i>Ingoldsby Legends</i>	573
Berlin National Gallery, pictures received at	94
—, Cornelius-Saal in	345
Binyon, Mr. E., death of	146
Blanc, M. Charles	22
Bonington, the English painter	392
Booth's (E. T.) collection of British birds	508
Bose's (Ernest) <i>Dictionnaire Raisonné d'Architecture</i>	249, 417
Bosio, M., death of	71
Botti, Cavaliere G., and Correggio's fresco of the Annunciation	173
British Architects, medal of Institute of	46
— Museum print-room, additions to	412, 551
—, prints on the screens of the King's Library	593
Bronze plaques from Nineveh	416
— statuette of aged faun	437
— group, "Mercury carrying off Psyche," in the Tuileries gardens	438
Brunn, Prof., on the sculptures found at Olympia	173
Burger, Herr, new engraving in preparation by	324
Burt, Mr. Joseph, death of	613
Byron Monument, designs for	481, 508, 593
Cabet, M. Paul, death of	508
Canalotto, pen-and-ink drawings by	573
Canevari, Prof. G. Battista, death of	173
Cesnola's (General) collection of antiquities	437, 530, 551
— work on the antiquities of Cyprus	507
Charton's (E.) Report on the Direction des Beaux-Arts in France	70
Chenavard's cartoons for the painting of the Pantheon	574
China and faience, in the Johanneum Museum at Dresden	200
—, enamels and faience used in	276
Cluny museum, new salle at	70

NOTES AND NEWS—continued.

	PAGE
Coins, Greek, of Sicily	46
—, sale of Mr. R. Young's collection	199
—, Roman, found at Newcastle	460
Collinson, Mr. Robert, retirement of	249
Colvin's (Prof.) forthcoming articles on Albrecht Dürer	637
Commodus, the bust of	393
Confessional and pulpit of the 16th century	173
Constant's (Benj.) picture of Mohammed II.	417
Cooke's (E. W.) <i>Leaves from my Sketch-Book</i>	613
Cotman, the landscape painter, date of the death of	222
Courier, Paul-Louis, monument to	120
Cox, David, collection of the works of	507
Crosses of Somersetshire, forthcoming new work on	551
David, the sculptor, proposed statue to	614
Dawson's (A.) <i>English Landscape Art</i>	45
Decorative art, German work on	120
—, proposed museum of, in Paris	613
Delft, forthcoming work on the potteries of Diaz de la Peña, Narcisse-Virgile, death and works of	529
Didot's (M. Firmin) collection of engravings	323
Divinity schools, Cambridge, designs for	484
Dor's "Christ entering Jerusalem"	146
Doyle's (Mr. Richard) water-colour paintings	199
Dresden Gallery, photographs from pictures in	173
—, new Court Theatre at	437
Druidical remains, discovered near Luchon in France	299
Du Maurier's "The Dancing Lesson"	613
Dürer's "Trinity," wood engraving of	200
— engravings, reproductions of	614
Etched work, careless execution of	613
Etching club, Belgian International	94
—, neglect of, in England	529

EXCAVATIONS:—

at Olympia	21, 369, 635
on the south side of the Akropolis at Athens	46, 70, 146
at Rome	71
at Capua and Francolise	200
in the ancient villa of the Empress Livia at Pompeii, Corneto, and Capua	345
in the district of Trypa	437
under the Itepsiglosi Palace	574
at Mykenae	635
in the neighbourhood of Montefascone	636

EXHIBITIONS:—

black-and-white, in Paris	21
works of M. Felix Dupuis	21
paintings on china, &c., in Regent St.	21
pictures, statues, &c., at the Ecole des Beaux-Arts	71
fine-art, at Wrexham	120
Liverpool Art Club	120
retrospective historical, at Amsterdam	120
Gustave Courbet's works in Switzerland	120
Union Centrale in the Champs Elysees	172, 552
Edinburgh Photographic Society	200
art and industrial, at Munich	223
branches of book manufacture, in Paris	275
ditto, ditto, at Prague	276
art industry, at Cologne	276
pictures and works of art, at Hong Kong	298
Photographic Society	299
French, of 1878	299, 345
Belgian Société Internationale des Aquafortistes	299
Société des Amis des Arts, at Versailles	344
fine art, at Naples	345
Antwerp Society for the Encouragement of the Fine Arts	368
illuminated MSS. at the Liverpool Art Club	391
of "curios" to be held at Nagasaki next year	393
of the Berlin Academy	417
Ipwich Fine Art Club	437
oriental porcelain and pottery at Bethnal Green	437
oil paintings in M. Deschamps' gallery	460
water-colour paintings, at McLean's gallery	485
British birds, at Brighton	508
Infant Don Sebastian de Bourbon's collection of pictures	608
water-colour sketches by Mr. H. A. Harper	529
water-colour paintings at Messrs. Dickinson's	613
art and industry, at Naples, in 1877	614
fans, in Munich, in 1877	614

NOTES AND NEWS—continued.

	PAGE
EXHIBITIONS—continued.	
paintings of Alpine scenery, at Willis's Rooms	635
works of the Old Masters, at Burlington House	636
photographs, at the Royal Scottish Academy	636
International art and industrial, at Amsterdam, in 1877	636
Farioli, Michael, death of	417
Faraday, statue to	520
Flameng, M. Leopold, etchings in preparation by	94
Folchi, Ferdinando, paintings by	173
Fountain of the Rue de Grenelle in Paris	461
Fra Angelico, "Madonna and Child" by	551
Frank's (Mr. A. W.) collection of porcelain and pottery	437
French Architects, medals awarded at the Congress of	46
— postage stamps, the new	46
Fresco of the Annunciation (Correggio's) at Parma	173
— discovered in the church of S. Francisco at Urbino	222
Frescoes in the Brera at Milan	345
Fresne, California, hieroglyphics found at	46
Fromentin, M. Eugène, death and works of	250
—, streets to be named after	417
Gaillard, M., the French engraver	119, 573
Gallait's (Louis) portraits of the King and Queen of the Belgians	146
<i>Gazette des Beaux-Arts</i> , engraving offered to subscribers to	614
Gebhardt, Prof. von, painting of the Disciples at Emmaus by	594
Gems, ancient engraved, at South Kensington	391
German Christmas books	613
Gheltot's (Marino Urbani de) monograph on Venetian ceramic	530
Gilson Gallery, at the Royal Academy	551
Giotto, "Madonna and Child" said to be painted by	46
Graphic Society, new members of	460
Greek river-worship, Mr. Percy Gardner on	276
Graue, engraving of a picture by	593
Guffen's and Swetz, mural paintings by	70
Guildhall museum of antiquities, arrangement of objects in	120
Guillaume's statue, "La Céramique"	552
Hague, Mr. John Houghton, picture in hand by	46
Hahn-Hahn's (Countess) pamphlet on religious art	146
Hall's (Mr. S. P.) Indian water-colour sketches	21
Hall's (C. E.) portrait of Lady Lindsay	593
Harrison's (Mr. Frederic) letter to Mr. Ruskin	45
Hartley Institution, Southampton, silver medal of	299
Hauran and Central Syria, photographs of monuments of	95
Hierkoner, Mr., pictures in preparation by	437, 481
Heseltine's (Mr. J. P.) etchings	146
Hofier, Ludwig von, equestrian statue by	438
Hoffmann's (Wilhelm) <i>Pattern-Book of Lace</i>	22
Holbein's "Dance of Death"	345
— (Hans) silver-point drawings, reproductions of	529
Hopkin, Mr. William J.	172
Houdry's (J.) <i>La Beauté des Femmes dans la Littérature et dans l'Art</i>	300
Huguer prize for anatomy at the Ecole des Beaux-Arts	120
Humboldt, Wilhelm and Alexander, proposed statues to	461
Inscription (treaty between Athenians and Chalcidians) found at the Akropolis	70
— of Iulis in Keos	393
Kaiserhaus at Vienna, art collections in	147
Kaulbach, article by A. Teichlein on	95
Kerch vase, the	392
Kindermans, Belgian landscape-painter, death of	636
"Knock-out" system at art sales	21
Lady artists, new <i>etcher</i> for	417
Lafayette, statue to, at New York	299
Leicester, lecture-room and school of art at	344
Lewis, Mr. J. F., death, history, and works of	222
<i>Liber Studiorum</i> , sale of prints from	46
Limoges enamels from Mr. Danby Seymour's collection	613
Lindsay's (Sir Coutts) new gallery in Bond Street	199
Lionardo da Vinci, photograph from cartoon by	45, 119

NOTES AND NEWS—continued.		NOTES AND NEWS—continued.		NOTES AND NEWS—continued.		NOTES AND NEWS—continued.	
	PAGE		PAGE		PAGE		PAGE
Long's "The Pool of Bethesda," forthcoming engraving of	574	Nude figures rejected at an art exhibition in Antwerp	368	Royal Academy, new elections to the	46	Tazza of glass, portion of a, in the Vatican library	249
Louvre, Renaissance gallery in the	368	Nürnberg, works by art-workers of	368	Rubens, <i>êtes</i> to be given at Antwerp in honour of	614	Tennyson's <i>Enoch Arden</i> , German edition of	613
Lucard, Signor, death of	552	—, war monument at	508	Rutlinger's portrait of Queen Elizabeth	172	Thompson, Miss	94
Luini, Bernardino, frescoes and decorations by	345	Oersted, monument to	460	Saint-Germain-l'Auxerrois, the church of	323	Thorebeck, statue to	146
Madonna, the, in Michael Angelo's "Holy Family"	392	Olympia, objects from the excavations in	120, 635	Salle Dronot, the	485	Thoren, M. van, bathing-pictures by	417
Maitland, Mr. W. Fuller, pictures from the gallery of	614	—, illustrated publication relating to	120, 635	Salon, pictures obtaining prizes at the	94	Tile-paintings from the history of Elijah	172
Malmesbury's (Lord) collection of pictures, sale of	46	—, Palette, restricted, experiments on a	299	Sarcophagus, marble, in the church of St. Peter ad Vincula	508	Tissot, M., new pictures by	567, 593
Malveggi, Prof. Luigi, restoration of frescoes by	593	Paris, Mr. Walter	199	Schiller, Schilling's monument to	552	Tower of London, remains of celebrated persons discovered in	593
Manchester Town Hall, projected mural decoration of	70, 293	—, inventory of the works of art in	530	Schliemann, Dr., in Greece	437, 635	Transfeldt, John George	326
Mantegna's "The Triumph of Julius Caesar," engraving of	146	Paton's (Sir Noel) picture "The Good Shepherd"	299	Schnaase's <i>History of the Fine Arts</i>	249	Tuileries, question of reconstruction of the	120
Marble figure discovered near Mitylene	369	Patzeka, M., painting in preparation by	417	Schönbrunner's engraving of Dürer's "Trinity"	200	—, present condition of the	276
Margary memorial at Shanghai	460	Pecht's (Fr.) <i>German Artists of the Nineteenth Century</i>	529	Sculpture, scheme for a school of, in London	529, 573	Turner, J. M. W., portrait of, by himself	21
Marryat, Joseph, death of	368	—, "Pegasus" at the Philadelphia Exhibition	94	Seals, national, collection of, at Madrid	323	Fawkes family	574
Masaccio, the works of	551	Pellegrini, Mr., the caricaturist	119	Seemann's (E. A.) <i>Kunst und Künstler des Mittelalters und der Neuzeit</i>	368	Van de Weyer, Sylvain, monument to	94, 392
Mathieu, Cardinal, projected monument to Mauritzhuis (at the Hague), changes in the arrangement of	70, 323	Perraud, M. Jean-Joseph, death of	508	Semieradzki's painting, the "Burning of Rome under Nero"	626	Vase, an unpublished, in the British Museum	508
Medals, sale of Mr. R. Younge's collection	199	Peruvian antiquities at the Louvre	22, 552	Sèvres, new manufactory at	417, 573	Vases, Greek, found at Corneto	529
Memling, Hans, altar-piece by	249	Philadelphia Exhibition, Fine Arts department, award of medals	199, 368	—, mosaic decorative work at	530	Victoria, the National Gallery of	529
"Mercury carrying off Psyche," bronze group in the Tuileries Gardens	299	Phoenician monuments at the Louvre	94	—, museum, new building of the	530	Voltaire, the iconography of	259
Michael Angelo, bust of, to be placed in Goethe's house	323	Plaster casts, prizes offered for best method of cleaning	485	S. Francisco, church of, at Urbino, restoration of	222	Waring's (Mr. J. B.) drawings of architectural ornament	409
Mikado of Japan, silver-gilt plate manufactured for the	199	Pocci, Count Franz, death and works of	223	Sgraffito frieze at Dresden	299	War-monument at Augsburg	392
Mill, John Stuart, model for the statue of <i>Mithras</i> in Greek archaeology, of the German Institute at Athens	120	Porcelain collection of Mr. Romaine Culender	46	Shields, Mr., return of, to England	146	Watts, Mr., R.A., collection of works of	416
Moore, Mr. Albert, companion designs by Mosaic, project for a school and manufactory of, at Sévres	146	Poynter, Mr. E. J., diploma picture of	507	Sketch clubs, competition of the	460	Wedmore, Mr. F., on "Old" Crome	365
Musée des Etudes	636	Præneste, antiquities discovered in a tomb at	94	Sling-bolts, Roman, collection of	299	Whistler, Mr. J. M., etchings to be produced by	129
Museum of the decorative arts in Paris, projected	300, 417	Prinsep, Mr., commissioned to paint an Indian picture	437	Smieradzki's picture "The Martyrs"	129	—, decoration of a dining-room by	249, 276
Museums, provincial, in France	417	Prints, auctions of, in Germany	392	Social Science Congress, new Art section of	119	Wislicenus's (Prof.) "Spring" and "Summer"	505
National Gallery, the enlarged, hanging of pictures in	222	Prix de Rome, awards of	223	Spencer, Earl, collection of pictures belonging to	249	Yorkshire Archaeological and Topographical Society	275
— of Hungary	368	Pye, John, a Life of, in preparation	461	Stadel Art Institute, the	636		
"Nederlandsche Museum" at the Hague	94	Raffaello, portraits of, painted by himself	485	St. Alphege, church of, royal portraits formerly hung in	252		
Noble, Mr. Matthew, death and works of Norden's (John) M.S. description of Essex	418	Rajon, Mr., etchings by	417	Standards, annual Report of the Warden of	552		
Norris, Dr. Edwin, bust of	146	Regnault, Henri, monument to	276	Statue of King William of Württemberg	431		
North, Mr., the water-colour painter	119	Regolini-Galassi tomb at Caere	94	Statues to public characters, origin of	21		
Northen, Adolf, death of	120	Rembrandt's etchings, Wilson's catalogue	172	— discovered in the district of Trypa	437		
		Ris, M. Clément de	22	Stevens's model for the Wellington monument	614		
		—, <i>Les Amateurs d'Autrefois</i>	574	Stokes' (Miss) paper on Irish Architecture	45		
		Robert, Léopold, projected monument to	324	Tabernacle, Gothic, from the Church of St. Lean	344		
		Roman exploration fund, appeal on behalf of	485	Tadema, Mr. L. Alma, prints from paintings of	460		
		Rome, projected exhibition-building in	485	—, two important pictures by	573		
		Rosa, Salvatore, 203rd anniversary of the death of	460	Tapestries of Raphael in the Vatican	417		
		Rossetti, Mr. W. M., and the <i>Encyclopædia Britannica</i>	146	— in preparation at the Gobelins manufactory	461		
		Rottmann, Leopold, sketches and views by	146				

CONTENTS OF THE
JOURNALS.

Art Monthly Review	592, 598
Fortnightly	45
Gazette des Beaux-Arts	94, 200, 321, 392, 551, 636
L'Art	299, 392, 508, 613
Mittheilungen	392
Portfolio	95, 223, 299, 395, 551, 614, 637
Zeitschrift für bildende Kunst	95, 147, 249, 368, 461, 637

THE STAGE.

REVIEW.		ORIGINAL ARTICLES.		NOTES—continued.		NOTES—continued.	
	PAGE		PAGE		PAGE		PAGE
Barcey's (F.) <i>Comédiens et Comédiennes</i>	637	Bernhardt, Mlle. Sarah, in <i>Phèdre</i>	325	Clark, Mr. J. S., at the Haymarket	276	<i>Ethel's Revenge</i> , at the Court Theatre	361
		Byron, Mr., at the Gaiety	250	—, at the Strand	301	<i>Etangire, L.</i> , of M. Alexandre Dumas	346
		Playgoers' Grievances	173	Claretie, M. Jules, in Great Britain	301	Ferrier's (M. Paul) three-act comedy, <i>Compensations</i>	201
		Tragedy at the Théâtre Français	418	<i>Comédie Française, Galerie historique de la Compagnation, Les</i> , at the Gymnase	326, 419	<i>Fight for Life, A</i> , dramatised	121
				<i>Comtesse de Lerins</i> , at the Lyrique	462	<i>Fight for Life, A</i> , at the Bradford Theatre	250
				<i>Comtesse Romant</i> , at the Gymnase	531	Folly Theatre, the	394, 418, 438
				Conservatoire, tragedy and comedy recitations at the	121, 147	<i>Fromont jeune et Risler aîné</i>	326
				Constant's (M. Charles) <i>Codé des Théâtres</i>	419	<i>Frou-Frou</i> , at the Globe	71
				<i>Codé Hardy</i> , at the Porte Saint-Martin	47	<i>Give a Dog a Bad Name</i> , at the Adelphi	551
				<i>Corican Brothers</i> , at the Princess's	147	Granier, Mlle. Jeanne, in <i>La Petite Marie</i>	277
				Coste, M. Maurice, death of	174	<i>Great Divorce Case, The</i> , at the Criterion	419
				Cowen's (Miss) recital	46	Gymnase Theatre, Government scheme of the	174
				— public reading in St. John's Wood	594	Harte's (Mr. Bret) <i>Two Men of Sandy Bar</i>	439
				<i>Cremorne</i> , at the Strand	553	<i>Hunted Down</i> , at the Globe	47
				Creswick, Mr. W.	276	Iring, Mr., benefit of	22
				<i>Crime de Ville-franche</i> , at the Château d'Eau	419	—, in the provinces	276
				<i>Crise de Monsieur Thomassin, La</i> , at the Paris Vaudeville	174	—, congratulated by Dublin Trinity College	594
				<i>Donichest</i> , at the Odéon	277	Judie, Mame, as <i>La Belle Héloïse</i>	419
				<i>Daniel Druce</i> buried at the Strand	533	Kendal, Mr. and Mrs., at Glasgow	276
				<i>Deidamia</i> , at the Odéon	531	Leclercq, Mlle. Rosa, as <i>Galatée</i>	276
				<i>Deux Orphelines, Les</i> , at the Théâtre du Mont Parnasse	371	Lee, Miss Jennie, at the Globe	301
				<i>Diplomate, Le</i> , at the Odéon	553	<i>London Assurance</i> , at the Haymarket	121
				<i>Dorothy's Strategem</i> , at the Criterion	638	—, at the St. James's	574
				<i>Dress-Coat</i> , at the Strand	46	<i>Louis the Eleventh</i> , at the Porte St.-Martin	47
				<i>Dudley, M. de</i> , at the Odéon	419	<i>Ma Cousine Gertrude</i> , at the Athénée Comique	531
				<i>Duke's Deceit, The</i> , at the Olympic	370	<i>Mademoiselle Didiot</i> , at the Gymnase	439
				Duvert, M., death and works of	438	<i>Man in Possession, The</i> , at the Gaiety	574
				—, help for the family of	509	Marais, M., and Mlle. Hélène Petit, marriage of	326

NOTES—continued.		NOTES—continued.		NOTES—continued.		NOTES—continued.	
	PAGE		PAGE		PAGE		PAGE
<i>Marceau, ou les Enfants de la République</i> , at the Théâtre Historique	277	<i>Orphée aux Enfers</i> , at the Royalty	638	Royal Dramatic College, poverty of	276	Théâtre Français, four new pieces for the winter season at	224
<i>Mariage de Figaro</i> , at the Odéon	301	<i>Our Boys</i> , at the Vaudeville	174, 531	<i>Salon au Cinquième Etage, Le</i> , at the Gymnase	201	Théo, Mlle., in <i>Madame L'Archiduc</i>	22
<i>Mariages Riches</i> , at the Vaudeville	553	<i>Pinache, Le</i> , at the Royalty	438	Sarcey, M., on comic actors	95	Therval, Mlle. Helene	174
Mathews, Mr., the performances of	95	<i>Petit Voyage, Le</i> , at the Gymnase	95	Sardon's (M.) arrangements for the winter	201	<i>Three Millions of Money</i> , at St. James's Theatre	419
McDonnell's juvenile performances	638	Plouvier, appearance on the stage of a daughter of	277	<i>School for Scandal</i> , scene from, at the Vaudeville	615	Toole, Mr., at the Gaiety	121
Meiningen's (Duke of) dramatic troupe	200, 224	<i>Prince, Le</i> , at the Palais Royal	553	<i>Serf</i> , at the Olympic	46	<i>Trouvez-moi une Veure</i> , at the Gymnase	95
<i>Much Ado About Nothing</i> , at the Queen's	615	<i>Princesse de Trebizonde</i> , played in Paris	277	<i>Shoddy</i> , at the Theatre Royal, Bristol	486	<i>Turgot</i> , at the Palais Royal	438
Neville's (Mr. Henry) benefit	72	"Pygmalion and Galatea Company," the	276	<i>Si Sincum</i> , at the Olympic	615	<i>Vieux Garçons</i> , at the Royalty	462
<i>New Men and Old Acres</i> , at the Court Theatre	574	<i>Race for a Wife</i> , at the Adelphi	224	Sothern, Mr.	147	<i>Virginian, The</i> , at the St. James's	531
New York letter	439	Regnard, the selected works of	201	Stage delay, an instance of	301	<i>Voyage à Philadelphia, Le</i> , at the Ambigu	174
<i>Not Such a Fool as He Looks</i> , at the Gaiety	370	<i>Richard III.</i> , at Drury Lane	325	Terry's (Mr. Edward) benefit at the Strand Theatre, subsidised by the State, question of a	95	<i>Whit-chapel Tragedy, The</i> , at the Royal Clarence Theatre, Dover	394
<i>Old Chums</i> , at the Opéra Comique	615	<i>Robinson Crusoe, The Very Latest Edition of</i> , at the Folly Theatre	531	— Français, Sociétariat of the	174	<i>William Tell Told Again</i> , at the Gaiety	638
<i>Ombré de Deyzet</i> , at the Français	462	<i>Rome Vaincue</i> , at the Français	370				
		Rossi, Signor, and the Paris public	462				

MUSIC.

REVIEW.		NOTES—continued.		NOTES—continued.		NOTES—continued.	
	PAGE		PAGE		PAGE		PAGE
Mendel's (H.) <i>Musikalisches Conversations-Lexicon</i>	47	Biscardi, Luigi, death of	278	Handel's <i>Solomon</i> , at Mayence	638	Orchestra, position of the, at Dessau	395
		Boteldien's <i>Caliph of Bagdad</i>	372	Hasselmanns, M.	72	theatro	395
		Brahms's new symphony in C minor	616	Haupt, Fräulein, marriage of	638	Pasdeloup's Concerts Populaires	463
		Breidenstein, Prof. A., death of	176	Haydn, Joseph, proposed fund for grand-children of	616	<i>Paul et Virginie</i> , at the Opéra-National-Lyrique	532
		Bristol Triennial Festival, programme for	278	Hoffmann, Heinrich, new opera in preparation by	251	Plagiarism in the <i>Musical Trade Review</i>	97
		Brixton Choral Society, entertainment given by	616	Hoftheater at Hanover, two new operas for	372	Pradher, Mlle. Fanny, death of	226
		Browne's (Lennox) <i>Medical Hints on Production and Management of the Voice</i>	420	Hullah's Report for 1875 on the examination in music of the students of training colleges	347	Prilleux, Victor, death of	326
		Brüll's (Ignaz) new opera <i>Der Landfriede</i>	440	Italian opera seasons at St. Petersburg and Moscow	251	Pröhl, Mlle., death of	463
		Billow, Dr. Hans von	326	Kretschmar, Dr. Hermann	554	Quartett Society of Milan, prizes offered by	616
		Carrión, Emmanuel, death of	202	Kretschmer, Edmund, new opera by	395	Randegger's <i>Fridolin</i>	595
		Castan, Augustine, death of	176	<i>Lalla Roukh</i> opera at the Opéra Comique, Paris	554	<i>Revue Musicale</i> to be published at Constantinople	638
		CONCERTS:—		Langert, Herr A.	149	Reyer, M. Ernest	510
		Crystal Palace .. 326, 420, 463, 487, 510, 554, 575, 595, 616		Leipzig-Wagner-Verein	576	Ricordi, Giuglio, dignity conferred upon	202
		Philharmonic	23, 72	Litbeck, Ernst, the pianist, death and history of	347	Rimbault, Dr. E. F., death of	372
		of Mr. John Thomas, the harpist	23	Lucca, Mlle. Pauline	176, 595	<i>Ring des Nibelungen</i> , Messrs. Schott's edition	48
		Mr. Walter Macfarren's, at St. James's Hall	48	Macfarren's (Prof.) oratorio <i>The Resurrection</i>	123	Röckel, August, death of	97
		Monday Popular .. 439, 488, 510, 532, 554, 595		Madrid, opera season at	326	Rosa, Mr. Carl, at the Lyceum .. 326, 395, 420	
		Herr Franke's, at Langham Hall .. 463, 488, 510, 532		Marchand, Mlle. Ali-la, death of	616	Royal Academy of Music, distribution of prizes at	123
		Hackney Choral Association	554	Marimon, Mlle., at the Opéra-National-Lyrique	463	Sacred Harmonic Soc. performances .. 123, 395	
		Coninx, Louis Joseph, death of	278	Materna, Frau	347	Sand, George, new opera libretto by	326
		Consecutive fifths and octaves, prize for an essay on	576	Mehlitz's (Mlle. Anna) pianoforte recital	554	Schmidt, Gustav, honours bestowed upon	278
		Conservatoire, new librarian at the	326	Mendel's <i>Musikalisches Conversations-Lexicon</i>	420, 532	Schreiber's music-publishing business in Vienna	97
		Dannrosch, Dr.	395	<i>Merry Wives of Windsor</i> (Nicolai's) at Berlin	576	Schumann and his school, Louis Ehlert on	596
		Dannreuther's (Mr.) musical evenings .. 488, 532, 575, 616		Michot, M., the tenor singer	302	—'s third symphony, the "Rhenish," in E flat	638
		David, Félicien, death and works of	278	<i>Mount Moriah</i> (oratorio) at the Angell Town Institution	616	Selvi, Mlle. Marguerite, in New York	176
		Dessauer, Joseph, death of	123	Mozart festival, proposed for next year in Berlin	395	Silesian festival, the second	202
		Dutch Musical Society, festival of	48	Musical degrees in London University	24	Singers, scholarship for, at the Brussels Conservatoire	372
		English opera season, programme for	226	— festival, the Westphalian	48	Smetana's new opera, <i>Der Kuss</i>	616
		Erkel's (Franz) new opera, <i>Namnetos-Helden</i>	251	—, the Silesian	48	Spontini's <i>La Vestale</i>	638
		Essipoff's (Mlle.) recital at St. James's Hall	23	—, Birmingham triennial	149	Svensden, J. S., new symphony by	463
		— tour in America	440	— at Antwerp	278	Symphonic and choral composition, prize for, in Paris	24
		"Estey" American organs	510	— at Bristol	420	Tamburini, death of	510
		Explosion of gas in the Wagner Theatre, Bayreuth	347	— contest of United States bands	176	Thirlwall, Mr. J. W., death of	24
		Festival of the Three Choirs at Hereford	72, 302	— Association, the second session of	302	Tonic Sol-fa, term of study of, in London	251
		— of the London Church Choir Association	439	— instruments in use in India	638	Tournie, M., the French tenor	302
		"Francesca da Rimini," the story of	202	Musical Times, enlargement of	638	Treiber, Herr Wilhelm	97
		<i>Freischütz</i> at the Paris Opéra	72	Neswada, Herr, death of	48	Trinity College, examinations in music at	176
		French composers intending to try conclusions with Wagner	302	New York, prospects of the opera season at	226	—, academical calendar of	372
		Gewandhaus Concert at Leipzig	596	Nickel, Herr August, death of	176	<i>Troqueurs, Les</i> , at the Théâtre Lyrique	595
		Glasgow Choral Union, prospectus of the	372	Nilson, Mlle.	24, 149	Tschaikowsky's overture to <i>Roméo and Juliet</i>	616
		Goetz, Hermann, new opera by	395, 616	—, prizes awarded by, to Roy	149	— new opera, <i>Valku the</i>	638
		—, death of	596	—, return of, to Sweden	226	Ventilating apparatus, new, at a Brussels theatre	440
		Gounod, a new Mass by	554	Offenbach's next opera	440	Verdi's <i>Aida</i> performed at Venice	123
		Grégoire, Joseph (pianist), death of	488	Operas, new, by Italian composers	97	Vienna opera, programme for 1877	596
		Guiraud, M. Ernest	532			Wagner, journey of, to Italy	326
		Hackney Choral Association	326			—'s Funeral March hissed down	463
						<i>Waltz</i> , the, to be produced at Berlin	302
						Weber, Franz, death of	347
						Wehrstedt, J. J., death of	48

SATURDAY, JULY 1, 1876.

No. 217, New Series.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

LITERATURE.

THE LAST DAYS OF MARY STUART.

Marie Stuart: son procès et son exécution, d'après le Journal inédit de Bourgoing.
Par M. R. Chantelauze. (Paris: E. Plon & Cie., 1876.)

THERE was found at Cluny some four years since a manuscript of the sixteenth century which there is every reason to believe is the Journal of Bourgoing, physician to Mary Queen of Scots during the latter years of her life. As her cousin, Claude de Guise, was abbot of the Benedictine monastery of Cluny at the time of her execution, the journal is supposed to have been deposited there, and to have found its way into private hands during the revolution of 1793. It contains a narrative of the last seven months of Mary's life—namely, from the arrest of her secretaries at Chartley, on the charge of their complicity with Babington, until her execution at Fotheringay. As she was kept a close prisoner during the whole of this time, and we know nothing of her except what her keepers have thought fit to tell, the Journal of Bourgoing throws much new and interesting light on the latter days of her unhappy life. M. Chantelauze, into whose hands the manuscript has fortunately fallen, is singularly well informed on the much-debated subject of Mary's history, and he has not only as a preface to the Journal presented his readers with a clear and concise account of the Babington plot, but has diligently compared the narrative of Bourgoing with every existing contemporary document. By a singular coincidence, about the very time of the discovery of Bourgoing's Journal the letter-books of Sir Amias Paulet were given to the public, and although Bourgoing was evidently a warm partisan of the Scottish Queen, and Paulet was one of her worst enemies, they mutually corroborate each other in a variety of material points. But as Bourgoing was in constant attendance upon the Queen he had much better opportunities for observation than Paulet, and as he kept a continuous narrative during the last seven months of her imprisonment he supplies us with much interesting information which is nowhere else to be found.

The Journal commences with an account of the removal of Mary from Chartley to Tixall and the arrest of her secretaries, Nam and Curle. The circumstances are well known. She was invited by Paulet to accompany him to see a buck-hunt in Sir Walter Aston's park, which was a few miles distant from Chartley; but instead of wit-

nessing a buck-hunt, she saw her two secretaries, whom she was never allowed to see again, arrested and hurried away to London, while she herself was kept a close prisoner at Tixall until all her papers at Chartley had been seized and carried off.

All these incidents are fully described in Paulet's correspondence, but we have now for the first time a description of the journey to Fotheringay. Mary, it appears, was apprehensive lest she should be attacked and slain under some pretext or other before she reached her destination. She rode in the coach which had been furnished to her by the French ambassador, and she sat, Bourgoing says, with her back to the horses, that she might more readily communicate with her coachman, and also that she might keep an eye on those who followed behind. Thomas Gorge, who had been employed by Walsingham to arrest Mary's secretaries, rode by her side, and he had under his orders 200 horsemen, all armed, one half of whom kept in front and one half in the rear of the royal captive. At Burton, where they stopped the first night, Gorge requested an interview with her, and made an earnest attempt, no doubt in pursuance of his orders, to draw from her a confession of her guilt. It is a circumstance strongly indicative of the weakness of their proofs against Mary that Elizabeth and her Ministers should again and again have sought to induce her to criminate herself. But these attempts invariably failed. In her interview with Gorge, which is described at length in the Journal before us, she avowed that in the utterly helpless condition to which she was reduced—being abandoned even by her son, who had made a separate treaty with Elizabeth—she had sought the intervention of foreign princes on her behalf. But she solemnly denied that she had ever directly or indirectly sought the life of the English Queen (Journal, pp. 491, 492). We may add that, from first to last, this was the substance of Mary's defence in answer to her alleged complicity in the Babington plot.

Mary reached Fotheringay on September 25, 1586, and some days after her arrival her keeper, Sir Amias Paulet, sent to say that he wished to say "five or six words" to her—his usual custom, says Bourgoing, when he had anything unpleasant to communicate. On the present occasion Paulet informed his prisoner that his mistress had heard with great pain of her crime, and that she was about to send certain lords and counsellors to Fotheringay to inquire into the matter. He earnestly advised her, therefore, as the case was so clear, to make a full confession, and ask pardon of her Majesty.

Mary, says the Journal, replied with a smile that they seemed to treat her as they treat little children when they have been guilty of some misconduct. She evidently saw that it was the object of her enemies to extort some admission from her that might justify her execution. Paulet insisted that the case was so clearly proved that it was in vain for her to deny it. But he succeeded no better than Gorge; and he finally took his leave, saying that he would communicate her answer to Elizabeth, by whose orders he had no doubt sought the interview.

These incidents are now made public for the first time. But the chief value of the Journal of Bourgoing is the account which it contains of the trial at Fotheringay. Our only sources of information respecting it have hitherto been Camden, the *State Trials* by Howell, and the *Hardwicke Papers*. But the Journal before us contains a much fuller narrative than any of these well-known authorities. It furnishes a variety of details that are not to be found elsewhere, and it contains many of Mary's speeches which are either omitted or much curtailed in Camden and Howell. The Journal agrees with them that Mary at first flatly refused to appear before Elizabeth's commissioners, but that she was finally induced to do so by the plausible but deceptive arguments of Sir Christopher Hatton. Bourgoing says that she spent the night before the trial in great perplexity, but she finally determined to appear, lest her refusal might be taken as a confession of her guilt. He himself attended her, along with Melvill, the Master of her Household, and four of her ladies. Renée Beauregard, the only French gentlewoman who accompanied her to Fotheringay, carried her train, and Gillis Mowbray, Jane Kennedy, and Elizabeth Curle followed, and took their places immediately behind the Queen.

The only piece of evidence produced against Mary to connect her with the conspiracy against Elizabeth was an intercepted letter alleged to have been addressed to Babington, who, along with his accomplices, had been by this time put to death. If Mary wrote this letter, she was unquestionably guilty. But the presumption is strong, if not irresistible, that it had been interpolated by the agents of Walsingham. The letter itself, which was originally in cipher, was not produced; nor was it stated at the trial by whom it had been deciphered. But we now know from the papers in the Record Office that the decipherer was the notorious Thomas Phillips, or Phellips, who by his own confession was an adept in the art of forgery as well as in that of deciphering. It is essential to note what Mary said when this letter was produced. According to the report in the *State Trials* and in Camden she said that "she knew not Babington; that she never received any letters from him, nor wrote any to him." But in the *Hardwicke Papers* we have a very different answer. According to them she said she had received "no such letter" from Babington, and had "written no such letter to him." When we turn to the Journal before us we find precisely the same language:—"Sa majesté desnia tout à plat d'avoir jamais veu telles lettres ny receu" (p. 523). She plainly meant that her correspondence had been tampered with, and she charged Walsingham to his face with having plotted both against her life and that of her son (Journal, p. 523).

Mary was not aware that by the then existing law (13 Eliz.) she could not be found guilty of high treason upon written evidence alone; nor did any one of her six-and-thirty judges think fit to inform her of this essential fact. But we now learn for the first time that when the alleged depositions of her two secretaries were produced

she stated that the signature of Nau did not appear to be genuine, and that it was not written in his ordinary hand (Journal, p. 526). As Nau was never examined in her presence, this statement throws additional suspicion on the whole proceedings.

Nothing could be more irregular than the mode in which the trial was conducted, if trial it could be called. The Lord Chancellor Bromley, the Queen's Serjeant, the Lord Treasurer, the Vice-Chamberlain Hatton, all took part indiscriminately in the proceedings, and all were alike eager to hunt to death the hapless Queen:—

"Her Majesty," says the Journal, "replied now to one, now to another, without any kind of order. For their sole object was to persuade the Lords that she was guilty, addressing always them, and no one asking a question on her behalf. So that the poor Princess said when she returned to her chamber that she was reminded, if she might venture on the comparison, of the Passion of our Lord and the clamour of his adversaries, '*tolle, tolle, crucifige*.' She added that she saw the Lords were not all hostile, but that those who were 'favourable to her' dared not avow their opinions" (p. 518).

On the second day, for the solemn farce lasted two whole days, Lord Burghley took upon himself the entire conduct of the trial. In the report published by his authority in the *State Trials* all his speeches are given in full and in the first person, while those of Mary are given in the third, as being comparatively unimportant. But in the Journal we have Mary's speeches reported in full, and it is easy to perceive why Burghley should have thought fit to curtail some, and wholly to suppress others. When taxed with aspiring to the English Crown she said she had never sought to deprive her sister of her just right; she only claimed, as her next heir, to be the second person in the realm; that she was the daughter of James V. of Scotland, and great-granddaughter of Henry VII., and that of the rights she derived through them she could be deprived by no law and no tribunal in the world; that it was on this account that her enemies, some of whom she was *prepared to name*, had sought her life, but that God in his infinite goodness had hitherto preserved her. Again, when allusion was made to her religion, she said that they knew well that in her own kingdom of Scotland she had never molested any one on account of his religion; she had even been censured for the toleration and clemency she had displayed, which, rendering her subjects turbulent and rebellious, had been the cause of her ruin; but that they had had good cause to rue the day when they exchanged her mild rule for the tyranny of Morton; that after his death their condition was in no way improved, for they were governed by a faction in the pay of England and traitors to their country (p. 533). It is easy to perceive why these and numerous other passages are only to be found in the Journal of Bourgoing.

As she was retiring on the second day she had to pass the table at which the lawyers sat, and turning to them with a cheerful countenance she made them the following farewell speech: "Gentlemen, you have treated somewhat rudely a person who is but little skilled in your laws of chicane.

But God forgive you, and God forbid that I should have anything more to do with you." The men of law, according to the Journal, exchanged smiling glances as Mary uttered these parting words, and thus the trial came to a close (p. 539). There is, or recently was, in the Bodleian an English contemporary manuscript which attributes words of a similar kind to Mary, but the author is unknown.

We learn from the Journal that after the trial another serious attempt was made to extort from Mary a confession of her guilt, but without effect (p. 543). Much of her time was now spent in reading English History, which she observed to Sir Amias Paulet was filled with scenes of blood. And when, a few weeks before her execution, she was deprived of the services both of her almoner and of the Master of her Household, Melvill, she said she was reminded of the fate of Richard II., who was deprived of one by one of his attendants before his murder.

The Journal extends to upwards of a hundred closely printed pages; and, assuming it to be genuine, we congratulate M. Chantelauze as well on his interesting discovery as on the satisfactory manner in which he has presented it to the public. JOHN HOSACK.

Pearls of the Pacific. By J. W. Boddam-Whetham. (London: Hurst & Blackett, 1876.)

Pearls of the Pacific, being interpreted, only means an account of a short visit to the Sandwich and Fiji Islands, with some of the intervening groups. It is "by the author of *Western Wanderings*," who must, therefore, we fear, be addicted to alliteration. It is useless to argue on a question of taste; still we confess to an instinctive misgiving about that of all persons who use such "conceits," from Fluellen downwards. But, having said thus much, we hasten to acquit our author of any grievous offences under this head. We regret, however, to find him too much given to little observations of a would-be funny but rather pointless order, which, even if passable in conversation, are hardly so as *litera scripta*. Some of them, perhaps, only mark the true British fear of being thought capable of any deep emotion, and perhaps a like fear of becoming pedantic leads him sometimes to use expressions hardly up to the level even of modern conversation. This is a pity in one who can on occasion express himself gracefully and well. He is, perhaps, too distrustful of his own powers, for he has "often envied the graphic powers of a certain author, of whom a lady once said to me, after reading a book of travels by him, 'It is so interesting that I really once or twice felt quite home-sick!'" He does not affect to go much below the surface of things, and thus treats sometimes of matters with which we are already sufficiently familiar. We have long ago had enough of the life on board a passenger ship: the quarrelling, dreaming, and flirting, the moonlight nights, and the phosphorescent sea. The only novelty is that in the piece of pork with which the shark's hook was baited a charge of dynamite was inserted; the re-

sult recalling the discharge of "vril" in the *Coming Race*. The same agent is employed with great but wasteful effect among the shoals of fish in the harbour of Levuka, Fiji. The author describes the great land-crab, which lives on cocoa-nuts, making its nest of the fibres, but he is mistaken in supposing it peculiar to that part of the Pacific, as it is at all events found in the Seychelles and in the Chagos Islands. That it climbs the trees and gathers the nuts has been disputed; but we hardly care to question the powers of a crab which can "dash a man to pieces" with a blow of its claw! A very strange phenomenon, vouched for by the author, is "a herd of cattle with the peculiarity of loose swinging horns, which resembled the immense ear-rings so fashionable a few years ago."

He had the good fortune to be present at Honolulu during the funeral of King Lunalilo and the election of his successor. The funeral was a picturesque combination of Christian rites grafted on national customs, with remains of the old superstitions. It lasted through the night, but was a tame affair compared with the horrible saturnalia which marked such events in former times. The author's descriptions of the luxuriant beauty of woodland and coast scenery, and of the desolate regions where volcanic action is seen on a grander scale than anywhere else in the world, are well written, and in good taste when not marred by a misplaced jocosity.

He lies under some disadvantage in traversing the ground so recently occupied by Miss Bird. It is not given to every man to carry away his readers with descriptive powers like hers—nor, we may add, to swim so many foaming torrents, or ride up and down such perpendicular mountains as did that enterprising, but withal modest, lady-traveller.

Our author did not appreciate the custom of "*lomi-lomi*," or shampooing, which it is a point of hospitality to perform upon a guest arriving after a journey. This "*lomi-lomi*" is also employed by Hawaiian gourmands at a heavy feast, to hasten digestion and enable them to return to the attack with fresh vigour. It is at least an advance in refinement on the old Roman practice.

The Hawaiians are described as a good-natured, happy race, intent on nothing but their amusements, into which they throw a good deal of energy, being admirable riders and swimmers. But they are rapidly dwindling away. This is attributed, very summarily, to that source of so much evil, the missionary, who, by forcing on a primitive people the unnatural restraints of civilised life, sapped their vigour and left them a prey to disease. But it was at least a natural mistake, finding a people equally devoid of clothing and of morality, to imagine some connexion, and to commence reform *ab extra*. Aesthetically no doubt the result is deplorable, and had the early missionaries been men of wider culture still more serious mistakes might have been avoided. It is easy, looking back, to criticise and condemn, but these men were daily called on to solve new and difficult questions, which they had never studied. Their frequent

assumption of lands and power was not necessarily wrong. These "Church lands" will not for many a day be a bar to progress, while their "temporal power" was anyhow a great advance in civilisation. It must not be forgotten that the present régime, however faulty, has within living memory replaced cannibalism, human sacrifices, and every sort of abomination and tyranny.

Mr. Boddam-Whetham discusses the origin of cannibalism, and attributes it partly to scarcity of food, which, especially where dependence is placed on a single staple, is a frequent source of great suffering. Superstition, he thinks, may also be a cause, as Fijian mothers rub their infants' lips with the flesh of a dead enemy. It is also a triumph over a foe to eat him; one thing only is more humiliating, viz., to refuse to eat him; and it is a further refinement of insult to cook him and then leave him un-eaten! The author believes that our annexation of Fiji will, among other advantages, lead to a general regulation of the labour-trade throughout the Pacific. At the same time he believes its abuses to be greatly exaggerated. The people are starving in many places, and willing to emigrate, so that, he argues, compulsion was needless. But this is something like the argument that slaves are never ill-treated, because it is against the masters' interest to do so.

The white settlers in Fiji are, we are told, by no means so black as they are painted; it was a comparatively small knot of rowdies who formed the "Government" under the late king, and it was high time for some Power to interfere in the interest of the respectable part of the community, both white and native.

A notable triumph of statesmanship is recorded from the Samoan Islands. Tax-paying is there actually a matter of rejoicing and festivity; a grand holiday is held, and free-will offerings even are sometimes added to the legal payment! And a new remedy for sleeplessness—a snake, imprisoned in a hollow bamboo, is placed under the pillow, and the hissing sound emitted is said to be highly soporific. COUTTS TROTTER.

Analysis of Religious Belief. By the late Viscount Amberley. (London: Trübner & Co., 1876.)

(Second Notice.)

WITH the fifth chapter of the first book, and the 190th page of the first volume, we enter on the largest section of the work—a summary account of the founders of historical religions, and the contents and character of sacred books. With regard to both we have some judicious general remarks. We are told that "prophets" always represent themselves as organs of a higher power, even when their message is as homely and naturalistic as that of Confucius, that the authority of the community they found is always conceived as subordinate to theirs, and that it is impossible for their followers to attribute to them a purely human personality. We are told that all sacred books are liable to be made the subjects of strained exegesis, that they are invested with a transcendental authority, that the mere act of

reading or hearing them is commonly regarded as meritorious, and that, lastly, their literary merit and attractiveness are seldom or never on a level with their authority. This is what might be expected: literary merit and attractiveness appeal to the "natural man;" a sacred literature establishes itself at a time when there is unusual interest in "the things of the spirit." At the same time it is to be remembered that sacred books differ very much as to their literary rank: some of the Hebrew and some of the Christian are to be placed on purely literary grounds among the classics of the world, and the sacred books of China are, to judge by the specimens of both hitherto translated, decidedly superior to the mass of Chinese literature. On the other hand, the best of the Iranian, and perhaps of the Arabic literature of Islam, is decidedly superior to the Koran, and the best parts of the Hindu epics and of the drama of the golden age have more literary interest than the Veda.

It is rather singular that neither Moses nor Abraham figures among the founders of religions; Abraham the writer might consistently refuse to recognise as an historical person, though it may be doubted whether the historical existence of Zarathustra is much better attested, and the latest investigations make the whole of Buddha's biography extremely problematical; but Moses is certainly historical, and upon the most sceptical hypothesis better known than Zarathustra, not to mention Lao-tze. Of course it would have been difficult to treat of Moses without coming to some decision on the criticism of the Pentateuch, which the writer naturally wished to avoid, as he was aware that it is hardly in a state to invite the adhesion of laymen to any particular view. On the same principle, he declines all mythological enquiries, and refers us to Cox's *Mythology of the Aryan Nations*; and here too the omission tells very much on the completeness of the work. In fact there is a point of view from which the whole laborious book is little better than a *missbegriff*. All civilised people are brought up to practise a certain religion, and to live under certain laws; it has not yet occurred to anybody to go through a course of comparative politics before deciding to obey the laws under which he was born: if his experience of them lead him to wish for a change, he proposes or supports the change he desires, and it is admitted that he is in his right, though he is expected to admit that, *ceteris paribus*, those who have an extensive acquaintance with other institutions are likely to be better judges of the changes proposed; but after all, the study of comparative politics has only a speculative interest. Perhaps the reason that so many people now-a-days are inclined to take more than a speculative interest in the study of comparative religion, is that they hardly feel that religion in any shape is altogether practical. Still we feel at every point how premature a comprehensive treatise on comparative religion is. For instance, it is clear that to a Chinese Mencius represents a substantial advance upon Confucius, but in the present state of Sinology the difference is hardly visible in Europe, and how until we are

better informed can we tell whether the religion of the Mandarins was capable of real progress? Again, is Ahura Mazda one of the Asuras who are devils in Hindostan? If so, it is obvious that a tolerably complete knowledge of the difference between the climate of Bactria and that of the Punjab and the north-west provinces three or four thousand years ago is needed to explain why the same personifications of natural powers are hateful in one region and adorable in another. Why, again, did the Mazda-worshippers take to tilling the ground at a time when the Deva-worshippers still claved to cattle-breeding and cattle-lifting? Why was Mitra alone of the Vedic deities retained with Homa as an object of worship in Iran? How much of the Avesta refers to the trials of the Mazda-worshippers at the time of the first separation? how much to the trials of the time which preceded the conquest of the snake-worshippers of Media, and of the idols of the Euphrates under Cyrus and Darius Hystaspes? How can we judge the Zend religion till we know? No doubt it will be long before we know: at present we have hardly got beyond the alphabet of mythology; we do not even know whether the heroes of nature-myths are personifications of natural objects or of natural processes, nor how much of floating fable has gathered round actual men and women who towered in their day above the herd as floating clouds gather round high mountains; and we hasten, and Lord Amberley among the foremost, to darken counsel by words without knowledge, and as soon as we decide to disbelieve most of the stories about a legendary hero or heroine, instead of saying so simply we call them mythical, and imply that they never lived. Considering how many fables are told of Charlemagne and St. Gregory the Great, it is probable that the fables told of Arthur and Viswamitra are really the measure of their historical greatness.

Lord Amberley succeeds better when he comes to deal with religions which are better known. The appreciation of Mohammed is very well balanced, generous, succinct, and just, in spite of one grave omission: it is clear that Mohammed, like Buddha, repudiated all miraculous powers: it can hardly be disputed (Lord Amberley fully admits it) that the Founder of Christianity habitually appealed to His miracles, while rebuking the demand for them: from every point of view the contrast deserves discussion. The treatment of the synoptic miracles is one of the best parts of the book. The writer does not allow himself to trifle with abstractions, but works out the rationalist thesis in a concrete, sensible way. According to him, there were many people whose overstrained, nervous condition resulted in madness or simulated other disorders to which a great spiritual teacher would naturally be able to give at least temporary relief, and he very fairly lays stress on the fact that the upper classes ignored the excitement of the uneducated, with its real basis if it had any, and whenever they were roused to attention demanded a "sign," i.e., a wonder announced beforehand. He is aware that the miracles of the Fourth Gospel will hardly yield to such solvents; upon the tra-

ditional theory of its origin they may very well have been selected to show that the magicians of Ephesus could not do so with their enchantments; but he rests his rejection of the Fourth Gospel exclusively upon the arguments rejected in Germany until they were reinforced by Baur. In fact, all his evangelical criticism is superficial, and not on a level with the latest researches. Whatever may be said of the first two synoptics, the third is in no intelligible sense an anonymous impersonal compilation; he has no sense of the weight of opinion counter to which he drifts towards the assumption that the second synoptic is the most primitive form of the tradition, and it has never occurred to him that when we have the opportunity of comparing perfectly authentic narratives of the same event it is generally found that the later add something to the earlier.

When we have made allowance for this, and for the point of view of a writer who can estimate the comparative excellence of Confucius, Buddha, and Jesus, Lord Amberley's Christology repays study. After all there is much more to be learnt from the Gospels than from what has been written about them, and Lord Amberley had read them diligently with an open mind. He gives the true unsophisticated account of the Kingdom of Heaven as a thorough change in the visible order of things, though he does not give quite their due weight to the parables where this change is represented as manifesting itself at first, and that gradually, in the spiritual order. He is right, too, in calling attention to the strong *prima facie* contrast between the tone in which the Scribes and Pharisees are denounced and the precept of universal love, though few readers will accept his explanation of the contrast as simply a degrading inconsistency. He is probably wrong in thinking that the conflict between Jesus and the Pharisees turned in the first instance upon His claim to be Messiah; it turned so far as we can see chiefly upon His resistance to some new obligations about the Sabbath and ablutions which the Pharisees were then in process of imposing, for though His claim to forgive sins startled them, they did not interpret this as an assertion of Messiahship. In fact, this claim was systematically kept in the background till after the confession of Peter, and probably was more offensive and alarming to the Temple aristocracy than to the Pharisees. Though the writer assumes a solidarity which did not exist between the two sections of the enemies of Jesus, his account of the case for the prosecution is instructive, for very few of us yet realise that people may be detestably wrong and still have a good deal to say for themselves and really think they are in the right. The criticism of the narratives of the Resurrection is less original, but the psychological explanation of the belief in the Resurrection and Ascension is very fine, both in feeling and expression. It turns upon the difficulty loving mourners always have in believing in their loss: as the writer says, it is quite conceivable that this difficulty should give rise to illusions, but it is hard to see how an illusion could last and leave sanity of judgment unimpaired and the practical efficiency

of its subjects heightened. There is a curious dissertation in the manner of the late Mr. Mill upon the limitations under which we may give a qualified acceptance to the morality of the Sermon on the Mount, which intelligent believers will read with a sigh of relief. Current morality at its best is one thing, and the morality of the Sermon on the Mount is another. When good kindly folk, anxious to make the best of both worlds, cling to the tradition that they are the same, that is touching and natural; it is nothing short of offensive when theologians who do believe in the morality of Confucius and do not believe in the morality of the Sermon on the Mount profess to reject the "supernatural dogmas" of the Gospel because they revere its "eternal morality." It is certainly a gain to be reminded of the way in which Lao-tze anticipates one of the most characteristic sides of Christianity by his perception of the power of self-abnegation, his attitude of dependence as a son who can do nothing of himself except what he sees the heavenly Mother do, and his recognition of the truth which, as Lord Amberley points out, is well expressed in the *Theaetetus*, that the children of this world are in their generation wiser than the children of light. Though Lord Amberley was not the first to observe that Buddha's passion for universal salvation is an anticipation of another side of Christianity, the observation is quite in place; but it is a mistake to cite the noble boast of Mencius, that his family affections and success as a teacher more than compensated him for his failure as a statesman, as a parallel to the rebuke to the disciples for striving for the first place. As might be expected, great prominence is given to the legend of the miraculous conception of Buddha, and no doubt orthodox theologians will be in a better position when they have a scientific theory of that legend and of its relation to their own belief. But the mere juxtaposition of the two does not settle the question as the writer supposes, for this reason, if for no other—the *Lalita Vistara* cannot be traced within a century of Buddha; the Apocryphal Gospels of the Infancy can be plausibly traced within a century of Christ.

We cannot follow the writer through his *précis* of the sacred books of the world, which is enlivened by well-chosen extracts. In the Old Testament he follows Ewald, and rather gratuitously commits himself to Goethe's clever theory that the Ten Commandments written on the tables of stone are to be sought for in Exodus xxxi. 18, *sqq.*; the treatment of the Psalms is strangely meagre; and, though the article on St. Paul is substantial, there is hardly a word on the essential antithesis between the works of the law and the righteousness of faith: it is characteristic that the writer fears that the Apostle carried condescension to the Jews too far. The chapters on "The God of Israel" and "The God of Christendom" are characteristic too; the standpoint is that of eighteenth-century Deism pure and simple, and this is really ominous—"the clouds return after the rain." The Deists asked, Does it become us to honour a Being of whom such things are said? and the question was adjourned rather than answered by the series of religious movements in England which, roughly

speaking, began with Wesley, and by the school of imaginative historical criticism initiated by Lessing and Herder in Germany, which Dr. Stanley has attempted to naturalise here. The latter school would perhaps have contributed more than they have to the answer which must be given soon, if at all, if they had maintained boldly that things may be virtues in a simple society which become vices in a complex one. There is much in the history of China and Israel to suggest that disinterested vindictiveness was once a distinctive characteristic of the superior man. China, too, suggests that the movement of opinion is not always an advance: most readers will think Confucius asking "does Heaven speak?" wiser than Lord Amberley complaining of a fact, the traces of which are not confined to the Bible, that sinners are punished with little or no warning.

"Under the touch of a comparative anatomy of creeds all that was imposing and magnificent in the edifice of theology crumbles into dust, systems of thought piled up with elaborate care, philosophies evolved by centuries of toilsome preparation, fall into shapeless ruin at our feet. And all this by the simple process of putting them side by side."

Here we have one side of the thesis of the second book, which deals, as we said, with the religious sentiment itself. It is curious that such a thesis can be put forward seriously, and that most readers will feel some inclination to accept it. What would be thought of a disputant who should argue from the fact of the diversity of the institutions under which civilised people live, to the proposition that all particular institutions must be worthless, and then go on to argue that some institutions in general are required by human nature, and may even have some foundation in the nature of things? Special rites and special institutions have their validity under special conditions, and this is not impaired by the fact that the appropriate institutions or rites may be mistaken or perverted, and that experience shows this is more likely to happen to rites of the two. No doubt social and religious traditions continually tend through the imperfection of our race to hamper the religious and the social sentiment; and the author is quite right in noting the reaction of the religious sentiment against this tendency as one of the most important factors in religious history, but he ignores another factor at least as important—the tendency of the religious sentiment while it retains its vigour to embody itself in ideals suggested by life and transcending it. In the greatest religions the later ideals presuppose acceptance of the earlier, and Lord Amberley has some good remarks upon the common tendency to interpose a lengthening hierarchy of mediators between the soul and the Most High. He also does well to point out that the intellect always co-operates with the emotions in the revolt against traditions which have become burdensome (as it co-operates with the emotions and the imagination in forming new ideals); he stops short of the question whether the co-operation of the intellect in the destructive process does not become more and more important as knowledge accumulates, till the religious

sentiment is likely to die out except among the minority who may be prepared to sacrifice all to it. Although Lord Amberley committed himself to the preposterous view that all embodiment of the religious sentiment is illegitimate, few modern writers have argued better in defence of the doctrine that both the objective and subjective elements of consciousness imply something which seems to lie outside the possibility of scientific analysis, which can hardly be better described than under the old names of God and the Soul. His reconciliation of Berkeley and Spencer is, to say the least, ingenious; and his criticism of Mill is instructive and fresh: we have only room for a single inadequate specimen:—

"To oppose to a necessary belief such a train of reasoning as this—

Necessary beliefs (so-called) have often proved false;

This is a necessary belief (so-called):

Therefore it may prove false,

is in reality to overthrow a strong conviction by a weak one; an intuition by a syllogism; a proposition felt immediately to be true by an inference open to discussion. Arguments like this resemble the procedure of a man who should tell us when we meet a friend that we cannot possibly be sure of his identity because on some previous occasion of our lives we mistook Jones for Thompson."

In spite of his resolute defence of the fundamental postulates of spiritual philosophy, it had occurred to the writer that an increasing number of his contemporaries would find a vague sentiment debarred from all definite expression unsatisfactory. It was not to be expected that he would recommend a return to the old doctrine that theology is the queen to which other sciences must bow. But short of this radical cure he gave the best possible advice, to cultivate by all means the sense of human brotherhood. If it could be extensively followed orthodoxy would have no reason to complain of the result; if we could escape from the sterilising influence of the egoism which divides and isolates us, old ideals would be lighted up and new ideals would come into sight. Nothing has happened yet to discredit the observation of an author whose simplicity rather than his depth had struck Lord Amberley. "He that dwelleth in love dwelleth in God and God in him."

G. A. SIMCOX.

The Tragedy of Israel. By George Francis Armstrong. Part I., *King Saul*. Part II., *King David*. Part III., *King Solomon*. (London: Longmans & Co., 1872-4-6.)

It is by no means an easy task to digest and arrange the critical impressions which are produced by a work of such magnitude as Mr. Armstrong's *Tragedy of Israel*. A play, or rather a series of plays, covering three generations of eventful history, occupying nearly 700 pages, and containing something like a hundred and fifty characters, many of them of great interest and intricacy, is no light matter to handle. And when it becomes evident, as it very soon must to any reader of Mr. Armstrong's volume, that to the energy of purpose necessary to approach and grapple with a theme so gigantic, there has been joined a patience in execution which has allowed of no

slovenly work to the best of its judgment, no mean skill in the mechanism of verse, a fancy fertile in conceptions which not seldom reach grandeur, and a remarkable descriptive faculty, it becomes still more necessary to gird up one's critical loins to tackle the question, How far have these good gifts been successfully used?

In order to answer this question it must be remembered that in the matter of the tragic drama the "total-impression" theory, which in respect of other branches of poetry is a theory and disputable, becomes indisputable and a fact. A tragedy which has not a central point of moral interest, round which all the subordinate incidents and characters are harmoniously grouped, may be whatever else it likes, but it is not a tragedy. Now the Biblical narrative of the first three kings of Israel does unquestionably provide a succession of such central points with the due retinue of subordinates to group around them. In the first place there is Saul, the keynote of whose character is distinctly the "pride of life." Masterfulness and impatience of control are obviously the moving springs of his actions, whether in the swift chastisement of the insolence of Nahash, the hasty sacrifice at Gilgal, the disobedient sparing of Amalek, or the stern discipline which would have sacrificed Jonathan. The wear and torture of ceaseless conflict between this independence and the resistless over-lordship of Jehovah, and the mental agony of feeling himself a king only in name (his successor being already appointed over his head), are as obviously the cause of his later madness, and of his capricious tyranny towards David.

In David, again, the master-motive is evidently the "lust of the flesh," in a wide and not offensive sense. A vivid appreciation of all the pleasures of living, sharp sorrows and sharp joys, a temper prone enough to err, but docile to repent, are characteristic of him in all his doings and sufferings, his prosperity and adversity, as is also throughout a remarkable simplicity and impulsiveness.

Both these characters are, it seems to us, given clearly in the narrative, and fit with great art and completeness into the circumstances under which they are evolved. The character of Solomon is not evolved in Holy Writ with equal clearness, the pen having apparently fallen into the hands of a less dramatically gifted writer, who took more pleasure in merely material gorgeousness. But enough of it is manifested to show that in Solomon the triad was completed, and that the "lust of the eyes" was his characteristic. A perpetual thirst for novelty, in knowledge, in pleasure, in religion, in art, in science, may be safely assigned to him.

Now, it may be said that, even granting that this is a just deciphering of the characters of these kings as given in Scripture, Mr. Armstrong was by no means bound to accept it. No doubt this is true; but if Mr. Armstrong, accepting the Biblical narrative as to facts (as he does), gives a rendering of the characters inconsistent with those facts, he has exposed himself to censure. In the first of these tragedies we have Saul presented to us in the guise of a morbid

humanitarian, horrified at the sanguinary character of the Divine commands, and determined to do justice and love mercy. We have no intention of raising the parrot-cry of anachronism against this: any poet has liberty, as far as we are concerned, to anachronise as much as it pleases him, yet so as that the laws of art be not broken. Here these laws are broken. Did Saul spare the Amalekites, or did he spare sheep and oxen? Did his commission to Doeg look much like aversion from bloodshed? Did his fitful persecution of David more resemble wounded pride or indignation at the favourite of an unworthy Deity?

Still more unfortunate is the presentation of David. We shall be content to let our disapproval of this rest on the scenes with Bathsheba and with Nathan. It does not require much perusal of Mr. Armstrong to see that he is not a passed master in the art of Love: but the crowning scene in David's wooing of Bathsheba shows it beyond a doubt. The monarch comes to the conclusion that in some mysterious way his realm and future welfare make it necessary for him to follow his inclinations; and Bathsheba says that she admires him so much that she shall be only too happy. Drinking tea by stratagem is simple and direct compared with this fashion of committing adultery! Compare the simplicity of the original: "And the woman was very beautiful, and David sent and took her." Again, there is perhaps no triumph of dramatic art in Holy Writ superior to the famous "Thou art the man" and its context. Mr. Armstrong has given us in its place twenty pages of endless verbiage about "mirrored microcosms," and what not.

King Solomon is in the portraiture of the hero the best of the three plays, though we cannot help regarding Mr. Armstrong's determination to account for the wise king's idolatry by a sort of anticipation of the Bolingbrokeian "Jehovah, Jove, or Lord" latitudinarianism, as a mistake, historically and poetically. It is also the best, in that the scores of characters introduced do not here, as in the earlier plays, fail entirely to form any effectual background or chorus to the central figures. Here and there, as with Agag in *Saul*, and Jonadab in *David*, are parts which "intend greatly." But the intention is almost all; nor is it difficult to account for this and other failures, strange as they may seem at first sight.

We think that Mr. Armstrong has been in some sort the victim (like another and greater poet of our time, to whom he owes much—the author of *Stratford*) of a fatal facility in versification and in thought. He has at his disposal a fertile imagination and a remarkable command of blank verse, not wanting in either dignity or flexibility. Forgetting, therefore, the great canon, "blank verse is not argument," he allows his characters to float themselves off anywhere and anyhow on an impetuous stream of declamation, which sometimes goes on till the bewildered reader loses himself utterly, and wonders what on earth it is all about. Dramatic propriety, coherence, central tendency, are too often all flung to the winds that this luxury of voluble utterance may be indulged in. It must, however, be ad-

mitted that *King Solomon*, which, as we have said, is the best in other respects, is also much more free from this great fault than its predecessors. It has not the grand choruses (choruses perhaps a little too *Atalantesque*) of *King Saul*, nor has it any passages quite so good as some of Samuel's and David's speeches in that play. But it is infinitely superior to *King David* as well in dramatic construction as in poetical beauty.

The first act in particular is composed of scenes the sketching and grouping of which are both very good. The flight of the Edomite patriot Hadad, the departure of the Queen of Sheba from Jerusalem, the journeying of Jeroboam to seek his unknown fortune, the questionings of Solomon with his wise men, the wild freedom of Rezon and his Syrian banditti, the hard slavery of the King's public works, and the magnificence of the greatest of those works related by its architect Hiram to the King of Tyre, are all excellently drawn and lead on cunningly to the last scene (a very powerful one) in which the aged prophet Nathan expresses to the King his vague fears, and rebukes beforehand the latter's hardly-purposed religious innovations by the recital of a dream. This dream is incomparably the best thing in the book; unfortunately it is seven pages long, and therefore, as is too often the case with Mr. Armstrong's best things, it is impossible to quote it. The later acts work out the problem and show how the purpose of introducing strange gods is fulfilled and followed by speedy retribution. The two following passages may perhaps give some idea of Mr. Armstrong's style. The first is a speech of Solomon's, delivered on the top of Hermon, whither he has retired to resolve finally on his plan of cosmopolitan worship:—

"See how the shadows lengthen in the vales,
Bearing sweet slumber to the forest birds
And coolness to the feet of wandering kine;
And yonder day goes down the purple sea,
Takes not the mountain now a lonelier air,
A deeper silence? And the Spirit of Earth
And the wide Heaven seem like a throbbing lute
To vibrate to the inward ear, and breathe
Music-like words. . . . O lone and mateless peak,
Whose brow shall lighten in the breezy dawns,
High-towering when the nations at thy feet
Shall be a misty memory, and empires
On empires' ashes strewn shall round thee lie
Coffined in dust,—far o'er the track of minds
Thou hast lifted me, and yielded to my heart
Something of thine own being, lone and proud,
And send'st me rich away!"

The second is the dying utterance of Hadad:—

"Set ye my face toward Israel.
I came too soon. The help of Egypt's hand
Hath not sufficed. Ye cannot multiply
Thin bands with gold, or spears, or promised aid.
I have fought a forlorn fight: yet have not failed.
I say I have not failed: for I have drawn
The Tribes asunder; I have help to set
Egypt 'gainst David's house; and when the strife
Comes which awaits the death of the lewd King,
And Israel with Judah shall make war,
Then shall frail Edom gather goodly strength
And spoil and trample Judah, and his kings
Dishonour, and make free our wasted hills.
Teach ye your sons to watch. . . . But thou, O
Land,
O Israel, cursed be thine habitants
For ever! Lo, thy day is wellnigh spent,
Thy glory like a leaf drops to the clay!
It is enough. Set me upon the ground
And let my mountains fold me in my rest. [Dies.]

It is impossible to express the total effect of Mr. Armstrong's work better than by one of the commonplaces of criticism. He would have achieved very much more if he had attempted less, and had more clearly defined his own attempt to himself.

GEORGE SAINTSBURY.

Old and New London: A Narrative of its History, its People and its Places. Vol. II. By Walter Thornbury. Vol. III. *Westminster and the Western Suburbs.* By Edward Walford. (London: Cassell, Petter & Galpin, 1874-75.)

A HISTORY of London is wanted that would give the reader a complete view of the various changes that have taken place in the town at different periods of its growth. This would be a help both to the painter and to the historian. Macaulay, when he commenced his *History*, felt keenly the want of such a book, and he has himself left us a model sketch of the state of London at the accession of James II.

The old books give the history of the City, with its companies and officers, but Westminster and the immense districts west of Temple Bar that make up our modern London have been very scurvily treated. Even these old books are more occupied with the various occurrences than with pictures of the changes of habits and the alteration in the configuration of the streets. What is required is a work in which the several histories of occurrences, of changes, and of celebrated inhabitants, should each find its proper place. At present almost all the books on London are chiefly occupied with anecdotes of the inhabitants. No master has arisen to reduce topography to system, and raise these books from the miscellanies they are to the helps to study that they ought to be. There is no reason why the history of a city should, any more than the history of a country, be a disconnected collection of anecdotes. The author should not merely tell what has occurred, but point out the causes that led to the occurrences. For instance, it is needful in tracing the history of London to point out the effect upon its prosperity of the foreign elements that were introduced at various times.

Charles Knight attempted to fill this large open ground, but failed from want of system. Peter Cunningham found the arrangement of his materials so difficult a matter that he was forced into adopting the alphabetical order, by which his book has become a most valuable work of reference, but not one for continuous reading.

There is reason to believe that the first Roman London extended over ground upon the south portion of which Thames Street was afterwards built, and that Dowgate was its western and Billingsgate its eastern gate. Outside the boundary of this small area signs of burial places have been discovered in Goodman Fields, Spitalfields, Bishopsgate, and St. Paul's Churchyard. During the several centuries that the Romans occupied this island London was greatly enlarged, and the walls were made to enclose some of these cemeteries. The area of the enlarged city remained the same for many centuries after Roman times, and was little different from

that enclosed by the later walls. Our records of Saxon London are very scant, and the larger part of its history is occupied by an account of the frequent incursions of the Danes. For a long period London seems to have held a somewhat analogous position to the Free towns of Germany, as though an important, it was not a capital, city. That position was held by York in the north, and by Winchester in the south. The fact that Edward the Confessor built a palace at Westminster is sometimes brought forward as an evidence of London having become a Royal residence, but Westminster at that time was as separate from London as Windsor is now. With the advent of the Normans a great change took place in the appearance and position of London, and William the Conqueror seems to have built the Tower in order to intimidate the refractory Londoners. Everywhere great architectural activity was apparent. Religious houses were founded, and these buildings were erected in stone. London, therefore, gradually grew into a fine city (called by some of our old poets "lovely London"), and in Henry the Fifth's reign our forefathers were so far civilised as to light their streets. Houses were not very closely packed, and there were orchards in such places as Paternoster Row and Ivy Lane. Outside the walls the roads were still more rural. Shakspeare tells us of the strawberries for which Hatton Garden was once famous, and long subsequently to Richard the Third's reign bushels of roses were gathered at the same place. Here and there were traces of the vineyards that the Romans had planted, and in Charles the First's reign melons thrived in Tothill Fields.

Tudor London is of great interest to us, because for the first time we learn from contemporary maps what it was really like. Our earliest view of the city is that by Van den Wyngerde, dated 1543. In Henry VIII.'s reign the great marsh of Moorfields was levelled, and the landholders of the hamlets of Islington, Hoxton, and Shoreditch fenced their lands and brought them into cultivation. In the middle of the sixteenth century Holborn and several other streets were paved. In Elizabeth's reign the walls still surrounded the chief part of London, but the roads that led from the principal gates were largely built upon.

Round the City were various little villages interspersed with large wooded districts. St. John's Wood was once a famous hunting ground, and the Lord Mayor and Corporation periodically hunted the hare and fox at Bayswater and Paddington. The dogs belonging to the city were kept in the fields westward of the village of St. Giles, from which originated the name of Soho, the old equivalent of "tally-ho."

The position of the centre of London has been shifted in different centuries, and gradually progressed westward, until at last the movement was stopped. The City and the West End became distinct centres for distinct objects, and the Bank remains the heart of the one, as Charing Cross is of the other. The first general emigration westward by the laity—for the bishops had long before settled in the Strand—was made in the reign of James I. Lord Herbert of Cherbury and

many others went to Great Queen Street, which was built about 1629, and called after Henrietta Maria. In the latter part of Charles the First's reign, and during the Commonwealth, Covent Garden became the fashionable quarter. At the Restoration St. James's started into favour, and has retained its position ever since. Grosvenor Square came into existence early in the eighteenth century, and Belgravia dates from the end of George the Fourth's reign. The first emigration of the London merchants westward was about the middle of the last century; and only those who had already secured large fortunes and possessed reputations beyond the shadow of a doubt ventured as far as Hatton Garden.

We have here only noted a few of the points that should be brought out by such a History as is wanted, and its author's greatest difficulty would be to weld into a whole the mass of materials at his disposal. Each of the London districts has a history distinct from that of the City, for the metropolis is so wanting in centre and unity, and has so feeble a digestion with its large appetite, that the author has to treat as a whole what never has been one.

The book before us does not fulfil the conditions we have sketched, although it is entertaining and full of anecdote. Information about the various changes may be found in it, but the instances are never brought together, and the reader therefore closes the book with no vivid impression left on his mind. The second volume by Mr. Thornbury completes the history of London east of Temple Bar, and contains, besides chapters on London Bridge, the Tower and several important streets, accounts of the districts of Stepney, Whitechapel, Bethnal Green, Spitalfields, Islington, Canonbury, Highbury, Pentonville, and Clerkenwell. The size of the book would not allow of the insertion of all that could be said of these places, but the author might have given some account of Sir Balthazar Gerbier and his academy at Bethnal Green in place of the two columns devoted to the Wallace collection of pictures. In 1642 Gerbier's enemies reported that he "had six brasse pieces in his house wherewith he might batter down all the houses on the greene." The book is largely made up of extracts from books and newspapers, and as most of the information is taken from second-hand sources the most unexpected persons often appear as authorities for the facts.

Mr. Walford enjoys an advantage over Mr. Thornbury in the comparative freshness of his subject, and in the third volume he makes good use of the abundant materials for a history of the West End which were at his command. Here are chapters on the Strand, with its churches, theatres, taverns, and shops; Whitehall, with its masques and revels, from the days when Wolsey lorded it at York Place to the destruction of the palace by fire; Westminster Abbey, with its monuments and waxworks; and Westminster Hall, with its trials and pageants. Soho and the French refugees; St. Giles's and the lepers; and Covent Garden and the players, are not forgotten; and we also see Charing Cross as it was when St. Martin's was really in the fields, and long before Trafalgar

Square was found to be "the finest site in Europe."

If this book does not answer our expectations of what a History of London should be, it still contains much interesting matter, and is especially valuable on account of the numerous engravings, which both illustrate the letter-press and help to save the relics of the past from entirely passing out of remembrance. HENRY B. WHEATLEY.

NEW NOVELS.

Lillian's Child. By M. H. L. Three Volumes. (London: Sampson Low & Co., 1876.)

Llanthony Cocklewigh. By the Rev. Stephen Shepherd Maguth, LL.B. Cantab. Three Volumes. (London: Samuel Tinsley, 1876.)

Lola, a Tale of the Rock. By Arthur Griffiths. Three Volumes. (London: Smith, Elder & Co., 1876.)

"LILLIAN'S CHILD" is a little girl who is unclaimed in a railway accident and is adopted by the daughter of a country squire. Lillian Jocelyn, her guardian, had been disappointed: her wedding-day had been fixed, but when she walked up the aisle of the church, "looking very lovely," she did not find the bridegroom waiting for her, but was handed a note from him, saying, "Forget and forgive me;" so she went home again and led an exemplary life, and adopted the little unclaimed girl, and the child of course turns out to be the daughter of the recreant lover who had early made an imprudent match and imagined his wife dead. When Helen, the adopted child, grows up beautiful and attractive, she is engaged to Cecil Jocelyn, a young sailor, who is brother to her guardian, and here the story might have pleasantly ended. But this only brings us to the end of the first volume, and we have two more to get through; therefore Helen meets her father at a ball, and, from an inexplicable feeling of duty, she leaves the man she has promised to marry, only consoling herself by "taking out her beautiful inlaid desk which Lillian had given her," and writing letters of farewell "on the paper, with the initials H. J., which had been a mark of the tender love showered upon her"—the love which she believes it right to sacrifice to the caprice of a man who has no reason that can be discovered for concealing his whereabouts. "At half-past six in the morning, being ready all but her bonnet, she fell on her knees and prayed for strength and guidance," and then having put on the bonnet, which is elaborately described, she stole out of the home where she had been treated with so much kindness, and fled to the Continent with her father, Lord Norrice, to whom it is questionable whether she owes either duty or gratitude. She completely ignores her former friends, and devotes herself to nursing her invalid mother till the third volume is nearly ended, when there comes a gleam of light—only too quickly followed by a melancholy and seemingly unnecessary catastrophe. The book is harmless, though it is not strong. We are told of "pet girls," "pet poor

people," and "pet pictures;" and the reader would imagine from the reckless and inaccurate manner in which duchesses and lords are introduced that the story had been originally written for a penny journal. No one can help smiling when the woman who has just condescended to accept a country clergyman consoles herself by saying to him, "I shall still be Sybella, Dowager Duchess of Haslewood."

When an author boldly avows in a pretentious preface that his book is the "living reflection of his own feelings and observations," and also that such "a mental creature, out of the archives of human thought, does more than all else to humanise and civilise mankind," the reader might without very high expectations be led to look for something better than that which the Rev. Stephen Maguth has produced, for the only words which can in any adequate way describe *Llanthony Cocklewigh* may be quoted from p. 252 of vol. iii.: "I have read an immense deal of fiction, and that's a fact; but I have never read any such fictitious rubbish as friend Soddy is inspired to utter." The book purports to relate in autobiographical form the experiences of a scapegrace tradesman, who through misfortune is brought to a knowledge of the error of his ways, and, after performing the part of a hairy man from America in a travelling theatre, and going through some experiences in a circus, finds himself heir to a comfortable fortune. To use no stronger terms, the confusion and weakness of the style baffle description.

Lola, a Tale of the Rock, is a spirited book. The "Rock" is of course Gibraltar, and the story will be popular in barrack-rooms and clubs. It is too much interlarded with Spanish words, but Lola herself is a charming young Spanish girl, and her adventures remind us of some ballad where the brave knight on a fiery steed carries off the distressed damsel from her prison-house. Lola is the grand-daughter of a money-lender, and is jealously guarded by him, but is seen at a bull-fight by Frank Wriottesley, a young English officer. Through the good offices of the duenna, the young people are engaged to each other, but when it comes to the ears of the money-lender Bellota, the old man in jealous rage sends his grandchild to the care of her maiden aunts in England. Thither Frank found his way, and so won the hearts of the old ladies that they would probably have consented to his marriage had not the grandfather again summoned Lola to Spain, where he committed her to the custody of some cousins, who kept her under lock and key. At this point the chief excitement of the story commences: Frank finds her out, and carries her off on his horse, but a certain Spaniard named Pepe, who owes him a grudge, stops their flight and leaves him senseless on the ground. It is rather surprising that, though Lola had been on his horse, Frank did not seem to trouble himself at all about her when he recovered. He looked for his horse, his watch, his money, his ring, but never for his lady-love. The author knows that she is safe, and takes it for granted that his hero does the same, which is a failure in dramatic skill. Lola is now kept a closer prisoner than

ever, but her persevering lover again carries her off on horseback, and the account of the flight over the wild stretches of upland is well given. However, the revengeful Pepe is at last successful, and Frank is shot and falls, while Lola is carried back again to her family, from whom she finally escapes to England by herself. It would not be fair to betray the happy *dénouement* of a story which depends so much on its wild and somewhat improbable plot; but as a whole the book is amusing, the descriptions of Spain are good, and the passionate southern character, with its influence for good and for evil, is well touched upon, though not elaborately worked out. F. M. OWEN.

SCHOOL BOOKS.

An Elementary English Grammar for the use of Schools. By R. G. Latham. New Edition. (Longmans.) The title of this well-known book is perhaps misleading; it is elementary only in so far as it serves as an introduction to larger works written from the stand-point of comparative philology. But it strikes us as an admirable book to put into the hands of boys in the highest forms, not only in order to teach them something about the formation of their own language, but also to set them thinking about general grammatical principles from a new point of view. It begins with an historical introduction, purposely limited in its range, as a full discussion of the subject is reserved for a larger work. Among the chief points treated are, the puzzling phrase *littus Saxonicum*; the grounds for preferring the horizontal division of English into Mercian, Northumbrian, and West Saxon, each of course with its several stages of development, to the vertical division into Anglo-Saxon, Semi-Saxon, Old English, &c.; and, lastly, the linguistic arguments for the now familiar truth that Englishmen are Englishmen, and not Welshmen or Frenchmen. In the strictly grammatical part we may notice as particularly interesting the article on abstract and concrete nouns, the examination of the participle and the gerund in *ing*, the distinction between which is, of course, now generally recognised, and, lastly, the very full discussion of the grounds for believing the strong and weak forms of the English Perfect to be survivals of distinct tenses.

Handbook of the History of the English Language. By A. H. Keane, B.A. New Edition. (Longmans.) Both as a compendium for the use of candidates for examination, and as presenting, in a popular form, much comparatively inaccessible information, this book has considerable merits. The author has gone to the best authorities, and has worked out some points carefully. He has, for example, exhibited very clearly the transition from classical Anglo-Saxon through a period of neglected grammar, which he calls broken Saxon (in preference to Semi-Saxon), to the less and less inflected language of succeeding centuries. But he is too much occupied in tracing the successive stages of the language to have kept constantly in mind the horizontal division, the division into dialects, which Dr. Latham has so clearly expounded. Thus he refers almost exclusively to processes of growth and decay the difference between Layamon's *Brut* and the *Ormulum*, without giving due weight to the fact that the one is a West Saxon, the other a Mercian production. The concluding chapter on Modern English hardly answers to its title; it contains some useful material that should have been worked up in the earlier part of the book, but leaves, perhaps intentionally, almost untouched the changes of style that have taken place in the last three centuries.

First Work in English, by A. M. Murison, M.A. (Longmans) is intended to teach English grammar, and to give some facility in composition by applying the principle of substitution. A pupil is required to replace an adverb by an adverbial sentence, a participle by a subordinate clause, an infinitive by a noun, and so on. The plan, which is substantially that of Dr. Abbott's *How to Parse*, is an excellent one, and is fully carried out with a very large stock of examples. Moreover, the book is so arranged that technical terms may be used or dropped at pleasure. It would add to the interest of the book if in some of the exercises detached sentences were replaced by short stories or continuous passages slightly altered. It should be added that the author, who is English master in the grammar school at Aberdeen, has followed Prof. Bain's classification, and worked out the details according to the spirit of his teaching.

A New English Grammar of School-Grammars, by C. Daxbury, Second Edition (W. Stewart and Co.), has, in spite of its pretentious title, but little to distinguish it from old-fashioned school grammars.

The Children's Treasury of English Song, Parts I. and II., by F. T. Palgrave (Macmillan), deserves to be to the younger generation what the *Golden Treasury* of the accomplished editor has been to many of their seniors. While not neglecting old favourites like "Casabianca" or "John Gilpin," it is rich in poems of Blake and Wordsworth that have not yet found their way into school-books; and, like the *Golden Treasury*, contains some extracts that will be new to most readers. One or two spirited pieces by Sir F. Doyle are also a welcome addition.

Grammar Land, by M. L. Nesbitt (Houlston and Sons), will no doubt be popular in Schoolroomshire. The parts of speech have to appear before Judge Grammar and his assessors, Dr. Syntax and Serjeant Parsing, and establish their title to the words they claim. Mr. Adjective, for example, is accused of stealing the first part of words like *beautiful*, *manly*, and so on, and retorts that rich Mr. Noun is equally guilty in appropriating *happiness*, *brightness*, and the like. No sooner is this dispute settled than Mr. Adjective begins a fresh quarrel with Mr. Pronoun, the devoted adherent of Mr. Noun. In this way the book runs on, and though perhaps children will hardly understand it at first, they will like the story well enough to return to it, and gradually pick up a good many ideas. The illustrations are quite worthy of the text.

We have before us several sets of reading books for primary schools. Messrs. Philips' *Series of Reading Books*, edited by the Rev. J. G. Cromwell (Philip and Son), consists of a primer, six graduated readers containing both prose and poetry, and a poetical reader. The earlier volumes go upon the principle, now established in the best English and German schools, that reading and writing should be taught simultaneously. The task of selection, by no means an easy one, is well performed, and has been much facilitated by the permission to print many passages from copyright works. When we get to the sixth and last reading book of the series, we confess to a misgiving which, we fancy, must have struck the editor too. Is not something more continuous wanted, such as Miss Yonge's *Cameos*, or the biographies of English statesmen and warriors now being prepared under Mr. Creighton's supervision? In the poetical volume we should suggest fuller notes, especially to the extracts from Shakespeare. Macmillan's *Reading Books for the New Code* are also excellent, but much less full in the earlier parts; whether full enough we must leave to teachers to decide. The extracts are purely literary, not interspersed, as in Mr. Cromwell's books, with passages inculcating ventilation, economy of fuel, and the like. To speak generally, an effort has obviously been made to keep clear of the common-place. Among other

extracts we would especially notice two or three from *Tom Brown's School Days*, and one from a speech of Mr. Bright's on National Morality. The sixth volume is really a *Chrestomathie*, well-selected, and preceded by a short, sensible sketch of the history of English literature.

Chambers's National Reading Book, vols. iv. and v., New Edition (W. and R. Chambers), strikes us as containing too little poetry, and that hardly taking enough. As in the case of the books noticed above, the selection of the prose passages is very good. It may, however, be questioned whether the short treatises, of some ten pages each, on the principles of mechanics, electricity, &c., which are introduced here and there, will be of much use in themselves. Perhaps they may help a pupil to revise what he has been taught more in detail *viva voce*. *The Girls' Reading Book*, by Mrs. Henry Sandford (W. and R. Chambers), is intended to supplement the above, and contains chapters on domestic life and duties.

The Fifth English Reading Book, by T. Turner, F.S.S. (Simpkin, Marshall, and Co.), differs from most of its class, inasmuch as the prose extracts are for the most part original. They consist of lessons on simple ethical subjects, lives of scientific men, and a short history of England to the end of the Wars of the Roses. The history is, for a short sketch, remarkably free from unnecessary names and dates, and will be read with interest.

Friends in Fur and Feathers, and *Masterman Ready* (G. Bell and Sons), are two volumes of a series of strongly-bound and well-printed reading books, which is to include *Our Village*, Grimm's *Tales*, and so on.

The Phonic Method of teaching Reading and Writing, by G. C. Mast (C. Bean), is an application of the principle noticed in speaking of Canon Cromwell's reading books. Reading and writing are taught simultaneously, and the sounds of the letters, not their names, are used.

Eminent English Writers, by W. Lawson (Collins, Son, and Co.), contains biographies of the chief English writers. Though evidently compiled with care, it does not seem to accomplish the very difficult task of fixing perfectly in a student's mind the personality of an author, and his place in literary history.

We have also received *The Training Examiner*, by W. B. Morgan (Longmans), a collection of questions adapted to the more technical method of teaching English grammar, which is gradually being superseded by a more rational system; *Gray's Elegy*, &c., edited by T. D. Hall (Manchester: Galt and Co.), the notes to which are chiefly etymological, and seem to us too learned for children of an age to read the poems themselves with advantage; *Shakespeare's Henry VIII.*, edited by W. Lawson (Collins), not a very scholarly edition.

NOTES AND NEWS.

THE death of Mrs. E. T. Esdaile should not pass without record in a literary journal. This lady was Ianthe Eliza Shelley, the firstborn of all Shelley's children. She died on June 16, at Clifton, being just sixty-three years of age. The poet had six children altogether; Ianthe and Charles by his first wife, Harriett Westbrook; William, Clara, Percy (the present baronet), and an infant who died very early, by his second wife, Mary Godwin. Save the eldest and the youngest, Ianthe and Percy, none of them reached adolescence; and now Percy alone remains. The Shelley family have hitherto professed reticence with regard to some passages in Shelley's life—the time for a full disclosure was "not yet come;" perhaps, as the representatives of his race diminish in number, the time approaches. But no right-feeling person would urge unseemly

haste, distasteful to survivors. Ianthe was, of course, one of the two children of his first marriage taken away from Shelley's custody in 1817 by decree of the Court of Chancery; she was then four years of age, was educated under the superintendence of a clergyman of the Church of England, and grew to womanhood, and even to advanced age, we believe, in almost total ignorance of her father's doings, personal and poetical. While the civilised world has become, as it were, a chamber irradiated by Shelley's sun-like genius, the one darkest corner of it to which no beam reached was occupied by his daughter.

THE *Glasgow News* of June 21 gives the following particulars with regard to the forthcoming meeting of the British Association at Glasgow:—

"On Tuesday, a meeting of the Executive Committee entrusted with the arrangements for the visit of the British Association to Glasgow in September took place in the City Chambers. The minutes of the various committees were read and approved. The total sum subscribed to the guarantee fund is now £6,559. 10s. The Museum Committee, consisting of the three divisions—geology, botany, and archaeology—have arranged as follows:—The Geological Exhibition will be accommodated in the Corporation Galleries, the Botanical in the Lower Queen's Rooms, and the Archaeological in the University. Those exhibitions will be large and complete, and arrangements have been made for keeping them open, if desired, for some time after the meeting of the Association. The Local Industries Committee has three sub-committees on machinery, chemicals, and textile fabrics, and the materials for a highly-instructive exhibition are being collected. The exhibition will be held in the Kelvingrove Museum, where there is already a general collection of considerable size and variety.

"Arrangements have been made with all the leading railway companies in England and Scotland to offer facilities to strangers in coming to Glasgow, as also in any tours they may make before leaving the city. A guide and handbook is being prepared, under the general editorship of Dr. Blackie, and will contain notices of the various subjects of interest connected with Glasgow and the west of Scotland. For the meetings of the Association there has been secured the University, in which all the sections except the Geological and Ethnological (Section E) will meet. Section E will meet in the large upper hall of the Queen's Rooms. At the University, reception and refreshment rooms are to be provided. In addition to these premises, the City Hall and the Botanic Gardens Palace have been secured for the use of the Association. It is further proposed to have a concert by the Choral Union on Wednesday, September 14. The meetings begin on the 6th of that month."

THE discovery by M. Albert Ménard is announced of two manuscripts of Bossuet, consisting of notes on Juvenal and Persius. They appear not to be wholly written by Bossuet's own hand, but to contain autograph corrections by him, and the style of the text is said to bear the unmistakable mark of the genius of the Bishop of Meaux.

M. MOLINIER, who is preparing a complete edition of Pascal for Messrs. Lemerre's Collection, has found two small theological treatises by the famous Jansenist.

M. AUGUSTE LONGNON is about to publish a work on Villon, in which he reveals the crime, hitherto unknown, for which he was condemned to death. He gives the precise text of the trial of his accomplices. Villon was affiliated to a band of robbers which had rifled the College of Navarre at Paris, and also carried its enterprises into the country. This discovery, combined with those previously made by M. Longnon with regard to Villon's companions, finally clears up the hitherto obscure biography of the first of the French fifteenth-century poets. M. Longnon is engaged on an edition of his works.

THE sitting of the French Academy on Thursday, June 22, was most brilliant. The *éloge* of M. de Rémusat by M. Jules Simon was remarkable for its eloquence and literary power, and contrasted honourably with the monotonous dis-

courses which for some time appear to have been the rule at the Academy.

THE number of the *Revue Historique* for July 1 contains: "F. Hotman, from his Unpublished Correspondence," by A. Dareste; "The Fronde in Provence," by P. Gaffarel; "Guibert de Nogent," by C. Thurot; "The Jewish War under Adrian," by E. Renan; "The *Homo Romanus* in the Frank laws," by J. Havet; "Note on a MS. of the Capitularies," by M. Thévenin; "Recent Publications relating to Michel Angelo," by C. Paoli; "Unpublished Fragments of Roman History," by Michelet; &c., &c.

AMONG the Greeks and Romans it appears to have been a common practice to stamp with a name or device the leaden sling-bolts for use in war, and in doing so the Greeks in particular often gave way to a grim sort of humour, stamping on their bolts such expressions as "Take this," or "I see you." Of these Greek sling-bolts a considerable collection may be seen in the second vase room of the British Museum. Roman bolts are very scarce in that collection. But, in remarkable contrast with the poverty of our national museum in this respect, it appears that the Berlin Museum has been invited to purchase a series of inscribed Roman bolts, numbering 1,396 specimens, all found in the neighbourhood of Ascoli (Asculum), and collected, it would seem, by a Count Arpini, of that district, after whose death they were sent to Paris for sale. A number of the inscriptions on them were published by M. Desjardins, whereupon M. Bergh declared them to be forgeries. Meantime a set of 609 of these bolts had been sent to Berlin for purchase, and, though the authorities in Paris were convinced of the genuineness of these objects, it was thought necessary to meet Bergh's charge by a thorough examination of them one by one. For this M. Zangemeister, of Heidelberg, was employed, and the conclusion he came to, as communicated to the Academy of Science in Berlin, July 5, 1875, was that Bergh's suspicions were in a great part due to the incorrect and imaginary readings of the inscriptions by M. Desjardins, Bergh not having seen the objects themselves; and that, though there were many problems which he could not solve among the inscriptions, there was yet no satisfactory reason for suspecting forgery. Thereafter a second set of 787 bolts, being part of the same collection at Ascoli, was sent from Paris to Berlin for sale, and was again subjected to the minute examination of Zangemeister, but this time with the result of convincing him that many of them were forgeries, and of creating a strong suspicion that many more were possibly modern productions, a suspicion which also attached itself now to the specimens of the former set which he had been unable to explain at the time. The grounds of this suspicion he communicated to the Academy of Berlin, January 31, 1876. Since then M. Longpérier, whose judgment in questions of antiquity *versus* forgery is held very high, has given his opinion that the collection is genuine, and M. Desjardins has lately maintained his view to the same effect before the Académie des Inscriptions of Paris, as reported in the *Temps*, June 12, where it is gently stated that the Berlin authorities, having been so completely deceived by the Moabite forgeries, now have their suspicions in a highly strung state of excitement. No material takes on the appearance of age so readily as lead.

THE *Schweizerische Kunstverein* celebrated its seventieth anniversary on June 11, at Zolingen. The delegates from the different cantonal sections came to a unanimous resolution to take in hand, with the concurrence of the canton of Uri, the restoration of the famous chapel on the Tellsplatte, which has been so long in a disgraceful condition, the frescoes being half obliterated by the countless names of tourists of all nations which are written or scratched upon their surface. Even the altar and its ornaments have not been spared from this barbarous handling.

EDUARD SIEVERS's short essay, *Der Heliand und die Angelsächsische Genesis* (Halle), is of the highest interest to all students of the oldest English poetry. It is well known that the authorship of the poem—or rather collection of poems—commonly ascribed to Caedmon is very dubious. Indeed, the contrast between the splendid poetry of the narrative of the fall of the rebellious angels (which was, beyond a doubt, the direct source of Milton's inspiration) and the dull prosiness of the rest of the *Genesis* is so glaring as to make it highly probable that they are by different poets. Sievers's explanation is that the narrative of the fall and temptation is nothing but an Anglo-Saxon translation of an Old-Saxon original, which he supposes, with great probability, to have formed part of a paraphrase of the Old Testament, composed by the unknown author of the *Heliand*. The Latin preface to the *Heliand* states distinctly that such a paraphrase of the Old Testament was made by the author of the *Heliand*. The argument is based chiefly on the extraordinary resemblance between the language and style of the *Heliand* and that of the supposed Caedmon passage, which contains many words and phrases which occur nowhere else in the Anglo-Saxon poetry, but are common in the *Heliand*. Such a word as *wær* (true), evidently preserved only on account of the alliteration, which would have been sacrificed by the substitution of the genuine English *sōð*, is alone enough to prove the Germanic origin of the whole passage, *wær* being the regular Old-Saxon equivalent for *sōð*. Other Old-Saxonisms are *geýngorscipe*, *geýngordim*, *strið*, *hearnscearu*, &c. These conclusions, unwelcome as they will be to English scholars, must be accepted, although they deprive English poetry of what has hitherto been considered one of its noblest productions, and oblige us to fall back on the fragment preserved in Alfred's *Bede* as the only authentic remains of Caedmon's poetry we possess.

In a pamphlet *Ueber den Ursprung des Lingakultus in Indien* (Triebner and Co.), the Rev. F. Kittel, of the Basel Missionary Society, maintains in opposition to Dr. Muir and others that "Lingaworship" formed no part of the Dravidian religion before the influence of Brahminism in South India; but that, on the contrary, it arose among the Saivites, north of the Vindhya mountains, and is entirely, so far as regards India, of Aryan origin. The first of these propositions is fairly established; as to the second most readers may still have doubts, and the suggestion (pp. 46-7) that Linga-worship came from the Greeks seems almost entirely without foundation. But the argument is conducted throughout in a scholarly spirit, and throws much light on the history of this curious form of religious belief, which has played so predominant a part in post-Buddhist Hinduism, especially, but by no means exclusively, in South India.

M. THUREAU DANGIN has just published with Messrs. Plon a volume entitled *Les Libéraux sous la Restauration*, which, in combination with his previous book *Royalistes et Républicains*, forms the most complete and impartial work in existence on the political history of the Restoration.

WE have received *An Introductory Hebrew Grammar*, by A. B. Davidson, second edition (Edinburgh: T. and T. Clark); *The Argonaut*, edited by George Gladstone (Hodder and Stoughton); *An Account of the Proceedings at Keble College on St. Mark's Day, 1876* (Parker); *Lectures delivered at St. Margaret's Lothbury*, by the late Canon Melvill, new edition (Rivingtons); *Horses and Harness*, by E. F. Flower (Ridgway); *Church Innovations*, by the Rev. W. F. Hobson (Pickering); *Union or Dismemberment of Turkey*, by Stefanos Xenos (Wertheimer, Lea, and Co.); *Staat oder Papst?* hrsg. v. Arnold Ruge (Elberfeld: Loll); *Ueber Zweck und Mittel der Germanischen Rechtsgeschichte*, von Dr. K. v. Amira (München: Ackermann); *Die hundertjährige Re-*

publik, von John H. Becker (Augsburg: Lampart); *Truth in Extremis: a Plea against the Murder of Science by the Gold-poison*, by a Searcher (Oxford: Slatter & Rose); *Religiös-philosophische Zeitfragen in zusammenhängenden Aufsätzen besprochen*, von Dr. M. Joël (Breslau: Franck); *The Vicar of Morwenstow*, by S. Baring-Gould, new and revised edition (Henry S. King & Co.).

OBITUARY.

ANSEZAT, Jules, June 25. [Editor of the new edition of Diderot's Complete Works, &c.]
 MARTINEAU, Harriet, at Ambleside, June 27, aged 74.
 NOBLE, Matthew, at Kensington, June 23, aged 58.
 SILVESTRE, Théophile, at Paris, June 20, aged 53.

NOTES OF TRAVEL.

THE June number of *Petermann's Mittheilungen* contains an important contribution to Arctic geography, in the finished map and description of Franz-Josef Land, discovered by the second Austro-Hungarian Polar Expedition in 1873, after a year of weary drifting in the ice. Hitherto only an outline sketch of these discoveries had been published; this one is based on the final results of the working out of Lieutenant Payer's barometric observations for elevation. The land, as far as it has been seen, may be compared to Spitzbergen in extent, and comprises several large groups of islands. Wilczek-land is the largest eastern, Zichy-land the western mass. The broad Austria Sound divides these masses longitudinally, bifurcating in the north, in $81^{\circ} 40'$, at Prince Rudolf Land, where it throws off the north-easterly arm to which the name of Rawlinson Sound has been given. In contrast with the less severely Arctic character of Spitzbergen and Novaia Zemlia, Franz-Josef Land exhibits the full rigour of the high polar latitudes. In the beginning of spring, especially, all nature appears the most lifeless and frozen. Everywhere vast glacier curtains hang down from the higher snow-wastes of the mountains, the buttresses of which rise in bold crags and peaks. Everything is then covered up in blinding whiteness, even the steepest rock-walls being covered with ice. It is known that north-east Greenland, Novaia Zemlia, and northern Siberia give indications of a slow process of rising from the sea; it was, therefore, very interesting to the voyagers to observe proofs of elevation on the coasts of Austria Sound, in well-marked drift-terraces surrounding the shores in hypsometric curves. The vegetation proved to be very scanty, and far beneath that of Greenland or Spitzbergen in scale. The land is quite uninhabited and is without a trace of former occupation by man: the southern portion is also without animal life, excepting a few bears and passing birds; but to northward of 81° the snow was found to be crossed by many tracks of the fox, numbers of seals lay on the ice, and the cliffs were covered with thousands of sea-birds. The results of Lieutenant Weyprecht's meteorological observations during the voyage conclude this article. Another paper is given to Dr. Oscar Loew's interesting discoveries in the region of New Mexico, which formed the original seat of the Aztecs; the substance of this has, however, already been published in Lieutenant Wheeler's report to the Chief of Engineers, U.S., for 1875. The concluding part of Dr. Couto de Magalhães' diary while descending the river Araguaya to the Tocantins is also given.

ACCORDING to the *Turkestan News* the occupation of the Khanat of Kokand by the Russians and the pacification of the country, which had been so long a prey to bloody factions, are already producing beneficial results. The people are returning to their peaceful avocations, and the early spring has not been lost for agricultural pursuits. The coldness of the past winter and the quantity of snow-water on the mountains give promise of

an abundant harvest, circumstances which will aid the population to recover from the destitution to which they had been reduced by such adventurers and fanatics as Pulad-Beg, Abdur-Rahman Aftabeji (holder of the washing-can) and others. The latter years of Hudoyar's reign were extremely oppressive to the merchants as well as to the people, owing to the exorbitant taxation levied by him. As soon as the Russians had occupied the Ferghana valley, a reaction set in, and full liberty was given to agriculture and the arts of peace. In the interim, before a regular system of taxation can be organised, a *ziaket* commission holds its sittings in the town of Kokand, the members of the administration being for the most part chosen from the most trustworthy of the natives. Upon the occupation of this town by the Russians, the remains of the archives which had escaped the Kipchaks were found in the Khan's palace. These consist of rolls of paper some hundreds of feet long, containing information on the collection and assessment of the poll-tax and land-tax in different parts of the Khanat, together with the extent of arable land. Nearly a thousand of these rolls have been collected, the oldest of which date only ten years back, and it is anticipated that they will be useful in the future organisation of the country.

WE have received from Messrs. Cassell the fourth and concluding volume of Dr. Robert Brown's work on "*The Races of Mankind*," being a Popular Description of the Characteristics, Manners, and Customs of the Principal Varieties of the Human Family." This section is devoted to the Asiatic races, the aborigines of India, the Hindoos and Singhalese, the Mongolian family, the Chinese and Turanians. Pretending to be nothing more than a popularly descriptive account of the habits, customs, and religious observances of some of the chief families of the human race, the work carries out this intention admirably. It is perfectly free from the technicalities of a purely ethnological treatise, conveying information in the most pleasant and lively form, yet with strictly critical accuracy, and combines Dr. Brown's widely-gathered knowledge of men and manners with the results of search through a host of authors. The book is richly illustrated with about 130 fine wood-engravings, and even if we are right in thinking that we have seen a good many of these before, they are none the less appropriate here. In an appendix Dr. Brown touches again upon some of those tribes towards whom recent events have directed public interest, and in regard to whom newer information has been obtained; especially the Eskimo, on whose history Dr. Rink's recent work has thrown so much light, the Fiji Islanders, and the people of New Guinea.

FOREIGN REVIEWS OF ENGLISH BOOKS.

THE EDITOR will be greatly obliged if the Publishers of foreign Journals will send him copies of those numbers which contain Reviews of English Books.

CHILDERS, R. C. A Dictionary of the Pali Language. (Trübner.) *Jenaer Literaturzeitung*, June 24. By E. W. A. Kuhn.
 SAYCE, A. H. An Elementary Grammar, with full Syllabary and progressive Reading-book, of the Assyrian Language. (Bagster.) *Trübner*, June.
 TAYLOR, I. The Etruscan Language. (Hardwicke.) *Literarisches Centralblatt*, June 10.
 VIE DE SAINT-AUBAN, ed. R. Atkinson. (Murray.) *Jenaer Literaturzeitung*, June 24. By G. Gröber.
 WRIGHT, T. The Celt, the Roman, and the Saxon, 3rd edition. (Trübner.) *Literarisches Centralblatt*, June 10.

PANZANI AT THE COURT OF CHARLES I.

AMONG the causes which led to the Puritan Revolution, one of the most conspicuous was the suspicion, widely entertained, that there was a conspiracy on foot at Court to bring the Church of England again under subjection to the Pope. Hitherto, with the exception of a Report which has found its way to England among the copies of Con's despatches, the only accessible information

upon the facts which gave rise to this suspicion has been contained in the *Memoirs of Panzani*, published by Berington early in this century. Memoirs however, at the best, can only be received with hesitation, and in this case it is probable that the work was drawn up by some second person from Panzani's papers. It is, therefore, with the greatest satisfaction that every student of history will learn that transcripts of Panzani's own despatches have recently been made by the Rev. Joseph Stevenson from the originals in the Vatican, and that they are now deposited in the Public Record Office.

The result of an examination of these papers has been to confirm the trustworthiness of the *Memoirs*, while, as might be expected, many details are brought to light which the *Memoirs* left unnoticed. The progress of the intrigue for the reunion can be clearly traced from week to week. Laud stands entirely free from all share in the matter, and Juxon, with whom Panzani sought an interview, politely declined to see him. The three men who were foremost on the English side in forwarding the scheme were Windebank, Cottington, and Bishop Mountagu of *Appello Cæsarem* celebrity. The characters of the three men stand as distinctly before us as they do in history. Windebank, if he does not obtain our respect, at least has a claim upon our pity. We watch him without clearness of ideas or firmness of principle drifting aimlessly towards the gulf which is to swallow him in the end. He sighs for unity of doctrine, for authority to silence self-opinionated and noisy talkers, for quiet in Church and State, which will make Puritans less troublesome to govern. But he has not quite thrown off the influences of his old English teaching, and he tries hard to persuade Panzani and himself that it is possible to induce the Church of Rome to make one step forward if he will make nine to meet it. Of course it is not possible, and he has to make the ten steps himself at last. In the mean time his struggles are sad enough. "It it were not for the Jesuits and the Puritans," he said to Panzani, almost at the beginning of their intercourse, "perhaps we might come to terms with Rome." The terms which he proposed were, as we have already learned from the memoirs, communion in both kinds, the Mass in English, and a married clergy. "Oh, the great judgments of God," he said on another occasion—

"who always punishes through those means by which the offence came. That pig of a Henry VIII. (*quel porc d' Enrico VIII.*) committed so many sacrileges, and profaned so many benefices, in order to give those estates to persons who having received them from the Crown might, as members of the House of Commons, assure it always for the king; and now the king's greatest enemies are those who have been enriched by these benefices."

At another time other feelings prevailed. "It is very difficult," he said, to leave the religion in which one is born. If only," he murmured, "there were a little charity in Rome."

Cottington is far away from all these agitations of the distressed conscience. He has a clear idea that it would not be a prudent thing to die a Protestant. But he has no idea that it mattered much how he lived. This, indeed, seems to have been a prevalent state of mind among the English nobility. Panzani notices with reprobation the frequent practice of keeping a priest in the house of nominal Protestants, in order that he might come to effect the needful reconciliation in the hour of death. A conspicuous instance was Lord Treasurer Portland. Till the last Panzani did not know of what religion—if the word may be so prostituted—the leading Minister was. When all was over, the dead man's physician hurried to the emissary of the Pope and whispered in his ear that he might pray for his soul.

Bishop Mountagu approached the subject of reunion with Rome with more decision. He was quite ready to accept the Pope's jurisdiction and

doctrine, though Panzani was of opinion that when these doctrines came to be discussed in detail difficulties would arise for which he had not provided.

In the background of all this the figure of Charles is constantly appearing, handling the idea of reunion as a possibility, but doing nothing to realise it, and of course meaning by a reunion an arrangement by which the Pope should come to him, and not he to the Pope.

On the whole, the impression produced by these despatches is that, though nothing serious was intended by Charles, there was quite enough to create alarm. Large numbers of persons about the Court were tending to a change of religion, or had secretly adopted a religion at variance with their public profession. The young Prince was taken by his mother to her chapel, and learned, as a child easily would learn, to admire the lights and splendour of the ceremonial. The few conversions which were afterwards announced would have been of little moment if the nation had had its destinies in its own hands. They caused not unreasonable alarm at a time when it was inculcated that the religion of the people was to be settled by the Government and not by the people themselves.

SAMUEL R. GARDINER.

PARIS LETTER.

Paris: June 26, 1876.

The surest sign of the decline of literature, properly so-called, in France is the sensation the posthumous works of men of the generation of 1830 create now when they are published. A few weeks ago Ste.-Beuve's *Chroniques Parisiennes* were the event of the day; now the *Lettres de M. Doudan* (2 vols., Lévy) are being universally read and admired as masterpieces of graceful style and delicate judgment. Had these books made their appearance between 1830 and 1840, when G. Sand and Palzac were publishing their novels, when Aug. Thierry and Guizot were recording the history of the Merovingian times, or analysing the civilisation of ancient France, when Hugo, Lamartine, Villain, Cousin, Thiers, Mignet were in the prime of their youth and talent, they would, no doubt, hardly have received more than a few moments' attention. But men of letters are few now; we have writers of scientific books and learned books, and these are often ably written, but letters are not cultivated now for their own sake, for the mere pleasure of couching fine thoughts in fine language; and when we come across some waif of the grand literary epoch which has just come to a close, we are both charmed and surprised as by some unexpected and extraordinary discovery. M. Doudan, as M. Silvestre de Sacy tells us in his preface—which preface also would seem to have been written at that distant period when the worship of letters was the ruling passion of distinguished intellects—was St.-Marc Girardin's as also his own (M. de Sacy's) companion in study. Appointed tutor to the son of the Duc de Broglie, he remained in the family of which he had temporarily become a member as private secretary and friend. From that time forward he formed one of the household somewhat after the fashion of those Abbés of the eighteenth century who held intellectual office in the houses of the great lords. In this position he dispensed his intellectual activity in light and brilliant conversation; he was bound to read and know and have an opinion upon everything, so as to be a species of daily chronicle and walking newspaper to his hosts, and the most competent and refined member of the whole party. With the exception of two or three articles inserted in the first of the above-mentioned volumes, M. Doudan's correspondence was the most solid literary work he ever achieved. Upon it he bestowed the utmost pains, even to the verge of affectation. His letters give one the impression of having been written, not

merely to satisfy the requirements of friendship or for purposes of intellectual intercourse, but as slowly-elaborated compositions, intended to be read in society, jealously preserved, and possibly one day published, as they now, in fact, have been. And they deserved it. M. Doudan was not a great intellectual light; the lofty problems of philosophy, the strong emotions stirred by social questions, the sublime flights of poetry, were not in his line. He is moderate and temperate in all things; has exquisite but rather narrow taste, and the scepticism appertaining to good company which made him able to live with devout persons without scandalising them, yet without at the same time being himself disturbed by their ways and their superstitions: above all he is witty, judging every thing with a shrewdness which amounts at times to depth, but wearisome by dint of trying to be witty, of affecting to make jokes in the midst of the greatest public misfortunes. These misfortunes still further narrowed a mind which by nature was neither large nor sympathetic. After the Commune the reactionary sentiments of a *bourgeois* beside himself with fright begin to come out in the old Liberal and sceptic of Louis Philippe's times. These letters, dating from 1827 to 1872, addressed, all of them, to very distinguished people (to mention only M. Guizot, M. and Mme. d'Haussonville, M. A. de Broglie, M. Raulin, &c.), form a most curious document for the study of the moral and literary history of the nineteenth century.

Another book introduced to us as the posthumous work of one of the great writers of the first half of the century is *L'Histoire d'Angleterre: racontée à mes Petits Enfants*, by M. Guizot, compiled by Mme. de Witt (Hachette). Unfortunately, there is more of Mme. de Witt in it than of M. Guizot; we do not feel the lion's claw. As the work of a distinguished painstaking woman this History of England is most estimable, but, regarded in the light of a posthumous work of M. Guizot's, it is worthless, and we are sorry that the great sale of his History of France should have led to the publication of the above, which will in no way add to the great historian's renown. We are afraid it will be very severely criticised in England.

A historical work of far greater value, at present in course of preparation, is *L'Histoire de la Formation territoriale des Etats de l'Europe centrale* (Hachette), by M. Himly. M. Himly is Professor at the Faculty of Letters in Paris, and, to the great regret of all who are acquainted with his profound learning and rare talent for exposition, had written nothing since his *Wala et Louis Débonnaire*. The work he is now about to publish is both historical and geographical: interesting, moreover, from a political point of view in face of the serious questions which are now agitating Central Europe.

L'Histoire de Florence, down to the time of Dante, by M. Perrens, the most important work the history of the famous Republic has ever yet given rise to, will also be published at Hachette's. The author has not merely condensed and summed up in his book all the works of detail hitherto existing on the subject, but furnishes us with a number of new documents, with original views, based on a thorough knowledge of the texts; and, lastly, with a very striking picture of Florentine life in the twelfth, thirteenth, and fourteenth centuries. The same publishers are to bring out the fifth volume of M. Duruy's *Histoire Romaine*, which carries us down to the end of the Antonines. It treats of institutions, studies, and manners, and passes in review successively the State, the City, and the Family. This likewise will be a comprehensive work on a subject never yet treated with such fullness of detail. M. Duruy, formerly Minister of the Empire, instead of endeavouring to console himself for the disappointments of politics by fruitless and unprincipled intrigue, betook himself with a dignity universally admired to soli-

tude and hard work. He returned to his *Histoire Romaine*, which had been unfinished for years, and he has been rewarded; the last volumes are far superior to the first in the eyes of all competent judges, on account of the solid scientific basis on which they rest, and their literary merit of form.

Besides this fine work, embracing the general history of all the Antonines, M. C. de la Berge, attached to the medal room of the Bibliothèque Nationale, is going to present us with a special study on one of them in the shape of a monograph entitled *Trajan*. By the help of archaeology and epigraphy, light is thrown on the unfortunately few historical texts of that date, and M. de la Berge's work will, we think, serve as a model of what works on the Empire should be.

The second volume of M. Aubé's *Histoire des Persécutions* is also forthcoming (Didier). Although his studies are conducted in a literary rather than a scientific spirit, and his scepticism takes, perhaps, rather too exaggerated a form, his researches are most interesting, and the second volume, in which he has endeavoured to reconstruct the leading features of the polemics of the Pagans and the Christians, promises to be worthy of the first.

One other publication belonging to this same epoch of the Antonines remains to be noticed—M. Barthélemy St.-Hilaire's admirable *Traduction de Marc Aurèle* (Germer-Baillière), furnished with philosophical notes, which form a kind of continuous commentary to the text, and such we might have expected from the translator and commentator of Aristotle.

The firm of Germer-Baillière has for some time past been the centre of the whole French philosophical movement; we might, indeed, add of the foreign likewise, for there is not a single important work, English or German, published but it shortly appears here in the form of a translation, and by this means Mill, Bain, Spencer, Hartmann, Lotze, are as widely diffused in France as are her national works. The representatives of all the schools jostle each other in friendly companionship at M. Baillière's, from M. Levêque and M. Bouillier to Buchner and Littré. A very important work has just made its appearance in this eclectic company—*Les Causes Finales*, by M. P. Janet, the most solid and remarkable representative of the spiritualist school as it at present stands. We have already drawn attention to his sincerity and impartiality as displayed in philosophical discussion—qualities which his new book still further proves him to be possessed of. One by one, with admirable thoroughness, he investigates all the problems and difficulties raised by the question of final causes, the central question, if I may venture to say so, of philosophy. Is there an intelligent order in the world, and is the succession of phenomena determined by a goal towards which nature and humanity are tending? The whole of metaphysics is implicated in this single question. If we may be allowed to express an opinion on so serious a subject, we should say that in our opinion M. Janet has amply proved the first part of his thesis—namely, that there is a reason, a meaning, an end in nature—but has been less successful in proving his second point, that this reason and this end which exist in nature prove the working of a conscious and creative understanding. The last chapter, *L'Idée pure et l'Activité créatrice*, raises a host of objections at every step, and it seems to us that M. Janet often falls into the error of assimilating the divine action to the human, and of drawing arguments from essentially inaccurate comparisons. Whether this be so or not, M. Janet's book is a noble and powerful attempt, and one calculated to awaken numberless and most salutary meditations on the vast subject he has undertaken to treat.

In the field of pure literature we must mention the verses of two young poets who seem to have striven to earn a reputation by stirring up scandal. M. Richepin sings us the *Chanson des Gueux* (Librairie Illustrée). In order to give the

wretched creatures in town and country a voice, he echoes their sufferings, their simple or brutal joys, their violent desires, their savage passions. He even speaks their tongue, and writes several of his pieces in thieves' slang. The book displays considerable talent, wonderful knowledge in the art of verse-making, a brilliant imagination, real power; but produces, it must be owned, a painful and unhealthy impression, and that not so much on account of the coarseness and indecencies of which it is full, but because we are conscious throughout of a want of sincerity. The author does not feel the sufferings, the passions, the joys he sings of: as a *virtuoso* he works out the theme he had selected as a lettered man and an artist. Infinitely harder it is to weep real tears and utter real griefs. The true poet is stopped every moment in his work by the fear of overreaching his thought and the longing to give it full expression, whereas when the poem is merely an intellectual pastime or a freak of the imagination, the writer is not hindered by any such scruples, and the task is comparatively an easy one. M. Richepin gives the secret of his system in the lines addressed to Maurice Bouchor: a poet, he says, must scandalise and scare his readers, play the mountebank and the clown, if the crowd is to listen to him. As soon as a man is known he can afford to be serious and sincere. M. Richepin is in the first stage; let us hope that, when he reaches the second, his talent will not be found to have declined, and that he will show that his lyre can be attuned to higher themes than thieves, drunkards, beggars, incendiaries, and dissolute characters. Lamartine, when he began his poetical career with *Les Méditations*; Victor Hugo, when he published the *Odes et Ballades*, did not think it necessary to besmear the muse with lees that she might find favour in the eyes of the public; they clothed her in purple and gold. We prefer their plan. Moreover, some of M. Richepin's notes have in them a sound of envy and hatred, reminding us of all that was most brutal in the feelings which brought about and attended the movement of the Commune—memories and feelings, those, which it would have been better never to have re-awakened.

M. Bouchor, M. Richepin's friend, has reached the second stage. Last year he wrote the songs of a drunkard; this year in his *Poèmes de la Mer et de l'Amour* (Charpentier) he shows himself in a far nobler aspect. His spirit and vivacity are always delightful; his ease and freedom amount to contempt for the most ordinary laws of prosody; he has a fresh and brilliant imagination, but—as in M. Richepin's case—we are always inclined to doubt his sincerity. The drunkard of last year has become a dreamer, and grown sentimental. Which is the real man? You wore a mask then; what tells me that you show your real face now.

If you are in want of a pretty novel for the vacation, get *Un Coin du Monde* (Lévy); a slight production, but a charming little bit of psychology which reveals a woman's hand.

Those who wish, just now that G. Sand, our greatest novelist, has passed away, to form some idea of the value of French novel-literature will find a faithful and agreeable picture given of it in M. Marius Topin's new book, *Les Romanciers Contemporains*. He reviews all our novelists, and judges them with a wise discrimination, and, with a tendency towards over-indulgence, quotes some well-chosen passages from their works.

Since my last, the Academy has made its final choice. MM. Ch. Blanc and G. Boissier are the successful two. Some people would have preferred M. Fromentin to M. Blanc, but the literary world unanimously approves M. Boissier's nomination, and was only surprised that M. Arsène Houssaye, some of whose novels can hardly be mentioned in decent society, should have had eleven votes. The excuse the Academicians plead is that no doubt those who gave them had not read his novels.

G. MONOD.

SELECTED BOOKS.

General Literature.

- BRIEFWECHSEL zwischen Schiller u. Cotta. Hrsg. v. W. Vollmer. Stuttgart: Cotta. 12 M.
CHAPPUZEAU, S. Le théâtre français. Paris: Bonnessies. 10 fr.
COMTE's System of Positive Polity. Vol. III. Social Dynamics, or the General Theory of Human Progress. Ed. E. S. Beesly. Longmans.
FRIESEN, H. v. Will. Shakspeare's Dramen von 1601 bis zum Schlusse seiner Laufbahn. Wien: Braumüller. 10 M.
MARGARY, Augustus Raymond. The Journey of, from Shanghai to Bhama, and back to Manwyne. Macmillan. 10s. 6d.
NAUMANN, E. Italienische Tondichter von Palestrina bis auf die Gegenwart. Berlin: Oppenheim. 8 M.

Theology.

- GOLDZINER, I. Der Mythos bei den Hebräern u. seine geschichtliche Entwicklung. Leipzig: Brockhaus. 10 M.

History.

- DU CASSE, le baron R. L'Amiral Du Casse, chevalier de la Toison d'Or (1646-1715). Paris: Berger-Levrault. 6 fr.
DUNCKER, M. Aus der Zeit Friedrichs d. Grossen u. Friedrich Wilhelms III. Leipzig: Duncker & Humblot. 12 M.
ECKARDT, J. Livland im 18. Jahrh. 1. Bd. Leipzig: Brockhaus. 10 M.
GREEN, M. A. E. Calendar of State Papers, Domestic Series, 1650. Longmans. 10s.

Physical Science.

- LEPELLETIER DE LA SARTHE, A. Traité complet de physiologie. Paris: G. Masson.
MUNK, H. Die elektrischen u. Bewegungs-Erscheinungen am Blatte der Dionaea muscipula. Leipzig: Veit. 6 M.
REULEAUX, F. The Kinematics of Machinery: Outlines of a Theory of Machines. Trans. A. B. Kennedy. Macmillan. 21s.
STOLKER, C. Die Alpenvögel der Schweiz. St. Gallen: Scheitlin & Zollikofer. 30 M.
VIOLETTE-LE-DUC, E. Le Massif du Mont-Blanc, étude sur sa constitution géologique et géologique, sur ses transformations et sur l'état ancien et moderne des glaciers. Paris: Baudry. 10 fr.

Philology, &c.

- BERGK, Th. Inschriften römischer Schleudergeschosse. Leipzig: Teubner. 4 M.
BRUGMAN, K. Ein Problem der Homerischen Textkritik u. der vergleichenden Sprachwissenschaft. Leipzig: Hirzel. 4 M.
DUMONT, Albert. Inscriptions et monuments figurés de la Thrace. Paris: Thorin. 5 fr.
HAUPT, MAUR., opuscula. Vol. II. Leipzig: Hirzel. 12 M.
ZANGEMEISTER, C. u. G. WATTENBACH. Exempla codicum latinorum literis majusculis scriptorum. Heidelberg: Koester. 60 M.

CORRESPONDENCE.

A SONG BY BISHOP PERCY.

1 Chalcot Terrace, N.W.: June 26, 1876.

Will you allow me space to point out a mistake relating to the date of Bishop Percy's song, "O Nanny, wilt thou go with me," which has found its way into books of some authority? Miss L. M. Hawkins (the daughter of Sir John Hawkins) stated in her *Memoirs, Anecdotes, Facts, and Opinions*, 1824 (vol. i. p. 271), that it was Percy's "invitation to his charming wife, on her release from her twelve-months' confinement in the royal nursery in attendance on her charge, Prince Edward, the late Duke of Kent," and the Rev. John Pickford in his *Life of Percy* prefixed to the print of the folio MS. follows Miss Hawkins in this identification, but makes the additional mistake of fixing the date of Mrs. Percy's employment as nurse in 1771, when the Duke of Kent was really born in 1767. Any one who has read the song through will see the inappropriateness of its language to such an occasion—for instance, the address in the first stanza would be foolish in the extreme if written by a husband to a wife just returning to her own home and children. The fact is that the song was addressed by Percy to Miss Anne Gutteridge a short time before his marriage with that lady in 1759. That this is a correct statement of the matter can be proved by an examination of the sixth volume of Dodsley's *Collection of Poems*, published in 1758, where the poem occurs at page 233 as "A Song by T. P...cy."

Many attempts have been made to deprive Percy of the credit of his work. First of all it was Scotticised into "O Nanny, wilt thou gang with me," after which it was claimed as a Scotch song. This claim Burns stigmatised as "an impudent absurdity," but still the critics tried to depreciate Percy's originality. Stenhouse sup-

poses that he may have had in view the Scottish song inserted in Ramsay's *Tea-Table Miscellany*, entitled "The Young Laird and Edinburgh Kate," the second stanza of which commences:—

"O Katy, wiltu gang wi' me,
And leave the dinsome town awhile,"

and Charles Kirkpatrick Sharpe suggests that both the author of "The Young Laird and Edinburgh Kate" and Percy took their ideas from a song in Lee's tragedy of *Theodosius, or the Force of Love*, beginning:—

"Can'st thou, Marina, leave the world,
The world that is devotion's bane?"

The quoted stanzas of all these songs are somewhat alike, but the opening address of each is commonplace enough to have occurred to several minds. The real beauty of Percy's song, which consists in its picture of a wife's duties, is entirely his own.

HENRY B. WHEATLEY.

ON "DOUBLE" AND "JEWEL" IN "MIDSUMMER NIGHT'S DREAM," ACT IV. SC. I.

Northampton: June 21, 1876.

In the play of *Midsummer Night's Dream*, act iv. sc. 1, we find:—

"Demetrius. These things seem small and undistinguishable,

Like far off mountains turned into clouds.

Hermia. Methinks I see these things with parted eye,

When every thing seems DOUBLE.

Helena. So methinks,

And I have found Demetrius like a JEWEL,

Mine own, and not mine own."

On the above passage Warburton has observed (*Variorum*, v. 302, note):—

"Hermia had observed that things appeared double to her. Helena replies 'so methinks,' and then subjoins that Demetrius was like a *jewel*, her own and not her own. He is here then compared to something which had the property of appearing to be one thing when it was another, not the property sure of a jewel, or, if you will, of none but a false one."

Now, the perusal of the above note has led me to believe that the passage in question is an instance of the play upon words of which there are many instances in the works of our author, and that Helena, in the use of the word *jewel*, really says—"And I have found Demetrius like a 'double,'" which in the jewellery trade means "a counterfeit stone composed of two pieces of crystal, with a piece of foil between them, so that they have the same appearance as if the whole substance of the crystal were coloured."

Of course the use of the word in this sense would require the knowledge of an expert, and this Shakspeare had, as is evident from his frequent use of the word *foil*, one instance of which is sufficient—viz., *Richard III.*, act v. scene 3, line 250:—

"A base foul stone made precious by the foil."

The words "mine own and not mine own" seem to convey the idea that Helena seemed to regard Demetrius as her own when he was true to her, and not her own when he was false to her.

CHARLES BATTEN.

HARPSFIELD'S TREATISE ON THE DIVORCE.

Kendal: June 26, 1876.

Mr. Pocock, in his second notice of the above work, writes: "As regards Cardinal Pole's conduct at Paris in the matter of the divorce," "there is not a hint . . . in any historical work that he (Pole) had ever taken any active part for the king in collecting votes favourable to the divorce." Again, "Till the appearance of the *Records of the Reformation*" (which Mr. Pocock says was printed at Oxford in 1870) "no evidence to implicate Pole was producible."

Mr. Pocock is mistaken in these assertions. Mr. Froude (*History of England*, vol. i. pp.

275-7; 3rd ed., 1802) had already described the part taken by Pole at Paris, and had printed Pole's letter to the king. JOSEPH BROWN.

APPOINTMENTS FOR NEXT WEEK.

SATURDAY, July 1.—3 P.M. Mr. Walter Macfarren's Concert, St. James's Hall.
 MONDAY, July 3.—2 P.M. Royal Institution: General Monthly Meeting.
 4.30 P.M. Asiatic (at the South Kensington Museum): "Account of the Amravati Sculptures," by J. Ferguson.
 WEDNESDAY, July 5.—7 P.M. Entomological.
 FRIDAY, July 7.—4 P.M. Archaeological Institute.
 8 P.M. Geologists' Association.

SCIENCE.

A Glossary of the Lancashire Dialect. By J. H. Nodal and George Milner. Part I. Words from A to E inclusive. (London: Trübner & Co., 1875.)

PERHAPS there are few things so little understood by critics as the requirements and rules to be observed for the construction of a county glossary. It is one of those subjects on which theoretical reasoning throws very little light; and, whilst many imagine they can tell how such books "ought" to be written, only those who have a practical acquaintance with the subject can tell how they "can" be written. The wisest rules are of little use if they are impractical, and the study of glossaries that have been already made is really a safer guide than the most careful description of such as might, or should, or ought to have been made if the makers of them had gone to work on the highest scientific principles.

These remarks have been suggested by a notice of Mr. Parish's *Glossary of the Sussex Dialect* which appeared in the *Saturday Review* of January 1 in the present year. The writer seems to have been dissatisfied with some expressions in the Preface, and thence to have drawn conclusions that the whole book is not so good as it should have been; putting little distinction between the work itself and the introductory remarks which were, no doubt, written afterwards, and contain some expressions which can be controverted, if rigidly judged from an historical point of view. Omitting the consideration of these, which form no part of the present subject, the remarks upon the glossary itself are singularly at variance with the practical working rules laid down by the English Dialect Society as a basis of their labours. The glossary was condemned as being one of those "old-fashioned glossaries, the use of which is not easy to understand, in which a man undertakes to set down the dialectal peculiarities of a certain district, and then goes and puts down every word in that district which differs from high-polite book English, whether it is in any way characteristic of that particular district or not." Such condemnation is really the highest praise, if the matter be rightly considered, and it is precisely these "old-fashioned" glossaries that are of the highest value to the student of language, and the use of which it is very easy for some of us, at least, not only to understand, but to appreciate. The whole question is, of course, how is a list to be made?

On this point the writer kindly gave us the best help he was capable of; and his rules turn out to be just the very ones which critics have repeated before, almost *ad nau-*

seam, but to which no glossary-writer has ever paid the slightest attention in practice, though many of them have so far deceived themselves as to imagine that they were, to some extent, doing so. The right course, it seems, is to "sift" the collection, to see "what does and what does not illustrate the dialect of the district." The real answer to this is, that a little sifting may do good, and there certainly are words which our glossary-makers have inserted needlessly, and a little too often. But it should be done with a very gentle hand, and no sifting at all is infinitely preferable to too much of it. The notion of "sifting" rests ultimately on the fallacious notion that there are many words which are really peculiar to a county, and characteristic of a county. This is precisely the notion to which we are prepared to give an unqualified denial. No doubt such a fallacy has been assumed over and over again, since otherwise no county glossaries would ever have seen the light; but a little thought ought to dispel such an illusion for ever. The reason why glossarists have generally taken counties as the supposed basis of their operations is solely that it was practically convenient to do so. The county is a fairly definite name for a certain district of England; it is a sufficiently large area for a glossary to range over; and to say that such or such a word is used in Norfolk is to give a first rough approximation to its real locality. Beyond this, there is not, in general, any real virtue in the word. It may be the case that some counties are bounded, on some sides at least, by natural boundaries which are, to some extent, boundaries of speech, but very often this is not the case. If the areas of words were rigidly conterminous with counties, it would of course follow that, when a small portion of one county happens to be situate, as is the case, within another one, then the speech of that portion differs from the speech of the surrounding neighbourhood; which is a *reductio ad absurdum* of the county limit. The divisions of dialects and of counties are, of course, widely different. For example, Sternberg, in his excellent little work on the Dialect of Northamptonshire, brings out the most interesting fact that a clear line of demarcation of dialects runs right across the county. Whether the county division was the best that could have been imagined, is not now worth discussion. It has already been adopted by so many different writers that it is now too late in the day to dream of any other system. All that is at present required is that a good account of each county shall be rendered in due order.

We are therefore glad to welcome this latest addition to our stock of provincial glossaries; and the more so, as the county of Lancashire is one of great importance. We are not at all surprised to find the editors saying that "the further we have progressed in the work, the less reason have we seen for treating Lancashire on a plan at variance with that adopted in regard to other counties." The fact is, simply, that practice is a better guide than theory in this matter; and that if a critic wishes to ascertain how a glossary "ought" to be made, he has only to try and make one for

himself, and he will soon settle down into doing in practice almost all that his theories would forbid him to do. We are glad, moreover, to be able to say that the Lancashire Glossary does not materially differ in principle from the "old-fashioned" glossaries of former days, for the simple reason that it could not do so.

The chief argument of those who have really given but small attention to the subject is that there are, at any rate, *some* words used in one county, let us say Sussex, which are absolutely unused elsewhere. This is the same idea as before, but narrowed in extent; yet equally fallacious, and perhaps even more pernicious, because more specious. Speaking generally, we deny the supposition emphatically, and for a very good reason, viz., practical experience. Let any man who has made a list of county words follow the advice given by such as tell him to "sift" it. Let him do this, not tenderly and reasonably, but thoroughly and scientifically. Let him keep his list by him for several years (the only fair way), and strike out one by one every word which turns out to be known in Kent, or Hampshire, or (which is not at all improbable) in Lincolnshire, Cornwall, or even the Lowlands of Scotland. At the end of the time, the list will assume proportions so ridiculously diminutive as not be worth publishing; though this is the very process which is, we suppose, "new-fashioned" and "scientific." We have been informed, on good authority, that the experiment has been tried; that a list of some 200 words thus selected dwindled down, in two years, to only *two*; and that of these *one* stood the test, and, if we could learn what it was, and if it were worth while, we have no doubt that we could have found it elsewhere. We make bold to say that we will undertake to utterly demolish and annihilate any county-list that can be made, if allowed to use the "scientific" principle of marking out what we know to be, or to have lately been, current elsewhere. The whole notion is a dream, and a rather silly one.

Putting aside all unreasonable theories, let us rather consider what we *do* want. What we want, in reason, is pretty much what we find in the majority of the existing glossaries.

There is, besides, another consideration that should be adopted by reasonable students, viz., that all such work ought, on no account, to be judged by a very high standard of excellence. We do not want etymologies, as a rule, because they may err, and have erred; and they often give an awkward twist to the definition of the word; for when the etymology and the definition are at all at variance, it is the unlucky definition (which should be rigidly correct) that has to bow to the etymology (which is, in such cases, mostly wrong). We want a full, long, sufficient list of all the words that can be had that are at all out-of-the-way; good definitions of them; and, above all, good illustrations of their use. And those who know most of the matter will expect least in the way of "scientific" handling, which is not always to be had. Judging from a practical and reasonable point of view, we are very well satisfied with the Lancashire

Glossary; and can only say that if an equally good one were to be had of every county in England, we could *then* do what we cannot quite do now, and construct from such materials a *general* provincial glossary of all England, superior, perhaps, to any that now exists. At the same time we take leave to say that the more Halliwell's Dictionary is used, the more it improves upon acquaintance, and that we are very fortunate in having, in that work, so good a beginning.

We do not say that the Lancashire Glossary is faultless; it is, however, carefully executed, and may take its place beside the well-known glossaries of Atkinson, Forby, Miss Baker, Barnes, and the rest. No doubt constant use of it may suggest some alterations, corrections, and improvements, such as we hope the authors will give us in a supplement. In particular, there will very likely be a few words to add. In comparing it with an old glossary in *Tim Bobbin*, we find several words which might have been inserted, on the authority of *Tim Bobbin*; or, at any rate, we hope to be told, hereafter, what reasons there were for omitting them. If obsolete, they might have been marked as such; but some account is required of them. In the edition of 1818, we find, for example, *dawntle*, to fondle, *deceavely*, lovely, *doytch-backs*, fences, *durn*, that piece of wood or stone by which gates hang, all words which ought to be recorded somewhere; the more so, perhaps, because Bamford ignores them, with the exception of "*durn*, a gate-stump." We would suggest that a list of such words, which cannot perhaps be now recognised as in very common use, should appear, hereafter, in an Appendix. If there is no authority for them beyond that of *Tim Bobbin*, it would be easy to say so. The editors seem to have intended to insert all words found in previously existing dictionaries, but we could easily add several to their list.

The most valuable part of the work lies in the illustrations from books written in the dialect and from colloquial usage. The Preface tells us that "when not obtainable from books, an example is given, wherever practicable, of the current colloquial usage of the word." We heartily wish the editors would take into consideration the advisability of reversing their plan, and endeavour to give, in the first place, examples of the current colloquial usage, and examples from books only (or chiefly) where colloquial examples are not obtainable. The colloquialisms are far the best. Even among the quotations, we could well spare some of the examples from older English, if only we could have in their place more quotations from books of the present day. The glossary is, in the main, a glossary of the dialect as it now exists, and it is therefore obvious that modern examples should have the place of honour. If not given now, they can never well be supplied hereafter; whereas any one who possesses Stratmann's Dictionary and the Early English Text Society's publications can, at his leisure, find quotations for himself from our older authors. We trust this hint may not be lost sight of.

The work was originally intended to be published by the Manchester Literary Club only; but arrangements have been made by

which it has been published by that Club and the English Dialect Society conjointly. We congratulate that Society on this result, and trust that its members may appreciate this last addition to their materials. We think that, while the labours of the compilers of such works should not be judged of too rigidly, there is a great temptation to a critic to do so. Yet the labour of compiling them is much greater than might be supposed. They contain much information that is not to be had elsewhere. The very fact that a word is recorded in them often throws a new light on what may be called the *area* of a word; and it is by no means uninteresting to find that even some common words which a Londoner would put down as mere cockneyisms are in familiar use in valleys whither the sound of Bow Bells has never penetrated. All this, and more, we may learn if the "old-fashioned" ways be persisted in with sufficient perseverance, and the advice of the *Saturday Review*, in this particular instance, be sufficiently disregarded.

WALTER W. SKEAT.

Timber and Timber Trees, Native and Foreign.

By Thomas Laslett, Timber Inspector to the Admiralty. (London: Macmillan & Co., 1875.)

MR. LASLETT has had so much experience in the forests of widely distant parts of the world, and not only of the living trees, but also of timber under every conceivable condition, that the announcement of a work from his pen devoted to the consideration of Timber and Timber Trees naturally awakened great expectations. That his book perfectly realises some of the expectations formed regarding it is as certain as that in other particulars it falls short of what was looked for, and what should and might easily have been effected. But it would obviously be unfair to criticise a work because it does not embrace or treat so fully of certain branches of a subject as one might wish. The author set himself a certain task, and the question is, has he performed it reasonably well? In his preface he says:—

"A handy book on home and foreign timber, for ship and house-building purposes, is, in the opinion of many, much required. The botanical treatises which are accessible are too strictly scientific in their form and treatment to interest the general reader, and they lack that practical application of knowledge to the wants of the shipwright and carpenter which it is one of the aims of this book to give. Hence, I have endeavoured to concentrate into one form all the information which books and long experience could give, and so to arrange the materials as to make them intelligible and acceptable alike to the master builder and apprentice."

And further on he adds, "I am not without hope that the results will be of service to many who are engaged in carpentry, shipbuilding, and engineering."

From a practical point of view the author has doubtless succeeded, if not wholly, at least to a great extent, so far as present requirements are concerned. Moreover, the work embodies the results of a vast number of valuable experiments on the qualities and properties of different timbers; and it is of

high scientific as well as purely practical interest to have these on record. Indeed, the figures relating to weight, strength, &c., of timbers would alone be sufficient to entitle it to our commendation. The chapters on the defects found in trees, hints on the selection, felling, storing, and most economical working up of timber, are also satisfactory. But in this place it is our duty to examine its general merits, and we feel bound to say that its defects in scientific (botanical) details are so numerous and so glaring that the book is almost useless to the "general reader," whom Mr. Laslett seeks to instruct, and even misleading to those who possess little knowledge of the geographical distribution of plants and systematic botany.

It might have been supposed that the position of Inspector to the Admiralty offered great facilities for the identification of the best kinds of timbers with their botanical species, but in Mr. Laslett's book we find great confusion even in the nomenclature of well-known timbers. Unfortunately, there is a general tendency to underrate the importance of botanical studies; but sooner or later it will become necessary to ascertain the species which furnish the most valuable timbers, just as it has already in the case of many almost indispensable drugs, for the natural supply cannot be regarded as inexhaustible. Closely allied and very similar species are often of very unequal economic value. Mr. Laslett does not seem to have consulted trustworthy books for his botanical names, or to have drawn upon the resources of the fine national collection of woods at Kew, which would have afforded him much information. As an illustration of practical utility combined with scientific accuracy, we may mention Brandis's *Forest Flora of India*, and Flückiger and Hanbury's *Pharmacographia*. Of course, if Mr. Laslett had disregarded the botanical side of his subject altogether, he would not have laid himself open to criticism, and his book would certainly have been under the circumstances far more satisfactory as a whole.

The first chapter is devoted to the growth and structure of trees, and anything more vague and confused we have seldom read. In the succeeding chapter the age and rate of growth of trees come under consideration; and the fabulous age of five thousand years attributed to the Baobab of tropical Africa is repeated without any qualification. The table at pages 17 and 18 of the number of concentric circles, or annual layers of wood, in given diameters of stem, presents some extraordinary figures. Thus the average number of layers in ten English oak trees, four feet in diameter, is given as seventy-six; and one of the same diameter had only forty-nine rings! These trees, it is stated, were of magnificent growth and of the first quality. Passing to the chapter on the oak tree generically considered, we are treated to some very hazy remarks on distribution. Confining ourselves to those respecting English oaks, we find Mr. Laslett saying, "The botanical names of those which are indigenous to this country are the *Quercus Robur pedunculata*, the *Quercus Robur sessiliflora*, and the *Quercus*

pubescens, or Durmast oak." Now, so far as we know, or the works on British botany we have at hand inform us, the last does not exist, in a wild state at least, in this country. There is a *Quercus pubescens* found in the south of Switzerland, Austria, &c. *Q. sessiliflora* is sometimes called Durmast. Altogether the chapters on oaks are unsatisfactory in regard to nomenclature, though otherwise interesting and instructive. Chapter xxi. treats of Burmah woods, and the *Pyinkado* or iron-wood tree is said to be the *Ingazylocarva* of botanists; and this same name is twisted into *Juga xylocropha* a little further on. *Inga xylocarpa*, or *Xylia dolabriliformis*, as it is now called, is the tree intended. In the next chapter, African oak or teak is said to be the *Swietenia Senegalensis*; but we are under the impression that *Oldfieldia Africana* furnishes the timber in question. It is quite possible, however, that the former may be known in commerce under the same popular name. For instance, the different kinds of rosewood of commerce are furnished not only by *Triptolemaea* (not *Triptolomea*, as printed), but also by various species of *Dalbergia* and *Machaerium*.

The chapter on Australian timber is rather more satisfactory, though only six species are described in detail. This is followed by one on miscellaneous trees, in which it is stated that the beech, *Fagus sylvatica*, "is extensively spread over the middle and south of Europe, and varieties of this species are to be met with in America and Australia." The North American form may possibly be no more than a variety or race of the same species, but the Australian forms are evergreen species, with small thick leaves. We can readily suppose that this statement is due to a loose notion as to what constitutes a genus, species, or variety; and we believe that it is a fair illustration of the popular conception, but it is none the less misleading. On the same principle we are told that *Buzus sempervirens* "is also found in the West Indies;" and the thirty-second chapter is devoted to "Cedars." This heading includes the true cedars (*Coniferae*) and *Cedrela odorata*! Under the cedar of Lebanon it is stated that the rapid growth of the cedar tree is borne out by the careful examination of some logs brought from Honduras, which were found to exhibit a rate of growth showing that one inch of wood diameter was made in rather less than two years. This, of course, refers to the genus *Cedrela*, which is as different from *Cedrus* as a kangaroo is from an elephant. We might go on with these criticisms, but we have given sufficient proof of its scientific inaccuracy to show how faulty the book is in this respect. However, as already stated, this detracts little from its real value to the practical timber-merchant and engineer, so far as the different timbers in the market are concerned. We have only to add that it is surprising that no mention is made of the principal Indian timbers, such as the *Säl*, *Tün*, and *Sissoo*, because so much has been done of late towards the conservation and management of Indian forests.

W. B. HEMSLEY.

SCIENCE NOTES.

METEOROLOGY.

Meteorology of the Atlantic near the Equator.—Captain Toynbee read a paper on this subject before the British Association at Bristol last year, which has just been published by the Meteorological Committee. It is a summary of the work of the Meteorological Office for the region extending from 10° S. to 20° N., and from 10° to 40° W., the detailed materials for which are announced as in the press, in the form of monthly charts, tables and explanatory text. The present paper, however, is especially welcome, as it anticipates the larger publication and furnishes the reader in a handy pamphlet with the main results to which the general discussion has led. It is illustrated by a series of the actual monthly charts of prevailing winds, currents, &c., &c., which will form part of the complete work. The notice of each month occupies about two pages, so that the paper is far more convenient for consultation than the larger form of the detailed discussion. We should notice a very valuable appendix by Prof. Stokes on the observation of wave-motion in connexion with the rollers by which Ascension and St. Helena are occasionally visited. Captain Toynbee has shown, almost to demonstration, that these are produced by the winter northerly gales off the American coast.

The Value of the Aneroid.—Prof. Jelinek has published, in the *Sitzungsberichte* of the Vienna Academy, a valuable paper on "The Constants of the Aneroid, and on the Application of a Scale of Heights to the Instrument." He takes up the entire history of the aneroid experiments which have been made, and arrives at the result that the instrument is capable of rendering very good service, even for ordinary observations, if properly managed and protected against rough usage. As regards the use of a scale of heights he points out a consideration which is often forgotten by tourists, that the heights marked on the instrumental scale correspond to the *normal* conditions of pressure, and that if you want to know what the precise elevation has been for any given day on which an observation was made, it is necessary subsequently to consult a telegraphic weather-report in order to see what the difference was between the *observed* sea-level pressure at the place on the day in question and its *normal* value. The actual scale-indication should then be corrected accordingly. Prof. Jelinek in conclusion criticises Field's engineering aneroid, showing that the principles on which the temperature-correction is applied by him are inexact, and that consequently the instrument as constructed by him can only be used for very moderate elevations. The paper concludes with some very useful tables.

Barometrical Maxima.—In the *Austrian Journal* for May 1, Prof. Hann gives a very interesting discussion of the phenomena observed in Central Europe during the period of high pressure and intense cold which was experienced at the end of January. He shows that this was accompanied by relatively very high temperature at mountain stations, and that the cold was experienced in isolated valley basins which were covered with a layer of fog. The same phenomenon of an increase of temperature in a vertical direction during intense frost has frequently been noticed before, especially at Pike's Peak in April, 1874. It appears, therefore, that the severe cold below is regularly associated with abnormal warmth and dryness at the upper stations, so that the conditions are much the same as in the case of the Föhn. The elevation of temperature in the descending mass of air is produced by its descent, and as soon as the air has reached a certain level its downward motion is checked and is converted into a horizontal motion, when the temperature begins to fall, owing to radiation, until eventually it sinks very low close to the surface of the earth. The result clearly shows that the tempo-

rary increase of pressure at the earth's surface is not accompanied by a corresponding decrease of pressure above, and the local barometrical maxima are, according to Prof. Hann, dynamical phenomena, in contradistinction to the regular increase of pressure over continents in winter, which is attributable to thermal causes.

Winds of Spitzbergen.—In the *Austrian Journal* for May 15 we have an abstract of a paper by Dr. Wijkander, published in the *Öfversigten* of the Swedish Academy. He points out that the most remarkable phenomena of the storms in the Arctic seas is their irregularity, vessels on different sides of a large floe having different winds, all blowing hard, while inside there is calm. The Swedes at Polhem had few storms in spring, the Germans at Pendulum Island had as many as in winter, owing to the proximity of open water. The path of the storms was generally southerly, and one remarkable feature was the warmth and dryness of the southerly winds at Polhem, partly due to the fact that the air must have passed over the high land of Spitzbergen, and warmed itself in descending to the sea-level. The same circumstances are noticed with the warm south-east winds of Greenland.

Winds over the Atlantic.—M. Brault, whose new wind-charts were noticed in the *ACADEMY* for November 6, 1875, and January 1, 1876, has printed in a late number of the *Comptes Rendus* the conceptions as to atmospherical circulation to which he has been led by the consideration of 650,000 observations, and which naturally differ in some degree from those which Maury formed on the discussion of material only one-fifth as copious as that now available. M. Brault's views, in their main features, accord with modern ideas as to the relation between wind and the distribution of barometrical pressure. We have a diagram chart, drawn for the month July—September, which shows the immense anticyclonic whirl round the Azores, while M. Brault makes the Doldrums a central space whence the currents diverge, the eastern portions of both trade winds being diverted towards the African coast to form the West Monsoons of the Line, while the western portion flows on to the American continent. He appears to consider that the south-east trade does not pass the Line at all.

Periodicity of Hurricanes.—Vice-Admiral Fleuriot de Langle has published in the two last numbers of the *Revue Maritime et Coloniale* a long discussion on the periodicity of cyclones in all parts of the world. The paper seems to have been first read at the Geographical Conference in Paris last autumn. M. de Langle seeks to connect these storms directly with astronomical phenomena, as will be seen from the conclusions which he gives in the following sentences:—

"We may deduce from the preceding investigations that when the latitude of the place, the declination of the sun or the moon resume the same values respectively, and these phenomena coincide with an eclipse of the sun or the moon, or with a phase of the moon, on its approach to its apogee or perigee, there is danger of a hurricane. If at these critical periods there is any unsteadiness in the winds, extra caution is required when the apogee or perigee occurs near the time of full or new moon."

Of course, the statements are corroborated by a copious array of diagrams and tables, but after a careful study of the paper we fail to find that much has been added to our knowledge of the subject. There seems to be one radical defect in the reasoning, which influences all discussions of the relation between the moon and the weather. The hour of occurrence of a phenomenon at one station is taken, and the relation of that occurrence to the moon's age and position is investigated; but it is persistently ignored that the hurricane moves over the earth's surface, so that if its occurrence at A coincides with the period of any other phenomenon, it must necessarily fail to coincide with it at B.

Colliery Explosions and Weather.—Mr. W. Galloway has published, in No. 168 of the *Proceedings of the Royal Society*, a paper on the influence of coal-dust in producing explosions. It hardly falls within the scope of meteorology to follow out the whole of the reasoning; but the final result is of importance to our science. In dry mines there is constantly a quantity of dust in the workings, and if the atmosphere be exceptionally dry this dust will be the more likely to be blown about and so disseminated through the air-currents. Now, Mr. Galloway finds that the slightest trace of fire-damp is enough to render a dusty atmosphere explosive, and so if in a dry mine any small disturbance, like the blowing out of a shot, occurs, this may raise the dust and cause an explosion in parts of the workings which would otherwise have been perfectly safe. Mr. Galloway attributes many of the more extensive accidents to this cause, and considers that they are most frequent in cold weather, thirty-two out of forty-nine recorded being in the winter half-year. M. Vital, in France, has also paid attention to the same question. The remedy for this cause of explosion is, of course, watering the ways of the mine.

GEOLOGY.

ANOTHER Decade illustrating the organic remains of Victoria has been prepared by Professor McCoy, the Government Palaeontologist, and has recently been issued by the Geological Survey of the colony. As this is the third decade of the series, we are now in possession of thirty plates containing figures of some of the most interesting fossils yet known in Victoria. The original specimens here figured are deposited in the National Museum at Melbourne, an institution of which Professor McCoy is director. In the present decade the first plate illustrates an important specimen of Professor Owen's "Marsupial Lion" (*Thylacoele carnifera*). This curious animal has been the subject of much discussion, Professor Owen having assigned to it predaceous habits, while Professor Flower and the late Dr. Falconer have argued in favour of its having been a vegetarian. By abrupt transition we pass from this Tertiary mammal to some Silurian trilobites. Here it is curious to meet with our familiar *Phacops caudatus*, and it is yet more notable that the Victorian and the Welsh specimens are said to present exactly the same range of variations. The remainder of the decade is devoted to descriptions of Tertiary mollusca. Among these the most interesting is a new species of *Pleurotomaria*, from Upper Miocene deposits, described under the name of *P. tertiaria*. The genus was abundant in Oolitic times, and is represented, though feebly, in recent seas; yet we find scarcely any of its species continuing the succession through the Tertiary period.

In examining some fragmentary remains embedded in blocks of rock which had been obtained from the Karoo lacustrine deposits of South Africa, Prof. Owen has recently procured evidence of the existence in Triassic or Permian times of a carnivorous reptile, about the size of a lion, to which he has given the name of *Cynodraco major*. The material on which the evidence is based comprises the upper canine teeth, a part of the lower jaw with teeth, and the humerus or arm-bone. The teeth closely resemble those of the extinct feline animal known as the *Machairodus*, while the humerus presents characters hitherto known only in the class of mammals, and pre-eminently in the feline family; yet in certain other respects the bone is essentially reptilian. Prof. Owen proposes to form the extinct carnivorous saurians into a distinct order of reptiles to be denominated the *Theriodontia*. The paper, which is printed in the last number of the *Journal of the Geological Society*, concludes with some philosophical remarks on the relation of extinct reptiles to existing mammals.

At a recent meeting of the Academy of Natural Sciences at Philadelphia, Prof. Cope presented a synopsis of the vertebrate faunas of the Eocene rocks of New Mexico. He has also described the tarsometatarsus of a bird, which he discovered in these deposits. (One end of the bone suggests affinities with the *Cursores*, while the other extremity resembles that of the *Gastornis* of the Paris basin. The bone in question indicates a species having feet twice as large as those of the ostrich. From this discovery we learn that North America has not been destitute of the gigantic birds hitherto found chiefly in the faunas of the Southern Hemisphere.

UNDER the title of *The Ice Age in Britain*, Mr. Ralph Richardson has published an interesting pamphlet, setting forth views which were recently submitted to the Edinburgh Geological Society, of which the author is honorary secretary. Deep-sea soundings, such as those of the *Valorous*, show that the North Atlantic sea-bed between Britain and Greenland is comparatively shallow, and that a broad tract, stretching between the two places by way of the Faroes and Iceland, nowhere exceeds five hundred fathoms in depth. Mr. Richardson suggests that in the early part of the Glacial period the sea-bed was elevated to such an extent that land-communication was established between Northern Europe and the Arctic Regions. By such a junction the polar land-ice might gain access to Europe, while the course of the Gulf Stream would be diverted, and its warming effects cut off. Mr. Richardson ingeniously follows out the results until he is led to suggest that such an elevation, co-operating probably with other causes, might bring about a Glacial epoch.

SOME notes on the mineralogical and physical properties of certain rocks of Savoy have been communicated to the Geological Society of France by M. Jannettaz. The author has paid especial attention to the thermal conductivity of the rocks in different directions, and insists on the value of observing this physical characteristic as an aid to crystallographic determinations. Thus he finds that the unaltered crystals of leucite from Rocca Monfina, when cut into cubes parallel to the primitive form and tested for conductivity, exhibit on all faces perfect circles, showing, of course, that the heat is equally conducted in all directions, and thus suggesting the regular or monometric character of these disputed crystals.

ON May 1 of last year Mr. C. F. Hartt was appointed chief of the Commission charged with undertaking a geological survey of Brazil. The first-fruits of this work have appeared in the June number of the *American Journal of Science*, in the shape of Mr. Hartt's preliminary report on an auriferous district in Minas Geraes.

A PAPER on the Cretaceous Ammonites, containing an analysis of the *Ammonitidae*, has been contributed to the *Zeitschrift der deutschen geologischen Gesellschaft*, by Dr. Neumayr, of Vienna. The following new genera of Ammonites are formed by the author:—*Schloenbachia*, *Hoplites*, *Olcostephanus*, *Acanthoceras*, and *Stoliczkaia*.

PERHAPS the Geological Notes will be the fittest place for brief reference to a recently-published work entitled *Man; Palaeolithic, Neolithic, and several other Races, not inconsistent with Scripture*, by Nemo (Dublin: Hodges, Foster, and Co.). After examining the six days of Genesis by the light of geological science, the author seeks to harmonise the results of modern discovery with the literal interpretation of Scripture. Placing the first appearance of man in the Pliocene, or as far back as may be required by the science of the future, he maintains that there were several successive creations of human beings prior to that of the special Adam. It would be, perhaps, unfair to criticise a book of this character from the stand-point of strict science.

MEETINGS OF SOCIETIES.

ENTOMOLOGICAL SOCIETY.—(Tuesday, June 6.)

PROF. WESTWOOD, President, in the Chair. Mr. Douglas made some further remarks on the "Corozonuts," known as "vegetable ivory," exhibited by him at the last meeting, which were attacked by a beetle of the genus *Caryoborus*. The officials of the Dock Company were anxious to ascertain whether there was any mode of arresting their depredations, and whether the beetles lived and bored among dried nuts, or entered the kernel in an earlier stage. It was suggested that the mischief originated in the parent beetles laying their eggs in the nuts when still in a green or soft state, the metamorphosis taking place inside the nuts. Mr. McLachlan, in connexion with the above, exhibited the nuts of a species of *Caryoborus* (*C. bactris*), forwarded to him by Prof. Dyer. In this case each nut served as food for a single larva only, which bored in it a cylindrical hole of considerable size and depth; whereas the former nuts were infested with several larvae in each nut.—The President exhibited the larva of an Australian species of *Hepialus*, from Queensland, having a singular fungus, with four or five different branches, issuing from the back of the neck and the tail; also a fungus growing out of the back of a *Noctua* pupa.—Mr. McLachlan, on behalf of Dr. Atherstone, of South Africa, exhibited a couple of very singular Orthopterous insects (belonging to the *Acrydiidae*) which, in colour and in the granulated texture, so exactly mimicked the sand of the district as to render it almost impossible to detect them when in a quiescent state. The insect was supposed to approach the *Trachyptera scutellaris*, Walker. Also some very peculiar cases, one belonging to a beetle of the genus *Paralichas* (one of the *Dascillidae*), and another belonging to a species of *Oiketicus*. To the latter were attached a number of small angular pebbles, which added considerably to its weight.—The President read descriptions and exhibited drawings of two very singular forms of Coleoptera from Mr. A. R. Wallace's private collection. For the first, which belonged to the *Telephoridae*, he proposed the generic term *Astychina*, remarkable for the form of the terminal joints of the antennae in one sex, which were modified into what appeared to be a prehensile apparatus, differing from anything known in the insect world, but of which some analogous forms were found to occur among certain Entomostreous Crustacea. The other pertained to the *Clavidae*, and was named *Anisophyllus*, differing from all known beetles by the extremely elongated branch of the ninth joint of the antennae.—Mr. Smith read descriptions of new species of Hymenopterous insects from New Zealand, collected by Mr. C. M. Wakefield.—Mr. J. S. Raly communicated descriptions of new genera and species of *Halticinae*.—Dr. Sharp communicated descriptions of a new genus and some new species of *Staphylinidae* from Mexico and Central America, collected by Mr. Salvin, Mr. Flohr, and Mr. Belt.—Part I. of the *Transactions* for 1876 was on the table.

ZOOLOGICAL SOCIETY OF LONDON.—(Tuesday, June 20.)

PROF. FLOWER, F.R.S., in the Chair. Mr. Sclater read extracts from letters received from Signor L. M. D'Albertis and Dr. George Bennett. Dr. A. Günther read a letter from Commander W. E. Cookson, R.N., respecting the large tortoises obtained in the Galapagos Islands which had been recently deposited in the Society's gardens by Commander Cookson. Mr. G. E. Dobson read a paper on peculiar structures in the feet of certain species of mammals by which they are enabled to walk on smooth perpendicular surfaces, especially alluding to *Hyrax* and the bats of the genus *Thyroptera*. A communication was read from the Rev. O. P. Cambridge, containing a catalogue of a collection of spiders made in Egypt, with descriptions of new species and characters of a new genus. A communication was read from Mr. W. T. Blanford containing remarks on the views of A. von Pelzel as to the connexion of the faunas of India and Africa, and on the Mammalian fauna of Tibet. A second communication from Mr. W. T. Blanford contained remarks on some of the specific identifications in Dr. Günther's second Report on collections of Indian reptiles obtained by the British Museum. Mr. Howard Saunders read a paper on the *Sterninae* or Terns, with descriptions of three new species, which he proposed to call *Sterna tibetana*, *Sterna eurygnatha*, and *Gygis microrhyncha*. Dr. Cunningham, of the

University of Edinburgh, described a young specimen of a dolphin, caught off Great Grimsby in September, 1875. A communication was read from Mr. R. B. Sharpe, F.Z.S., containing the description of an apparently new species of owl from the Solomon Islands, which he proposed to call *Ninox Solomonis*. Dr. A. Günther read some notes on a small collection of animals brought by Lieutenant V. L. Cameron, C.B., from Angola. A communication was read from Lieutenant R. Wardlaw Ramsay, giving the description of a fine new species of Nuthatch, from Karen-nee, which he proposed to call *Sitta magna*.

METEOROLOGICAL SOCIETY.—(Wednesday, June 21.)

THE last ordinary meeting of the present session was held on Wednesday, June 21, at the Institution of Civil Engineers; H. S. Eaton, M.A., President, in the Chair. The following papers were read: "On the Climate of Scarborough," by F. Shaw, F.M.S.; "Notice of Upward Currents during the Formation and Passage of Cumulus and Cumulo-stratus Clouds," by the Rev. Joseph Crompton, M.A., F.M.S. On November 1, 1866, the day after the visit of the Prince and Princess of Wales to Norwich, when the city was profusely decorated with flags, the author, when walking close to the cathedral, was struck with the unusual fluttering of the flags on the top of the spire, which is 300 feet high. They were streaming with a strained, quivering motion perpendicularly upwards. A heavy cloud was passing overhead at the moment, and as it passed the flags followed the cloud and then gradually dropped into comparative quietness. The same phenomenon was noticed several times. As the cloud approached, the upper banners began to feel its influence and streamed towards it, against the direction of the wind, which still blew as before steadily on all below; as the cloud came nearer the vehement quivering and straining motion of the flags increased, they began to take an upward perpendicular direction right into the cloud, and seemed almost tearing themselves from the staves to which they were fastened; again, as the cloud passed, they followed it as they had previously streamed to meet its approach, and then dropped away as before, one or two actually folding over their staves. All the other flags at a lower elevation did not show the least symptom of disturbance. "Suggestions on certain Variations, Annual and Diurnal, in the Relation of the Barometric Gradient to the Force of the Wind," by the Rev. W. Clement Ley, M.A., F.M.S. The author finds that the mean velocity of the wind corresponding to each gradient is much higher in summer than in winter. This is the case at all stations (though not equally), with all winds, with all lengths of values of radius of isobaric curvature, and with all values of actual barometric pressure. The general character of the mean diurnal variations of velocity, as these occur at the stations in the British Isles, may be fairly inferred from mean hourly velocity curves, and may be thus described: At the inland stations, in summer, a slight increment of velocity occurs about midnight. This is succeeded by the morning minimum, which takes place, in most of the months examined, a little after sunrise. The mean velocity then rises until 1 P.M., when the diurnal maximum is sometimes attained. A slight subsidence then commonly occurs, but the mean velocity rises again at 3 or 4 P.M., and this second increment frequently forms the diurnal maximum. A great fall then takes place, which is more rapid than the rise in the morning; and the evening minimum, which is in most months the diurnal minimum, is attained about 10 P.M. The mean velocity at 1 P.M. is, in fine and hot weather, more than double the 10 P.M. velocity in miles per hour, and exceeds the diurnal mean by about one-third. In winter the inflexions are very greatly modified. The midnight rise is not in all months traceable, and the subsequent diminution is not very great. The morning maximum occurs about sunrise. The diurnal maximum takes place about 1 P.M., is less than double the minimum in miles per hour, and exceeds the mean of the day by about one-fifth only. "Average Weekly Temperature of Thirty Years (1846-75) at Cardington," by John McLaren, F.M.S.; "De la Vulgarisation par la Presse des Observations Météorologiques," by M. Harold Tarry, F.M.S.

BRITISH ARCHAEOLOGICAL ASSOCIATION.—(Wednesday, June 21.)

STEE CUMING, Esq., F.S.A. Scot., in the Chair. Attention was called to the ancient walling of St.

Mary Aldermary, London, now exposed by the restoration in progress, and showing the extent of the damage to the building by the great fire of 1666, and the amount of the work executed afterwards by Sir C. Wren. The ancient objects exhibited consisted of the results of several excavations in the metropolis, and included many examples of fictile vessels of great beauty, several perfect specimens of mediæval pottery, and other objects pronounced to be of Roman date by the members present. These were exhibited by the Chairman, the Rev. S. M. Mayhew, and others. A series of interesting drawings of the Saxon church at Boarhunt were exhibited by Mr. Irvine. The paper of the evening was by Mr. Thos. Morgan, and treated of the date of the erection of the various cromlechs and kindred structures of England. An animated discussion followed, in which Dr. Phene, Mr. Lewis, and others took part. The discovery of ancient Roman material forming the walls of Tollesbury Church, Essex, was reported by Mr. Brock, who exhibited drawings of an interior arch formed entirely of Roman bricks. It was announced that the council had ordered the preparation of plans of the ancient vaults at the junction of Jewry Street with Aldgate, now about to be demolished.

SOCIETY OF ANTIQUARIES.—(Thursday, June 22.)

CHAS. F. HAYWARD, Esq., exhibited a set of drawings of the restoration of ancient wall-paintings discovered in Copford Church, Essex. The church is of early Norman work, and consists of a nave, south aisle, and transept. In the chancel Roman bricks are found. Some portions of the painting, especially the architectural ornament, may belong to the eleventh century; but the chief part was probably restored in the fourteenth century. The scheme of the painting is as follows. In the arch of the chancel over the window is a Majesty. Christ is represented seated on a throne, with a rainbow behind it and clouds beneath His feet. His right hand is in the attitude of benediction, and His left arm rests on a book. The wounds are visible in His hands and feet. Below the Majesty are angels, and in the background the towers of the New Jerusalem. On each side of the window stand four apostles under canopies. Along the main soffit of the chancel arch are represented the signs of the Zodiac, with the sun and moon at the ends. Only a few of the original figures were found, and the rest are fancy restorations. Among the former was Virgo with a nimbus, representing the Mother of our Lord. These paintings were discovered by the plaster which had hidden them peeling off the wall. Exact tracings were taken at the time, and served as a basis for the restoration; but Mr. Hayward was not able to exhibit these.—W. H. Weale, Esq., exhibited rubbings of eight incised sepulchral slabs from the Low Countries. The earliest slab bearing a date is of 1262, and represents a knight in mail with a linen surcoat, and one small ailette on the right shoulder. The arms are three *fleur de lys*. In this and in another figure the eyes are visible through the slits of the helmet. In two others, dated 1296 and 1307, the ailettes are of very large size, and bear the arms of the wearers, in one case a simple chief, and in the other a cinquefoil. One effigy is in civil dress, that of John Doyssen, who died in 1334. His gown is ornamented with parrots, and he bears for his arms two lions *passant*, in token of his descent from William the Conqueror. The character of these effigies is very similar to that of brasses of the same period.—J. Turtle Wood, Esq., gave an account of an inscription discovered by him in part of the wall of the peribolus of the Temple of Artemis at Ephesus. The subject of the inscription was a record of the setting up of the stones (*στῆλαι*) which marked the boundary of the sanctuary. It seems that this did not entirely surround the temple, but was a continuation of the peribolus on the sides nearest the city.

PHYSICAL SOCIETY.—(Saturday, June 24.)

PROF. G. C. FOSTER, President, in the Chair. Prof. Guthrie showed the action of Prof. Mach's apparatus for exhibiting to an audience the effect of lenses on a beam of light passed through them. It consists of a long rectangular box, with glass sides, in which are several moveable lenses. A parallel beam of light falls on a grating at one end of this box, and is thus split up into a number of small beams, which are rendered visible by filling the box with smoke. After

passing through the first lens the rays fall on a moveable white rod, which may be placed to indicate the focus. The light then falls on another lens, partly covered with red and partly with blue glass, in order to more precisely exhibit the paths of the rays.—Baron Wrangell exhibited the apparatus employed by Petrochovsky in his magnetic experiments. These experiments had reference to (1) normal magnetisation; (2) the measurement of the distance of the poles of a magnet from its ends; and (3) a thermoelectric apparatus.—Prof. Barrett made a communication on the magnetisation of cobalt and nickel. He has recently made some experiments on these metals with a view to ascertain whether they undergo any elongation or contraction similar to that experienced by iron during magnetisation. From his first experiments he concluded that cobalt elongates slightly, but that there is no effect on nickel; this latter result, however, may have been due to the fact that the metal was not absolutely pure. He has, however, obtained through Mr. Gore a fine bar of pure nickel about two feet in length, and now finds that it contracts, and that the amount of this contraction is about the same as the expansion of a like iron bar when similarly treated.—Prof. Guthrie described some experiments on the freezing of aqueous solutions of colloid substances, which he has been studying in connexion with his recent investigations on cryshydrates, &c. If a solution of sugar be gradually cooled, the temperature at which ice separates out is always below 0° Cent., and the extent below increases with the amount of sugar in solution; but he finds that in a solution of gum having exactly the same chemical formula the ice always separates at 0° Cent., whatever be the amount of gum present. Thus, while every crystalline substance forms a freezing mixture when mixed with ice or snow, colloids are incapable of doing so. The gum and the water do not recognise each other; and similar results were obtained in the case of gelatine and albumen. These facts are strictly in accordance with the results of Prof. Graham's classical researches. It almost follows that, when heated, similar effects are observed, and Prof. Guthrie has found that solutions of gum in varying proportions always boil at 100° Cent.—Prof. Guthrie showed the experiment by which Dr. Kerr has recently proved that glass, resin, and certain other substances exhibit a depolarising effect when under the influence of a powerful electrical tension.

ROYAL GEOGRAPHICAL SOCIETY.—(Monday, June 26.)

THE last general meeting of the session was held under the presidency of Sir Rutherford Alcock. A communication was read from General Stone, chief of the Staff at Cairo, detailing the circumnavigation of Lake Albert by Signor Gessi, one of Colonel Gordon's party, who started on his trip from Magungo on April 12. He has discovered the lake to be 140 miles long, and fifty miles wide; the southern end is very shallow, and the western side very mountainous. The lake proves thus to be of about the same size as conjectured by Speke when he inserted it in his map in 1862, under the name of Luta Nzige. A detailed report and map are promised. A letter from Sir Samuel Baker was read, containing some remarks on the survey of the lake, and another letter from the Foreign Office, giving some information which had reached Cairo respecting Gordon's movements, who, it appears, had reached the river Somerset, and had established a station at Masindi. The surrounding country is reported to be quiet and submissive. Gordon has occupied Magungo, and established communication with Duffle, a station on the White Nile, where the iron vessels and a steamboat have arrived. He hopes within a year or two to render the territories surrounding the Victoria and Albert Lakes perfectly safe for merchants and travellers. After some remarks from Lieutenant Cameron, who related the information which had been supplied to him when at Nyangwe respecting the Lake Mwutan Nzige (Albert), the President congratulated the society on the discovery that Lake Albert was a closed basin at its southern end, and that it thus formed one of the sources of the Nile.

A paper was read by Captain Hay on the district of Akim, in Western Africa, the principal point of interest in which was his description of a curious enlargement of the cheek-bones, resembling horns, which was noticeable in several of the inhabitants.

The last paper was an abstract of an old native account of Eastern Turkestan, and the routes leading

from thence into Kokand, across the Pamir and in other directions, communicated by Mr. R. B. Shaw.

During the evening announcement was made by the President that the Government had agreed to contribute 3,000*l.* towards defraying the expenses of Lieutenant Cameron.

FINE ART.

Three Hundred French Portraits, representing Personages of the Courts of Francis I., Henry II., and Francis II., by Clouet. Autolithographed from the Originals at Castle Howard, Yorkshire, by Lord Ronald Gower. Two Vols. (London: Sampson Low & Co., 1875.)

THESE two volumes contain three hundred reproductions in autolithography of chalk drawings—portraits, for the most part, of distinguished personages who figured at the Court of France during the sixteenth century. The reproductions are printed on good paper, and although the margins in some cases are somewhat insufficient, and this detracts from the general appearance of the pages, yet the book is an unusually handsome and costly production for the present day; and Lord Ronald Gower has shown great courage, enterprise, and industry in carrying through so considerable an undertaking. The originals, vaguely described on the title-page as by "Clouet," are at Castle Howard, which Lord Ronald politely calls the Versailles of Yorkshire. They are executed mostly in black, red, and yellow chalks, and, as the copyist says, much of their picturesque character is necessarily lost in his monochrome lithographs. He has, however, been so careful to observe and follow differences of handling that, in spite of the loss of colour, many of his reproductions might actually be made use of for purposes of comparison and collation. Though not of great artistic value, they have the rare merit of being copies which afford some trustworthy information to the expert, and as a gallery of contemporary portraits have a great attraction for those interested in the history and literature of the day.

In the preface Lord Ronald has briefly abridged those facts concerning the pedigree of the Clouet family (for there were three painters of this name) which were for the most part gathered together by the unwearied diligence in research of the late Comte de Laborde, and by him published in his work on the *Renaissance des Arts à la Cour de France*. Lord Ronald does not, however, refer to M. de Laborde as his authority (the main facts have, indeed, been reprinted in the Louvre catalogue), and, though he mentions the visit which this distinguished critic paid to Yorkshire expressly that he might examine the collection of French portraits at Castle Howard, he does not indicate that de Laborde's remarks on this special subject have a weight which cannot attach to those of Dibdin, or even of Passavant and Waagen. It must, however, be supposed that Lord Ronald has made use of M. de Laborde's notice of the collection, if not in compiling his preface, at least in making out the list of the portraits which follows it.

Eighty-eight only out of the entire collection of portraits were shown to M. de Laborde, but something more than that

number were examined by myself on a more recent visit. The names inscribed on these drawings in most cases were somewhat illegible, and often where they could be read it was not easy to identify the person meant. M. de Laborde, on his return to Paris, was obliged to have recourse to the assistance of two other authorities, M. Niel and M. Lacabanne, and with their help a large proportion of the eighty-eight were satisfactorily made out. On comparing the list given in the second volume of the *Renaissance des Arts* with the more lengthy catalogue of Lord Ronald, it will be found that all the important elucidations given by him are derived from de Laborde, although he has neglected to avail himself of several useful indications, and in some cases has so curtailed those quoted that they will furnish little or no information to those who may consult the catalogue for antiquarian purposes. For instance, take No. 52, the portrait of a woman which bears the word "Motignac." The three French experts made a conjectural emendation of this word to Montejan, and added that, if this could stand, the subject would be a certain "Philippe de Montespedon, veuve de René seigneur de Montejan, et remariée avec le prince de la Roche sur Yon." Here Lord Ronald prints the inscription Motignac, then simply brackets after it Philippe de Montespedon, omitting not only to tell us who the said Philippe could be, but omitting also to give the hypothesis on which her identification as Princesse de Motignac is alone possible.

Francis Clouet, painter to Francis I., was a naturalised French subject; his father was a John Clouet, who had also been in the service of the French king, and a second John Clouet, known to have worked in the pay of Charles the Bold, Duke of Burgundy, is supposed to have been perhaps his grandfather. It is, says Lord Ronald, to Francis Clouet that we "undoubtedly owe the greater portion" of the drawings which he has reproduced; and again he speaks of "Francis Clouet, the largest collection of whose drawings in England, if not in Europe," is at Castle Howard. If there were seven, if there were five, if there were even three, drawings by Francis Clouet in this assemblage of three hundred French portraits, it would be the largest collection of his drawings in England, and indeed in Europe. But are there three? Is there even one? M. de Laborde, speaking of the eighty-eight seen by him, a number which included the best of those now reproduced by Lord Ronald, does not in a single instance attribute their execution to Francis Clouet. Throughout his work he only mentions one drawing (then in the possession of M. Reiset) as pretty surely the work of this painter. There is a fine drawing (No. 682) by him in the Louvre, and another by the same hand in the Albertina at Vienna, and no one who has seen these two portraits would hesitate to say that not one of the drawings in the Castle Howard collection could possibly be by the same person.

Lord Ronald next goes on to state that there "can be little doubt that these are the original studies taken from life." This is, in any case, highly improbable. Every ex-

amination of similar collections (and that of the Bibliothèque Nationale not only rivals but outnumbers that at Castle Howard) serves to show the probable correctness of the theory started by M. de Laborde, that French coloured-chalk drawings up to about 1560 were made, not from life with the intention of painting from them, but from portraits already painted, and for the purpose of reproduction. It was the fashion—a fashion to which Brantôme makes many allusions—to possess a cabinet of portraits, and drawings were within the means of those who could not afford paintings. The Castle Howard collection noticeably illustrates this position. M. de Laborde thought that the eighty-eight he saw had formed a single series "composé tout d'une pièce," but he also observed that some showed traces of having been reproduced from miniatures, while others had evidently been copied from large pictures. But M. de Laborde saw only a part, and a small part, of the whole. The collection as seen by myself, though not amounting to the number, three hundred, reproduced by Lord Ronald, was evidently not formed "tout d'une pièce." It was a congeries in part of several collections, the drawings for which had been made by three or four different hands, and Lord Ronald's own reproductions are quite faithful enough to show their more evident peculiarities. In several cases, moreover—take for example Nos. 64, 69, and 79, portraits of Beatrix Pacheco, one of the women of Eleanor, sister to Charles IX. and wife to Francis I.; and, again, Nos. 66 and 88, portraits of the Duchesse d'Etampes—we get repetitions from some one original picture; and similar instances occur many times over in these volumes. There will be in each, perhaps, slight variations which indicate something beyond the mere variations of touch and method induced by varying hands. The chain of gold which lies across the breast in one portrait of M^{de} d'Etampes will be replaced by a chain of pearls in another; but the lines are the same, the curves of the chain are identical in both. The difference of workmanship is not such that either of these two drawings could well pretend to be the original of the other, but it is just such as would naturally arise in the work of two men interpreting each after his own fashion a common model, that model having been executed in a totally different material from that employed in the task of reproduction.

In spite of imperfections, this Gallery of French Portraits, as reproduced in these volumes, is a valuable contribution to the literature of the subject. It is so important to know where things are, what they are, and in what number, that day by day catalogues, and above all illustrated catalogues, increase in value and interest. A little more skill, or a little more knowledge, would have made the present work of the first importance. As it is, the intention is good, but the reproductions, though careful and conscientious, are just not quite excellent enough to have an independent artistic value, while from an historical or antiquarian point of view the text must be considered meagre, and the critical portion is simply misleading.

E. F. S. PARTISON.

THE BLACK-AND-WHITE EXHIBITION.

(Second Notice.)

WE have to conclude our critique of this collection, and shall do so without pausing much upon individual works.

Drawings.—Legros, *Les Bords de l'Ouche près de Dijon*, a fine drawing, free and simple, and elegant too in its general result. Richmond, *Hercules and Prometheus, Study for a Picture*, in red chalk: the most important contribution here for size and theme. Hercules has just shot off an upward arrow—it may be supposed, against the vulture which has so long been the executioner of Jupiter's revenge upon Prometheus: he, now unchained, shifts himself along his rock-ledge with something of the rigid unreadiness which tells of long confinement. His figure comes all included within the line of the rock-contours: so that the semi-pyramidal crag-summit, and the frame of Hercules tapering vertically from the feet, make up the entire form of the design, taken in its primary impression on the eye. This is a vigorous and striking performance: when we acknowledge that it falls short of inspiration, we feel that there is not much else to be objected to it. Lhermitte, *Vieille Bourguignonne*, a study of unmitigated naturalism, grandly true. Mme. Cazin, *A Windmill on the French Coast*, excellent. Mrs. Hopkins, *The Stepping-Stones*, with a female infant at a nonplus how to cross them; the best of this lady's amusing fantasias on the theme of babyhood. Guillon, *Old Street at Vézelay, Yonne*, noticeable for its strong linear streaks of sun-shadow. Cave Thomas, *Studies*: a head of an aged man with a long beard, and another of a lady with steadfast and vivid eyes; fine red-chalk drawings, the latter especially a covetable specimen from a most highly trained hand. Henriette Corkran, *Portrait of Mrs. C.*, a countenance striking in mould and mien, somewhat Tennysonian; the artist has worked with a true feeling for the opportunities of her subject-matter. Andrews, *Portrait of Thomas Carlyle*, red chalk; sufficiently impressive at a cursory glance, but probably not very exact to the details; founded, it might seem, on a good photograph which has been engraved in one of the volumes of the illustrious author. Fyfe, *A Good Catholic; Hangin' out the clothes; The Day of Rest*; three rather large single figures, distinguished for sure-handed solidity and uniform robustness of effect—a little too uniform and methodical. The first is a figure of a small Italian girl, which has been carried out and exhibited as an oil-picture; the second is perhaps the best of the trio. E. R. Taylor, *Nearing Home*, the design for an excellent picture of three seamen which we had occasion to praise in the present Academy exhibition. J. Moyr Smith, *A Lesbian Lyric Singer in Mitylene*, B. C. 600. This is hung high up, and we scarcely follow the artist through all the details of his rather thronged composition; he combines humorous with classical elements into a somewhat noticeable whole. Arthur Severn, *The Sea at Brighton, March 12, 1876*; a heavy swell of waves, the surf blown forwards with angry puffs off their crests; here is a good deal of particular study, without loss of generalism. Rudolph Blind, *A Reading*; three women and a girl, in the costume of the beginning of our century, under the spell of a book, romance or poem, which they are perusing in a garden; a certain German largeness of form and style mixes, but hardly fuses, with the more domestic quality of expression natural to such a subject in English art. *The Sands of Dee* is another work by the same designer. Arthur Hopkins, *An Old Recipe for a Sleeping Draught*; a drawing of sheep, cleverly treated; we do not understand the application of the title. J. W. Waterhouse, *Remorse of Nero*. The youthful tyrant lies half-procumbent on a couch; a mortuary inscription to Agrippina in the background of the chamber emphasises the meaning of the artist. The face is not by any means a recognisable portrait of Nero; the general

treatment is of more than average ability. Pille, *A Midsummer Night's Dream*. Here again is a title which seems to have little relevancy to the subject-matter, which is a lord and lady of the close of the fifteenth century, about to go out hawking with their hounds. There is plenty of pictorial dexterity in this design, with little further to engage the attention. Allongé, *Autumn*; an alley of trees in a park, thinning as the year wanes to the light of steadily-brooding sun-rays; a brace of deer trip forward into the road; the whole executed with skill and appropriate feeling. Penstone, *Harvest-tide*; a reaper, and a girl beside her corn-sheaves, resting for a minute as they stand, and evidently with their thoughts bent the one on the other; very simple in the disposal of the figures, yet none the less with a good quality of design. Laville, *Retour du Culvaire*. The eye-witnesses of the crucifixion are wending homewards, heart-wrung and dazed from the cruel spectacle. The subject is finely chosen, and capably invented too, with something of the emotional realism which Delaroche developed in similar subjects, but in a comparatively commonplace style. G. Peplow Brown, *Rebekah and Abraham's Servant*. We do not remember having encountered this designer before. His drawing is of more than average size, noticeable for the grand and consentaneous posing of the camels (a very prominent element in the design), and generally characterised by freshness and boldness: we shall look to see fine things from the same hand, if, as we presume, the artist is at the opening of his career.

Among other works deserving of attention we may name—Henry Keene, *Wych Street, London*; C. O. Murray, *A Nereid, decorative panel*; Gosset, *Pen-and-Ink Drawings*; Mossy, *Mont Can, près de Nice*; H. H. Johnstone, *A Lanner Falcon*; M. Alice Tapson, *Nellie*; Joanna Samworth, *A Quiet Nook*; A. G. Bell, *Hampstead*; Harper, *A Portrait*; Yeats, *The Lute-player*; F. E. Cox, *Down-hill*; Montbard, *Le Sauvetage*; Hamon, *Tête de Jeune Femme*; L. L. Pocock, *Sans Souci*; Tom Pyne, *The Chapel of St. Werner, Oberwesel*; Frank Murray, *Old Doorway, Bloomsbury, Summer Morning*; Bonnat, *Italienne*; Dardoize, *Solitude*; Fairer, *Rosebuds*; Louis Fagan, *Madonna and Child after Raphael*.

Etchings, &c.—Several of the leading examples in this class were mentioned in our previous notice. On the present occasion we need not enter into detailed description or specification of the residue; but must mention as observable, and mostly as praiseworthy, Messrs. Fantin, Bradley, Meyer, Mallock, Bellenger, Pilotell, and Lacrete. The collection, in glass cases, of implements &c. illustrating the processes of Etching, Line-engraving, and Wood-engraving, may be examined with profit, and with much curious interest. To these are added some Decorative Tiles painted by Mr. Marks.

W. M. ROSSETTI.

THÉOPHILE SILVESTRE.

Paris: June 22, 1876.

Yesterday, June 21, at noon, Théophile Silvestre, the original and powerful critic of French art, was seized, at the end of a hurried breakfast, with congestion of the brain. He died an hour afterwards, conscious of what had happened, but not thinking that the danger was so imminent. The news which had just reached him of his friend M. Bruyas, of Montpellier, having been nominated to the Legion of Honour had affected him deeply.

I mentioned M. Bruyas's name some months ago in connexion with an album of lithographs executed by M. Jules Laurens from the principal pictures in his collection. The collection, I then told you, showed singular taste and independence of character; it contains specimens of the work of the chief colourists and romantic painters of the day—Eugène Delacroix, Courbet, Diaz, Millet,

Théodore Rousseau, Corot, &c. Valued at a considerable sum, it was generously offered by M. Bruyas to the Museum of Montpellier, his native town. Not content with delivering over these masterpieces, long ignored or insulted by official schools, to the public to study and admire, and having them multiplied by means of the clever and faithful pencil of M. Jules Laurens, he was anxious also to perpetuate their history and nature, and requested Silvestre to make a catalogue of them. Silvestre had been engaged on the work for some years, writing an historical description of each picture, giving precise details about each master, and recording everything that from a technical or critical point of view could enhance the interest of the several works. He had just despatched the last proofs, signed for press, to Quentin, the printer (who a few days ago succeeded the celebrated J. Claye). But death takes no notice of little details of this kind. Hungry and fierce, like an eagle on a rabbit, he pounces down on his victim.

Théophile Silvestre dies at an unfortunate time, as regards both his fame and himself. I have no business to talk politics here, but I cannot hide from you that he received the advances of the Empire in a way much to be regretted. He had been appointed commissary of the Republic in the Ariège, his native department, in 1848, and signalled himself by his hasty and fiery proclamations. But this splendid zeal did not last long, and the publication of the Tuileries papers has but too well proved the extent to which he had allowed himself to be taken into the confidence of Napoleon III. The newspapers he started and edited, with more ardour than wisdom, bore the unpardonable stamp of being secretly subsidised.

Théophile Silvestre was born in 1823, in the Ariège, one of the departments of France where the blood of the people is most fiery. He was short and stumpy in figure, with broad stooping shoulders, a brown olive-complexioned face, large sensual mouth, and powerfully-modelled brow. He wore his hair, which was black, cut short like a monk's. His black eye-brows stood out from the superciliary arch like brushwood on the edge of a precipice scorched by the sun, and almost concealed the round, black, restless eyes, eyes which were full of fire and irony, of boldness, curiosity, and childlike naïveté. He looked like one of the Spanish priests who accompanied Don Carlos, a crucifix at their girdle, a torch or a musket in their hand. But his fervid, picturesque, sonorous utterance, when intent on explaining some picture or convincing a hearer, soon revealed intelligence of an unusual order.

His book entitled *Histoire des Artistes vivants et étrangers, Etudes d'après nature*, is unique of its kind in French contemporary criticism, on account of the truth of its portraits and its shrewd judgments, its well-chosen examples and forcible language. It was published in 1856, in large 8vo, by E. Blanchard, and contained eleven portraits, which Masson, showing a desire for exactness novel in those days, had engraved from daguerreotypes. To each of the several studies on the painters and sculptors was added a catalogue of their most important productions. The work had no success, nor the small duodecimo edition either, which came out a little later. Only a few weeks ago, at a shop where remainders form the staple article of trade, it was to be had for five or six francs!

And yet it is the most vigorous, the clearest, the most impassioned and most profound account that exists of the chiefs of the contemporary school, those at least, both painters and sculptors, who so brilliantly distinguished themselves at the Exposition Universelle of 1855—Horace Vernet, Ingres, Eugène Delacroix, Corot, Chenavard, Decamps, Barye, Diaz, Courbet, Préault, and Rude. The list, to be sure, is incomplete. Silvestre, who could not have foreseen such disgraceful indifference on the part of the public, would have fulfilled the

promise of his title in a second volume. He had even had some of the portraits engraved beforehand, among others that of the German painter Cornelius. But his book excited the most violent animosity. It was stifled by the combined action of the accusations to which his want of decorum in his social relations gave rise, and the silence with which the higher criticism, which saw in it the most revolutionary of rivals, received it.

He had adopted the system of personal information in all its rigour, which allows us to judge the artist by apparently the most indifferent of his actions as a man. As diplomatic as an Italian cardinal, and as patient as a sportsman on the watch for wild ducks, as cunning as a Red Indian and as sober as a peasant of the South, he shunned no trouble in order to gain access to the artists themselves, sit by their firesides and roam about their studios, follow them to the country, get them to tell him their histories, listen to their theories, scrutinise their several methods of painting, drawing and engraving, of kneading their clay and rasping their marble. His greatest achievement in that line was taming Barye, the shyest of men, so shy and taciturn that several of his intimate friends never exactly knew how many children he had! Silvestre rescued him from great difficulties, and enabled him, without the public knowing anything about it, to buy back all the models of his bronzes which had been swallowed up in a failure.

He succeeded in getting Eugène Delacroix, in spite of his being such a consummate diplomatist, to show him those precious note-books in which he every evening jotted down his opinions on the men and the events of the day. He made Gustave Courbet dictate peasant-songs to him, songs guiltless of rhyme or metre but full of wonderful feeling. He noted down all the *mots* of Préault the sculptor, witty and biting as a journalist of the eighteenth century. He copied and published—thereby entangling himself in a law-suit—the letters wherein Horace Vernet describes his travels in the East, and they give one the impression of having been edited by a subaltern of the African army.

These materials, the fruit of such careful study both of the models and works, he then condensed into a short but intensely effective notice. His concise sentences, the absolute precision of his substantives, the picturesqueness, the variety and boldness of his adjectives, a taste of a classical style enriched by all the movement and the licence of the romantic style, constitute him a writer of the first order, not so spontaneous, perhaps, as Théophile Gautier, but more condensed. He had the French understanding. He was the first to attack Ingres and his school openly—doing full justice to his energetic draughtsmanship, but protesting against his abuse of Italian formulas, and his haughty contempt for living life. He is sometimes wanting, not in absolute justice, but in seasonableness. He wrote slowly and laboriously, and his newspaper articles, inferior as they are to his book, drew down upon him some vigorous attacks.

He leaves an unfinished work behind, which will no doubt be put together by his family or friends. He published, besides, a small volume on Eugène Delacroix at the time of the posthumous sale of his studio; also a lecture on the English school, delivered in London in the rooms of the Royal Academy, which I believe met with no great success. He wrote some criticisms on the Salons in the *Nain-jaune* and *Le Figaro*. But work of that kind, wearisome and childish as it is, did not suit him. His pen was not clever at improvising. His mind was too positive, his criticism too cutting. He used a club to crush flies.

He is seen at his best in the articles he published after the deaths of Théodore Rousseau and J. F. Millet. There he displays his extensive learning, great power of analysis, and unrivalled skill in describing with the pen what the master had felt and expressed with the brush or the pencil.

Silvestre had lived near these two painters for the last two years at Barbizon, the village which lies on the border of the fertile plains of La Brie and the most solemn and poetical shades of the forest of Fontainebleau. From day to day, and season to season, he had looked with Rousseau and Millet upon the earth, the air, the verdure, the farms, and the cottages they preferred to all others, and on the people, with their strongly-marked nationality, that inhabit them. He also paid several visits to Gréville, J. F. Millet's native village, on the shores of the Channel. Thus he knew him from the cradle to the grave.

As one critic dies another springs up. M. Fromentin, tired of being a painter, takes to writing. He was supposed to be aiming at the Institute, and is standing for the French Academy. We do not complain. M. Fromentin's elegant and superficial painting could not withstand the effect of time, and lost its charm. His writing, on the contrary, gains in power. The pictures he sent to the last Salon are laboured and dull, whereas the volume of criticism, *Les Maîtres d'autrefois, Belgique et Hollande* (E. Plon), is lively, ingenious, and carefully worked out, and altogether well worth the notice of every one who is interested in the unusual art of being a good judge and of saying what you have to say well.

I drew your attention, at the beginning of last year, to A. Lemerre's reprint in two octavo volumes of M. Fromentin's two studies, *Un Été dans le Sahara* and *Une Année dans le Sahel*. They are recollections of a visit to Africa, describing in a wonderfully realistic manner—the first more especially—the sensations of an impressionable observer with an artistic eye.

M. Fromentin is now devoting his rare and exquisite faculty of observation to the study of the works of the masters, more especially Rubens and Rembrandt. His style is distinguished for its great elegance. His judgments are those of a painter—that is to say, they are based on the explanation of technical processes. This is realising the ideal. M. Fromentin has, it seems to me, understood Rubens better than Rembrandt. The fact is that Rubens is a master of dash and *verve*; Rembrandt's genius deals rather with the homely and familiar. With the former the outward guise is everything, with the latter the inner sentiment.

PH. BURT.

THE NATIONAL GALLERY.

THE ninety-four pictures selected by the Director of the National Gallery to form the Wynn Ellis bequest are now arranged on the walls of the room which was previously occupied by the works of Rubens. They form a most interesting series, chiefly illustrative of the art of the Dutch and Flemish schools, but comprising, nevertheless, one or two examples of Italian art that demand attention. The most noticeable of these is a small tempera picture of an angel with bent head and joined hands, in the act of adoration. This work is attributed, we believe, to Filippo Lippi, but there is small intrinsic evidence to support the attribution. It is, however, a most exquisite example, recalling by the tender beauty of the face the type of feminine character that may be found in some of the later frescoes by Filippino Lippi. But, whoever may have been the author of the work, there is enough in the face alone with its drooping eyelids and tenderly-closed lips to proclaim the hand of a veritable master. A small picture of *Apollo and Daphne*, by Pollaiuolo, is also to be reckoned among the interesting works of the collection, which includes besides a large replica of the Bridgewater Madonna of Raphael, said to be by Innocenzo da Imola, and an idyllic scene assigned to Giorgione by its former possessor. This last-named work has considerable attractions of colour, and there are two figures in the centre of the landscape that are grouped with some power of expression in design, but we may

conclude from the position it occupies on the wall no less than from an examination of the picture itself, especially in all that concerns the drawing of the principal figures, that the Director of the gallery does not claim for it more than the attention due to an interesting example of the school. Among other Italian pictures is a large portrait of a man with a red head-dress, formerly attributed to Sebastian del Piombo; several examples of Canaletti, one of them a masterpiece in its kind, representing the procession of Maundy Thursday, with a crowd of brilliantly-dressed figures painted in by Tiepolo; and a carefully-arranged composition graced with the name of Paul Veronese. We may mention some of the chief examples of the other schools in the order in which they are arranged upon the walls. Starting from the right-hand side of the door leading to the new galleries are two examples of Ruysdael, the larger of which is a masterpiece in its kind. There is a grand movement in the clouds, and a corresponding variation of tone in the landscape, with here and there a gleam of sinister sunlight breaking the sombre colouring of the scene. On the other side of the room there is a third example of Ruysdael, small in size but very exquisite in quality, of a group of trees massed against the sky. A large landscape by Hobbema, not so simple or original in composition as the one in the Peel collection but no less delicate in execution, and a large peasant-feast by Teniers are the principal features that remain to be noticed on this wall. The latter of the two used commonly to be regarded as a repetition by the master of a picture of the same subject in the possession of the Duke of Bedford; but it is now discovered that the picture bequeathed by Mr. Wynn Ellis is dated three years earlier, so that the Duke of Bedford's picture must be regarded as the replica. On the next wall we have two large rustic subjects by the elder Teniers, a fine portrait attributed to Vandyck, and a carefully-finished architectural study by Dirck Van Deelen, a master but little represented in public galleries. There is also a very perfect little half-length portrait, probably by Mabuse, and two examples of Greuze of more simple sentiment than is common with this master. A stag-hunt by Wouvermans serves to lead the way to the third wall, which is rich in examples of Cuyp. The National Gallery has made choice of three pictures by this master—one a magnificent example, with four cows couching on the grass and a peasant woman engaged in emptying the milk into the large copper vessels. This picture, both in the simplicity of its design and the force of the execution, bears a stronger impress of nature than is to be found in all of Cuyp's pictures, though it shares with them all the characteristic beauties of distributed sunlight sustained throughout the entire composition. The prominence of the cows, which are of larger scale than usual, gives unusual richness to the general scheme of colour. Further on we come to a very beautiful example of Claude, a good Van der Velde, and an admirable view of quiet sea with shipping by Jan Van de Capella, while as a worthy conclusion we have a truly exquisite portrait of himself by Memling. The remaining wall is occupied by various works, including a large landscape by Both, and a fine example of Metsu.

ART SALES.

MESSRS. CHRISTIE, MANSON, AND WOODS had three china sales last week, containing many specimens of great interest. From the prices given for the Oriental china, it would appear to be regaining its proper value. The sale of the 21st ult. contained the small but valuable collection of the late Mr. Mainwaring. A Chelsea plate, with flowers on gold ground, sold for 24*l.*, and a vase, 9*½* in. high, turquoise ground, with grapes in relief, 62*l.* A number of Dresden animals and

birds sold for high prices: a bird and squirrel on a tree, 25 gs.; a pair of birds on trees, 68 gs.; pair of swans, 80l.; cock, 75l.; harlequin and pug dog, with branches for lights, 58l.; and a pair of Louis XVI. wall lights, with Dresden flowers, 95 gs. A Sèvres dessert-service, given by Napoleon I. to his mother, gros-bleu ground, with flowers and butterflies in medallions, 200 gs. Urn-shaped vase, turquoise ground, with pastoral scene after Boucher on one side and flowers on the other, 890 gs. But it was to Oriental china that Mr. Mainwaring gave his special attention, and some of the jars and dishes were of unusual size and extreme beauty. Fourteen plates, with crimson and black borders, ranged in prices from 23 to 30 gs. the pair; a fine dish, enamelled with flowers and landscapes, in brilliant colours, 22½ in. diameter, 122 gs.; and another, with a row of medallions of kyilins round the central ornament, 22 in., 180l.; an old Japan dish, 19½ in., with bustard and hawk in gold and fan-shaped ornaments, 128 gs.; pair of Japan bowls, 146 gs.; blue bowl, mounted in ormoulu, 90 gs.; pair of large jars, enamelled with flowers and figures and ormoulu mountings, 280 gs.; another, 100 gs.; a pair of oviform vases, with flowers on black ground, enamelled with foliage, and medallions of flowers and poultry, 305 gs.; another, also on black ground, with white trellis ornaments in high relief, with medallions of flowers, 250 gs.; a pair of jars, 4 ft. 6 in. high, deep-blue ground, with large medallions of birds and flowers in brilliant colours, 420 gs.

On the 22nd ult. was sold the collection of Mr. Dunn Gardner and others. Pair of Chelsea candlesticks, fox and grapes, and death of fox, 29l. 10s.; plates, with exotic birds and deep blue border, 30l. the pair; two-handled cup, pink ground and birds in medallions, 51l.; a cup, deep-blue, with Chinese children in medallions, 46l. Palissy ware obtained little favour: dish, subject Abraham's sacrifice, 16l.; tazza, Perseus and Andromeda, 17l.; oval dish, Flora, 15l.—all three from the Bernal sale. Luca della Robbia, the Virgin and Child, white on blue ground, 16½ gs.; two Louis XIV. chased ormoulu chandeliers for eight lights, 65l. 10s. each. Belonging to different owners were: oval miniature in ivory, by Cosway, of Georgiana, Duchess of Devonshire, 315 gs., and enamel, by Bone, of her mother Countess Spencer, 47 gs., both authentic, having been given by the Countess to the well-known authoress, Mrs. Trimmer; a lady, by Cosway, 70 gs.

On the 23rd ult. were sold the decorative objects of the late Comte de Jarnac, removed from Thomas-town Castle. Two Oriental cisterns of unusual size, one deep-blue ground with curious domestic scene of figures and children in medallions, and the inside enamelled with fish, 101l.; the other smaller, on white ground, red fish inside, 120 gs.; old Sèvres vase and cover, 16 inches high, green ground, with cartouches and painting after Berghem, a band of turquoise knobs round the mouth, 1,000 gs.; a Sèvres vase and cover, 12 inches high, gros-bleu, of oval form, with white and gold strap-handles and raised festoons of gilt foliage, medallion after Berghem, 1,250l.; flat vase, with heartseases in pale-blue *œil de perdrix* borders, and raised turquoise ornaments, 43 gs. There were also—a different property—pair of Sèvres tulip-shaped vases, 7½ inches high, the neck and feet rose du Barry, the bodies white, with sprays of flowers and spiral rose du Barry and gold flutings, given by Louis XV. to Hyder Ali, and taken at the siege of Seringapatam, 1,500 gs.; an old Chelsea service, with bouquets of flowers and white and gold scroll-pattern borders, painted with birds,

by no less a person than himself. It is several years later than the National Gallery portrait, and is far bolder and more vigorous in style. The painter is represented as holding in his hand a palette splashed with colours; his massive face looks straight out of the picture under a waving mass of hair; there is no background but cloud and sky. The history of the portrait is as interesting as itself. It was painted by Turner for Miss Day, of Bristol, to whom he was engaged to be married. This lady kept it all her life, and when she died at a ripe age it passed into the possession of a Rev. Mr. Llewellyn, from whom, or from its next owner, it was bought by Mr. John Collic, of Clifton, whose it now is. That the story is not too good to be true is proved to the satisfaction of most persons by the written testimony of Mr. Ruskin (which Mr. Palmer is glad to show to any one), that "this picture is unquestionably Turner, unquestionably by himself." The National Gallery ought to buy it; or, failing that, some one who owns a gallery not likely to be sold at Christie's. The price asked is moderate.

A PARAGRAPH of the ACADEMY's, in reference to a "knock-out" at Christie's, on the sale of the Hume collection of Rembrandt's etchings, appears to have been misunderstood. There was, of course, no intention to charge the majority of English dealers of repute with joining in that disreputable undertaking. Indeed, report, which may probably be relied on, says that only one London dealer of known position joined in the "knock out," which was mainly supported by some foreign brethren in the trade.

MR. ARTHUR ARNOLD requests us to state that Mr. Woolner, R.A., has nearly completed the full-size model for the statue of John Stuart Mill.

AN exhibition of works in black and white is now being held at the galleries of M. Durand-Ruel in Paris. It will remain open until July 31.

IN the first weeks in August the Union Centrale des Beaux-Arts appliqués à l'Industrie will, as we have already announced, open an exhibition illustrating the history of tapestry. We understand that the examples collected will be very numerous and of the highest artistic interest.

COMMENTING upon the present fashion of erecting statues in honour of public characters, a writer in *L'Art* recalls the origin of the practice. The first statue raised in France in honour of a private citizen was that to Descartes at the end of the last century. Previously the honour of reproduction in marble in public places had been exclusively reserved to the kings, but in 1775 Louis XVI., recognising the absurdity of this rule, decreed that every two years four statues of eminent persons might be erected. This measure excited a lively interest at the time, and aroused considerable discussion as to the individuals most worthy of the honour. After Descartes, Fénelon was selected; and Voltaire and Bossuet followed.

M. FELIX DUPUIS is now exhibiting at his studio in Fitzroy Street a collection of his works in the department of history, portrait and landscape.

ON July 10 Messrs. Sotheby, Wilkinson and Co. will offer for sale a small but interesting collection of the engraved works of the Early German and Dutch masters. The catalogue states that the plates are "duplicates from a celebrated public collection," and we believe we are not doing wrong in saying that they are from the Fitzwilliam Museum at Cambridge. Israel van Meekenen, Martin Schongauer, Albrecht Dürer, and Lukas van Leyden, are among the masters represented.

A PLEASANT "Exhibition of Paintings on China, Plates and Plaques, of original designs, by Artists and Amateurs," has been got up at Messrs. Howell and James's Art-Pottery Galleries, 5 Regent Street. Prizes and medals were offered,

to be adjudged by the painters Messrs. Cooke and Poynter; several hundred works came in in competition, and a selection of them is now on private view. This arrangement will last till July 15, after which admission will for a short while be allowed upon presentation of address-card. It is suggested by Messrs. Howell and James, and very truly suggested, that painting of this kind would be a means "of employing profitably the artistic faculties of ladies and gentlewomen." The recipients of prizes are (among professional candidates) Miss Linnie Watt (chief prize of 15l. 15s.), Mrs. Sparkes, Misses E. Turck, Faulkner, C. H. Spiers, Edith Cowper, and Butler, and Messrs. Ryland, Slater, Holiday, Gravier, Ellis, and Day; and (among amateurs) Mrs. George Stapleton (chief prize of 10l. 10s.), Lady Rawlinson, Mesdames Wilbraham, A. H. Lee, and Lawley, Misses M. E. Crawhall, Cosserat, Vivian, and F. E. Jameson, Messrs. Rogers and Crawhall, Jun., and Sir Richard Brooke. Thus, it will be observed, both of the chief prizes have gone to ladies. In the case of the amateur, Mrs. George Stapleton (yellow azaleas on brown ground), we should be little disposed to dissent from the award. We may not, however, say as much for the professional lady, Miss Linnie Watt: for, without disparaging the very considerable skill of her prize-work (a landscape with figures), we cannot hesitate to say that neither in style of design nor in executive appropriateness does it match some other less favoured specimens—in especial, *The Arts, Poetry, Painting, Architecture, Sculpture, and Music*, by Mr. Holiday. But doctors will always differ; and a sheep's-eye turned towards a lady's contribution is a venial obliquity of vision. We observe agreeable, and sometimes excellent, specimens from Misses J. Merry and C. A. Lee, the Hon. Mary Henniker, and Messrs. Shepherd and Charranton: many others might be named with hardly less claims. Lambeth Faience, of which numerous examples (not forming part of the present exhibition) are to be seen at Messrs. Howell and James's, shows forth to great advantage, and reflects real credit on the country as a producer of art-manufacture.

AT South Kensington, amid the costly and dazzling splendours of the Prince of Wales's collection, may be observed some of the water-colour sketches taken during H.R.H.'s tour by Mr. Sydney P. Hall. Figure-subjects are numerous among these sketches, and they are not seldom agreeable in colour and generally spirited.

MR. MATTHEW NOBLE, one of the few English sculptors who have gained a high position in art, died on the 23rd inst., at his house in Bruton Street. He was born in 1820, and at an early age acquired a certain distinction in his profession. One of his first commissions was for the Manchester "Wellington Monument," inaugurated in 1856, for which his design of a colossal statue of the Duke standing on a granite pedestal, around which were grouped four figures personifying Wisdom, Valour, Victory, and Peace, gained the award over many competitors. Other of his early works were: a monument in Ashley Church, Staffordshire, typifying Life, Death, and Resurrection; a fine statue of Dr. Isaac Barrow, in the chapel of Trinity College, Cambridge; and a statue of Lord Canning, executed in 1864 for the City of London. Among his more recent works may be mentioned the statue to Sir John Franklin in Waterloo Place, the statue of the Queen executed for St. Thomas's Hospital, and the statue of the late Lord Derby recently set up in Parliament Square. Mr. Noble was a constant exhibitor at the Royal Academy, although he never gained any of its honours. He has two portrait busts in the present exhibition.

ACCORDING to the latest official report of the German excavations at Olympia, it appears that a series of forty photographs, including all the most important pieces of sculpture and architecture,

NOTES AND NEWS.

MR. PALMER, of Duke Street, St. James's, has now in his possession an extremely interesting portrait of no less a person than J. M. W. Turner,

along with views of the ruins, will be in the hands of the booksellers for general sale in a week or two. Moulds have been made from all the chief pieces of sculpture, and are no doubt by this time in Berlin, where we are assured that no time will be lost in preparing casts from them for sale to museums, or other institutions where they may be desired. It is hard that the want of space at the British Museum renders impossible the exhibition of such casts there in the one place of all others where they could best be judged by comparison with other Greek sculptures. Up to now these excavations have yielded results which cannot but be regarded as a splendid justification of the enterprise, and while the public interest in them continues it should not be forgotten that Germany has done all this from the simple and pure love of Greek art, with no wish to carry off whatever was found, and no desire but to find, and so to extend our knowledge.

THE Royal Austrian Museum for Art and Industry has just published a photolithographic facsimile edition of Wilhelm Hoffmann's *Pattern-Book of Lace* (*Spitzen-Musterbuch*), taken from a copy of the original work in the possession of the museum. The plates contain a series of designs for lace-work, extending from simple running patterns to the most elaborate decoration with flowers, birds, and fantastic animal forms. The writer of the preface to the present edition points out several patterns that have an Italian and especially a Venetian character, but these are exceptions. The general style of the designs is thoroughly German, and many of them are applicable not only to lace-work but to embroidery of all kinds, and even, as the author points out in his title-page, to "wood-carving, stone-carving, and other artistic work." Hoffmann's original book, published in 1807, is now extremely rare. Mrs. Bury Palliser does not even mention it in her *History of Lace*. Its republication will, therefore, be very welcome to students of the subject, as well as useful for the practical instruction of those who are engaged or interested in this branch of art-industry. It is published in quarto form, for the small sum of one florin eighty kreutzer, by the Austrian Museum at Vienna.

TEN large cases, filled with a magnificent collection of Peruvian antiquities, have, according to the *Chronique*, just arrived at the Louvre. They are sent by M. Charles Wiener, an Austrian explorer, and are addressed to the Minister of Public Instruction. Among the principal objects are large vases ornamented with symbolic figures, tablets covered with inscriptions, monstrous idols, and other similar antiquities.

THE number of entries by payment at the Salon this year is stated to be 55,000 more than last year.

M. CLÉMENT DE RIS, a well-known art-critic, has been appointed Conservator of the Museum of Versailles, in place of the late M. Eudore Soulié.

M. CHARLES BLANC, the eminent art-critic and historian, has lately been elected a member of the French Academy. M. Charles Blanc is well known to English as well as to French students of art by his eloquent teaching of the philosophy of art and his clear enunciation of its principles. His definition of art as "the interpretation of Nature" is about the most concise, and at the same time the most profound, exposition of the nature of its office that any teacher has set forth. M. Charles Blanc, who has been from the first one of the most constant contributors to the *Gazette des Beaux-Arts*, is at present continuing in that journal his *Grammaire des Arts du Dessin*, published in 1867, by a series of chapters on "La Grammaire des Arts Décoratifs." In the last two numbers he has treated of the decoration of vases with his usual clearness of view. His election to the Academy completes the number of its members.

THE STAGE.

MR. BUCHANAN'S *Corinne*—brought out at the Lyceum on Monday—is not a satisfactory play, for it promises in the first act more than it performs in the last. Among the ills of the pre-Revolution period in France Mr. Buchanan considers as worthy of illustration the denial to an actress of the right of decent sepulture and of the right of marriage. *Corinne*, the actress, who fails to be married in the second act, is introduced to us, in the first, mourning over a professional sister who has failed to be piously buried. These are the especial wrongs for which our attention is besought. But there are really very considerable grounds, not only for sympathising with *Corinne*, but for liking her. She is an honest artist, and she dislikes receiving gifts from wealthy and priestly strangers almost as much as Mr. Buchanan, it would appear, dislikes receiving criticisms from the newspapers. He has gone, it may be, rather out of his way to make *Corinne*, in the eighteenth century, express her slight estimation of dramatic criticism; but, if the fitness of the episode in which she expresses this opinion may be questioned, her refusal of gifts that carry an ignoble meaning is of assistance to the interest of the drama. It leads to her making an enemy of her vicious would-be lover, the Abbé de Larose; and the enmity of the Abbé leads to the denial of the right to be married. Thus *Corinne* and her once honest lover, Victor de Beauvoir, come to be divided. He is eventually false to her. The Revolution comes, and he—an aristocrat—is to be swept away. Only by a clever ruse of *Corinne*'s can he be saved. She saves him, but dies of disappointed hopes and violent emotion. Among the other characters are, on the one part, the relatives of Victor, who express a horror at the thought of his union with an actress, and, on the other, Raoul, the brother of *Corinne*, who expresses a horror at the thought of her union with an aristocrat. The character of Marat, too, is introduced, and he is sketched not without vigour and precision. But otherwise the characters, save *Corinne* and the calm ruffian of the piece—the Abbé—are but little individualised, and they gain little help—it may be, even little justice—from the actors who interpret them. Raoul, the revolutionary brother of *Corinne*, is at best an embittered and disagreeable personage, but Mr. Forrester, with the deep bass voice that the gallery recognises as inevitably belonging to such a character, does not assist us to find in him many natural qualities. Altogether, after the first two acts, the play drags, except, indeed, towards the very end, when the clever contrivance of *Corinne* in apparently denouncing to the infuriated mob the lover whose life she is plotting to save has a genuine if brief interest. Moreover, another moment in the last act is made noteworthy by the acting of Mr. Forbes Robertson, who illustrates the demeanour of the Abbé de Larose before the tribunal in the prison of the Abbaye. But generally the more dramatic or romantic situations of the play—the last two acts in the main—suffer much from the performers, and *Corinne* herself will perhaps have to be impersonated by an actress capable of giving individual expression to scenes of high emotion before it can be definitely said that Mr. Buchanan's play falls off as much as it appears to do. Mrs. Fairfax, who plays *Corinne*, makes a most favourable impression in the earlier acts with a pleasant face, a sympathetic voice, and a very graceful bearing. The quietude and self-control of her refusal of the Abbé and his indignities is wholly praiseworthy; but for the passion of the later acts this lady is, as yet, quite unprepared. The other ladies appear as representatives of the French aristocracy, with no distinction of manner whatever. Victor is not a part that suits Mr. Charles Warner, who should return to the domestic comedy, in which his qualities are of service.

MDME. THÉO has been playing this week at the Opéra Comique in *Madame L'Archiduc*. She has not much voice, nor much power of characterisation in acting; but as her own personality pleases her admirers so much, she might doubtless ask why she should be expected to pass outside of it. Mdme. Théo is a lively and pretty person, who fills the stalls of a theatre when a long dinner is well over. She has wit of a kind for the *boulevardiers* who can understand it, and for the fashionable public she has that which does as well as wit—the reputation for it.

At the Royalty Theatre, this week, *Gavaut, Minard, et Compagnie* has been played, but as we write the theatre is announced to be closing.

MR. IRVING'S benefit on Friday in last week was, of course, fully attended, but the one night's performance of *King René's Daughter* does not call for detailed criticism. On Saturday Mr. Irving appeared as Hamlet, and said a few words to the audience at the end of the play. He went much into statistics, but the most gratifying announcement he made was to the effect that after December next, when he and Miss Bateman will reappear at the Lyceum, he will undertake the impersonation of Louis the Eleventh in Mr. Boucicault's revised version of the great play by Casimir De la Vigne. He will also play Richard the Third.

MUSIC.

VERDI'S "AIDA."

BY the production of Wagner's *Tannhäuser* last month at the Royal Italian Opera, Mr. Gye redeemed one of the chief promises of his prospectus. He has now fulfilled a second—one which for average opera-goers (whatever may be the case with musicians) would probably be even more attractive and interesting—by bringing forward on Thursday week, the 22nd ult., Verdi's latest opera *Aida*.

It would be difficult to imagine two styles of composition more widely differing from one another than those of the great German and Italian masters, who may unquestionably be termed the two most distinguished living writers for the theatre. Let any one compare *Lohengrin* with the *Trova-tore*, and he will see at once that the two works have scarcely a point of affinity. Each is in its own way a masterpiece; but they are constructed upon such different systems as to belong to entirely separate departments of art. In *Aida*, however, the influence of Wagner's music upon Verdi is to some slight extent perceptible, though I cannot help thinking that this influence has been considerably over-estimated by some writers. It is confined chiefly to the occasional employment of the system of "Leit-motive" which plays so conspicuous a part in Wagner's recent works. Verdi does not use them to the same extent; but in the course of the opera there are to be found some examples of their introduction with an evident dramatic intention, reminding us of *Lohengrin*. On the other hand, though the movements are frequently continuous, instead of being divided by pauses, the conventional operatic forms are neither given up nor essentially modified. We meet with the customary airs, duets, finales, &c., and also (though to a less extent than in some other operas) with frequent repetitions of the text.

Aida was written for the Viceroy of Egypt, and was first produced at the opera in Cairo, on December 24, 1871. It was given at Milan early in the following year, and has since made its way to all the principal theatres of the Continent. Among other places at which it has been heard may be named Vienna, Berlin, Hamburg, St. Petersburg, Moscow, and Paris, its first performance in the last-named city having preceded that at Covent Garden by exactly two months.

There can be no doubt that the composer, in the choice of his subject, has been influenced by the circumstances under which the opera was written. The libretto was at first in French, and the work of M. Du Locle; but the Italian version in which it has been performed is from the pen of M. Ghislanzoni. Before proceeding to speak of the music, it will be desirable to give an outline of the plot.

The action of the opera takes place in Egypt, and at its commencement we find that Aïda, the daughter of Amonasro, King of Ethiopia, has been captured by the Egyptians and is a slave in attendance upon Amneris, the daughter of the King of Egypt. She is beloved by Radames, the captain of the King's guards, and returns his passion. Matters are complicated by the fact that Amneris herself is secretly in love with Radames; and the rivalry of the two women is the main-spring of the action. News arrives of the invasion of Egypt by the Ethiopians under Amonasro, and Radames is appointed commander of the Egyptian forces. Amneris, who suspects that in her slave she has a rival, determines to discover whether her suspicions are well grounded, and therefore falsely informs Aïda that Radames has fallen in battle. The young girl's anguish, and her subsequent joy when the Princess tells her that she was merely testing her, reveal her secret; and from this moment Amneris resolves to crush her rival. Meanwhile Radames returns victorious, bringing with him Ethiopian prisoners, among whom Aïda recognises her father, disguised as an officer. It should be said that the Egyptians are not aware that their captive is the daughter of the Ethiopian king. At the request of Radames, the prisoners are set at liberty, but Aïda and her father are retained as hostages. The King, moreover, gives the hand of Amneris to Radames, whom he designates as his successor on the throne. The young general, though unwilling to accept, dares not openly refuse the proffered favour.

At the beginning of the third act, which takes place by moonlight on the banks of the Nile, Amneris, attended by Ramphis, the chief priest, comes to the temple of Isis to pass the night preceding her wedding in prayer. As soon as she has entered the temple Aïda comes stealthily forward: she has an assignation with Radames at the same place. While she is waiting for him she employs her time, according to the manner of *prime donne* in general, in singing about the "cieli azzurri," "verdi colli," &c., of her native land. To her enters, not the lover whom she awaits, but her father, who has discovered her secret, and endeavours to persuade her to use her influence over Radames to induce him to divulge his military plans. Aïda recoils from the suggestion, but ultimately, when threatened with her father's curse, consents. Radames is now seen approaching, and Amonasro conceals himself. The young general implores Aïda to fly with him, and, quite unaware of any treachery, reveals the road to be taken by the army, in saying that they can escape that way, as it will be deserted till the morrow. Amonasro comes forward and declares himself, and almost at the same moment Amneris comes out of the temple, and on seeing Radames accuses him of having betrayed his country. The priests rush forward to seize all three. Radames surrenders at once, but in the confusion Amonasro and Aïda escape.

In the last act, Radames is in prison awaiting his trial. Amneris, torn by conflicting emotions, is willing, if possible, to save him, and in an interview with him offers to do so if he will promise to renounce Aïda. The young general firmly refuses, and is led off to trial. When asked by the chief priest to defend himself, he preserves an obstinate silence, and is consequently condemned to be buried alive beneath the altar of the offended deity. The final scene shows the stage divided into two parts; above we see the temple of Vulcan, resplendent with gold and light; we hear the hymns of the priests and

priestesses, while Amneris is kneeling in despair against the stone which closes the entrance to the subterranean dungeon. The lower part of the stage shows the dungeon itself. Radames is there awaiting death, and Aïda, who has secretly made her way there also, has come to join him. Their farewell songs blend with the hymns resounding above, while Amneris breathes a prayer for the dying warrior.

It will be seen from this outline of the libretto, that, while not equal to those of Wagner, or to the best of Scribe or Jules Barbier, the poem of *Aïda* is by no means deficient in good situations. The charge has indeed been brought against it, and not without justice, that the passion is continually at too high a tension. Aïda herself is in trouble throughout the whole work, and Amneris is constantly raging under the pangs of jealousy and unrequited love, to which in the last act are added the tortures of remorse. This is no doubt true; but from a musical point of view we ought scarcely to complain, because it is in depicting the more violent passions that Verdi excels, and some of the most striking movements of the present opera are those in which the mental emotions are most strongly portrayed. Such are the great duet between Aïda and her father in the third act, in which Amonasro urges his daughter to discover from Radames the plans of the Egyptian troops, and the scene in the last act in which Amneris implores the priests for mercy on Radames, whom they have condemned, and when they turn a deaf ear to her entreaties, invokes the vengeance of heaven upon them. In other parts of the work the composer appears more conventional. Radames' romance in the first act, "Celeste Aïda," while full of genuine Italian melody, and written most gratefully for the singer, has a strong family likeness to many other operatic tenor songs; and the martial chorus, "Su del Nilo al sacro lido," though possessing the quality of tunefulness in an eminently "ear-catching" degree, is also somewhat commonplace. Our space will not allow a detailed notice of each number of the work; among the best pieces, in addition to those already specified, may be named the duet in the first act between Amneris and Radames, with the succeeding trio in which Aïda also takes part, the passionate duet between Aïda and Amneris in the second act, in which the princess discovers that her slave is her rival, and the entire third act, which must, as a whole, be pronounced the finest of the four. The finale of the second act—the most elaborate piece of concerted music in the opera—should also be mentioned, though more for the skill of the workmanship than for the intrinsic value of the musical ideas. This part of the work is somewhat suggestive of the style of Meyerbeer.

One feature of the music remains to be noted. With a view, doubtless, of giving "local colour" to the opera, Verdi has employed in the hymns of the priests, and also in the ballet-airs introduced in the first and second acts of the work, some peculiar and unusual forms of the scale. In these movements we find the second degree of the scale flattened, and sometimes also the sixth and seventh degrees. Whether or not this is a genuine peculiarity of Egyptian music, I have not been able to ascertain. The effect is curious, even *bizarre*, especially in the invocation of the god Phtha.

The cast of the work, as presented at Covent Garden, could hardly have been improved. Mdme. Patti, as Aïda, added another to the long list of triumphs with which her name is associated, and both in singing and acting showed herself fully equal to all the demands made upon her. As Amneris, Mdle. Gindele, from Vienna, appeared for the first time in London. This lady has a fine mezzo-soprano voice, and an excellent style, and is moreover an admirable actress. Signor Nicolini, one of the best tenors of the Covent Garden company, was highly efficient as Radames, and the parts of Amonasro, the King, and Ram-

phis, the chief priest, were excellently sustained by Signor Graziani, M. Feitlinger, and Signor Capponi. The *mise-en-scène* was one of the most brilliant that has been seen even under Mr. Gye's management, the scenery, by Messrs. Dayes and Caney, being particularly beautiful.

Of the final position which *Aïda* is likely to take among its composer's works it would be premature to hazard an opinion. While from a purely musical point of view it can hardly be considered equal to some of its predecessors, it surpasses many, if not most of them, in dramatic appropriateness, and is in this respect so far in unison with the tendencies of the present day that it is quite possible that for this reason it may hereafter be ranked as one of its author's masterpieces.

EDENEZER PROUT.

THE ninth of the present series of Philharmonic Concerts, which was given last Monday evening, was of fair average interest, though containing no absolute novelty. The chief feature of the evening was the reappearance, after an interval of five years, of Mdme. Bodda-Pyne—formerly Miss Louisa Pyne, and well known as one of our best vocalists, both in the concert-room and on the stage. Her voice appears to have deepened, for, instead of a soprano, she now comes before us as an alto singer. She selected on Monday night Handel's "Lascia ch'io pianga" and "Ah quel giorno" from *Semiramide*, and was received with a warmth which showed that our English public had not forgotten an old favourite. The other singer on Monday was Mr. Edward Lloyd, who did well to bring forward the lovely song "Golden days, again O win me," from Brahms's *Rinaldo*, which, it is needless to add, he sang charmingly. Herr Leopold Auer, a distinguished Hungarian violinist who has several times previously performed in London, was the instrumental soloist of the concert. He selected Max Bruch's violin concerto, last played here two years since by Herr Straus. Herr Auer gave an excellent reading of the work, which, however, is probably more interesting to play than to listen to. It is showy for the solo instrument, but as a whole decidedly dry. The orchestral works produced on this occasion were Beethoven's symphony in C minor, Mendelssohn's *Meeresstille* overture, and Wagner's prelude to *Die Meistersinger von Nürnberg*, which last work needs for an adequate performance more rehearsal than it seems possible to obtain for a Philharmonic Concert. The last concert of the season is announced for Monday week, when Mdme. Essipoff is to play Chopin's concerto in E minor, a work in the rendering of which she has few equals.

MDME. ESSIPOFF's only recital during the present season was given at St. James's Hall on Thursday week last, before a very appreciative, but not a very large, audience. Indeed, Rubinstein's visit to London seems to have acted most prejudicially on the success of all other pianists for the present, and his extraordinary playing has thrown that of all other artists into the shade. On no other hypothesis can the comparative thinness of the attendance be accounted for, as Mdme. Essipoff is an established favourite here. We have so often enlarged in these columns upon her remarkable talent that it is needless to dwell upon the subject now. It will be sufficient to say that her playing was as fine as on previous occasions, and that her programme included pieces by Beethoven (Sonata, Op. 53), Schumann, Rubinstein, Bach, Hässler, Rameau, Schubert, Mozart, Chopin, and Liszt.

MR. JOHN THOMAS, one of our best harpists, gave a concert at St. James's Hall on Thursday week last, as briefly mentioned in our last issue, when, in addition to his own cantata *Llewellyn* and a miscellaneous selection, he brought forward an interesting novelty. This was an unpublished concerto by Mozart for the unusual combination

of flute and harp, with orchestra. We learn from Jahn that the work was composed at Paris in 1778 for an amateur, the Duc de Guines, and his daughter, the former of whom Mozart described as an incomparable flute-player, and the latter as a magnificent harpist. The Duke commissioned the composer to write for the two instruments which, curiously enough, were Mozart's special abhorrence. The work, which is accompanied by a small orchestra of strings, oboes, and horns, is written in a light and graceful style, well adapted to show off the solo performers, and accompanied with Mozart's invariable tact; it cannot, however, be called one of his best compositions. The harp part was admirably played by Mr. Thomas, and the flute could not have been in better hands than those of Mr. O. Svendsen.

THE Senate of the University of London has decided to adopt the report of the Committee of Convocation recommending the prayer of the memorial of Trinity College, London, in favour of the conferring of musical degrees by the University, on the basis of the ordinary matriculation examination. A committee will shortly be appointed to prepare the scheme of the examinations for the respective degrees of bachelor and doctor in music.

WE regret to announce the death of Mr. J. W. Thirlwall, for many years a well-known and highly esteemed member of our principal London orchestras, at the age of sixty-seven.

A SUM of 10,000 francs has been voted by the municipal council of Paris on the motion of M. F. Hérod, for the encouragement of symphonic and choral composition. A special committee is at present engaged in arranging the programme of the competition for the prize.

MDME. NILSSON and her countryman, Herr Conrad Behrens, will make in the autumn a tour with an operatic company in the principal towns of Sweden and Norway. Madame Nilsson has never been heard in her native land since she left it to pursue her musical studies in Paris.

THE current number of the *Neue Zeitschrift für Musik* gives some interesting particulars as to some of the internal arrangements of the Bayreuth theatre. It was at first contemplated to have special gas-works erected for the theatre, but as the Bayreuth gas company has promised during the performances to supply gas of extra illuminating power, the original idea has been abandoned. Full details of the lighting arrangements are given in the paper, and it is stated that the stage alone will require 3,246 jets! In addition to this, Wagner's work demands extraordinary scenic effects, such as rising mists, gathering clouds, &c. For these, two large steam-engines are placed at a short distance from the theatre, the steam from which is carried by pipes to a reservoir placed under the stage, from which it can be distributed by a network of tubes over the whole stage. By means of a special apparatus this vapour will be rendered as dry as possible. Every possible precaution has been taken against fire. In the corner towers of the theatre are two enormous cisterns, each holding about 1,200 gallons, from which water can be obtained at a very high pressure in case of need. A detachment of the Bayreuth fire-brigade will be constantly on duty during rehearsals and performances. The whole of the gas and water works of the theatre have cost the not inconsiderable sum of 120,000 marks (6,000l.).

TABLE OF CONTENTS.

	PAGE
CHANTELAUZE ON THE TRIAL AND EXECUTION OF MARY QUEEN OF SCOTS, by JOHN HOSACK	1
BODIAM-WHEATHAM'S PEARLS OF THE PACIFIC, by COUTTS TROTTER	2
VISCOUNT AMBRELEY'S ANALYSIS OF RELIGIOUS BELIEF, II., by G. A. SIMCOX	3
ARMSTRONG'S TRAGEDY OF ISRAEL, by G. SAINTSBURY	5
THORNHURST AND WALFORD'S OLD AND NEW LONDON, by H. B. WHEATLEY	6
NEW NOVELS, by MRS. OWEN	7
SCHOOL-BOOKS	8
NOTES AND NEWS	8
OBITUARY, NOTES OF TRAVEL, FOREIGN REVIEWS OF ENGLISH BOOKS	10
PANZANI AT THE COURT OF CHARLES I., by S. R. GARDINER	10
PARIS LETTER, by G. MONOD	11
SELECTED BOOKS	12
CORRESPONDENCE:— A Song by Bishop Percy, by H. B. Wheatley; On "Double" and "Jee-I" in "Midsummer Night's Dream," by C. Datten; Harpfield's Treatise on the Divorce, by Joseph Brown	12
APPOINTMENTS FOR NEXT WEEK	13
NODAL AND MILNER'S GLOSSARY OF THE LANCASHIRE DIALECT, by the REV. W. W. SKEAT	13
LASLETT'S TIMBER AND TIMBER TREES, by W. B. HEMSLEY	14
SCIENCE NOTES (METEOROLOGY, GEOLOGY)	15
MEETINGS OF SOCIETIES	16
LORD RONALD GOWER'S THREE HUNDRED FRENCH PORTRAITS BY CLOUT, by MRS. MARK PATTISON	18
THE BLACK-AND-WHITE EXHIBITION, II., by W. M. ROSSETTI	19
THÉOPHILE SILVESTRE, by PH. BURTY	19
THE NATIONAL GALLERY	20
ART SALES	20
NOTES AND NEWS	21
THE STAGE	22
VERDI'S "AIDA," by EBENEZER PROT	22
MUSIC NOTES, TABLE OF CONTENTS, NEW PUBLICATIONS	23-4

NEW PUBLICATIONS.

Account of the Proceedings at the opening of Kelle College Chapel, 8vo	(J. Parker & Co.)	3/0
Ancient Classics for English Readers.—Ovid, by Alfred Church, 8vo	(J. Blackwood & Sons)	2/6
Annual Record of Science and Industry, 1875, by F. S. Baird, 8vo	(Tribner & Co.)	9/0
Bacon's Date Book, a British Chronology, 12mo	(Ward, Lock, & Co.)	1/0
Bertram Family (The), by Author of "The Schenberg Cottage," 8vo	(Dally, Lister & Co.)	6/6
Bird (Isabella L.), The Hawaiian Archipelago; Six Months in the Sandwich Islands, 2nd ed.	(Murray)	7/6
Book of Family Prayers, compiled chiefly from Jeremy Taylor, new edition, 12mo	(Longman & Co.)	1/0
Braithwaite's Retrospect of Medicine, vol. 73, 8vo	(Simpkin, Marshall, & Co.)	6/6
Bristol Tune Book, 2nd series, edited by A. Stone, 8vo	(Novello, Ewer, & Co.)	2/6
Brock (Mrs. C.), Margaret's Secret and its Success, new edition, 8vo	(Seeley & Co.)	5/0
Brodie (George S.), Vagrant Verses, and a Play, 16mo	(Tinsley)	5/0
Companion Library.—The Ruling Passion, by Mrs. Riddell, 12mo	(Warne & Co.)	2/0
Cooper (W. R.), Archæological Dictionary, Biographical, Historical, &c., 8vo	(Bogster)	15/0
Crawley (Capt.), Billiards, its Theory and Practice, 10th ed., 8vo	(Ward, Lock, & Co.)	2/6
Croxy (W. G.), East London Industries, 8vo	(Longman & Co.)	5/0
Cumbrian; or, Fragments of Cumbrian Life, by W. Dickinson, 2nd ed., 12mo	(Whitaker & Co.)	5/0
Danson (J. T.), Thirteen Short Lectures on Political Economy of Daily Life, 8vo	(Young)	5/0
D'Aubign's (Meyer) Reformation in Europe, 1st ed., 12mo	(Longman & Co.)	21/0
David, Warrior, Poet, Prophet, King, his Life related, and his Character described, by T. Barber, 8vo	(Simpkin, Marshall, & Co.)	4/0
Dickens (Charles), The Old Curiosity Shop, Household ed., 4to	(Chapman & Hall)	3/0
Dowling (W. C.), Apostolic Protestantism, 8vo	(Simpkin, Marshall, & Co.)	1/6
Dozen Pair of Wedding Gloves, 12mo	(J. Blackwood & Sons)	1/0
Eliot (George), Daniel Deronda, Book 6, Revelations, 8vo	(W. Blackwood & Sons)	5/0
Encyclopædia Britannica, edited by T. S. Baynes, part 14, 9th ed.	(Black)	7/6
Electrical Selections.—Ovid and Tibullus translated into English verse, by H. W. Hodgson, 8vo	(H. S. King & Co.)	3/6
Facsimile of the Original Doomsday Book of Middlesex, 1to	(Head & Meek)	2/6
Feilden (J. L.), Links in the Chain of Evidence connecting Israel	(Guest)	2/6
Forgotten Lives, by the author of Olive Varcoe, 12mo	(Ward, Lock, & Co.)	2/0
Foster (John), Decision of Character, and other Essays, 12mo	(Ward, Lock, & Co.)	1/0
Freystat (Gustav), Delit and Credit, 12mo	(Ward, Lock, & Co.)	2/0
Gill's School Series.—Osborn's Selection of Poetry, 12mo	(Simpkin, Marshall, & Co.)	1/0
Gleanings, a Sequel to Ploughing and Sowing, by a Clergyman's Daughter, 12mo	(Skelington)	4/0
Greenwood's Farwell, and other Poems, by the Earl of Southesk, 12mo	(Strahan & Co.)	6/0
Herbert (George), The Temple, facsimile of 1st ed., 18mo	(W. Wells Gardner)	5/0
Homilist (The), vol. 1, enlarged series, edit. by Dr. Thomas, 8vo	(Simpkin, Marshall, & Co.)	7/6
Horace, Odes, 12mo	(H. S. King & Co.)	2/0
Howell (George), A Handy Book of the Labour Laws, 8vo	(H. W. Foster)	2/6
Iven's (C.), Bible History: New Testament, 12mo	(Collins, Son & Co.)	1/0
Keim (Dr. Theodor), History of Jesus of Nazareth, 12mo	(Williams & Norgate)	10/6

Klaczko (J.), The Two Chancellors, Princes Bismarck and Gortchakoff, 8vo	(Chapman & Hall)	16/0
Lauker (Dr. E.), Half-Hours with the Microscope, coloured illustrations, new ed., 8vo	(Hardwicke & Bogue)	4/0
Lennox (Lord Wm. Pitt), Coaching, with Anecdotes of the Road, 8vo	(Hurst & Blackett)	15/0
Lever (Charles), The O'Donoghue, illustrated (Harry Lorrequer edition), 8vo	(Routledge & Sons)	3/6
Locker (Fred), London Lyrics, new and revised edition, 8vo	(S. King & Co.)	7/6
Lockyer (J. Norman), Elementary Lessons in Astronomy, 4th ed., 18mo	(Macmillan & Co.)	5/6
Luard (Julia), Childhood and School Room Hours of Royal Margary (Augustus R.), Journey from Shanghai to Blamo, with a chapter by Sir R. Alcock, 8vo	(Macmillan & Co.)	10/6
Mayhew (The Brothers), Living for Appearances, 12mo	(J. Blackwood & Co.)	1/0
Mignaty (Margaret Albana), Sketches of the Historical Past of Italy, 8vo	(Bentley & Son)	16/0
Moul (James), Sacred Poems for the Sick and Suffering, 12mo	(W. Wells Gardner)	2/6
Mullins (W. E.), Elementary German Exercises, 8vo	(D. Nutt)	2/0
Nugent's Improved French Dictionary by Smith, new edition, 32mo	(Warne & Co.)	2/6
Parallel Gospels, in Four Collateral Columns, forming one Continuous Gospel, 4to	(Longman & Co.)	7/6
Parallel Gospels, Analysis of, collated by Edward Salmon, 4to	(Longman & Co.)	6/6
Pennell (H. C.), Bottom or Float Fishing, 8vo	(Routledge & Sons)	1/0
Piffard (Henry G.), Elementary Treatise on Diseases of the Skin, 8vo	(Macmillan & Co.)	16/0
Renoult (F.), The Kinematics of Machinery—Outlines of Theory of Machines, 8vo	(Macmillan & Co.)	21/0
Robertson (F. W.), As Long as She Lived, a Novel, 3 vols., post 8vo	(Hurst & Blackett)	31/6
Sanskrit Text Society. The Institutes of Gautama, 8vo	(Tribner & Co.)	3/6
Scott (John), Costs under the Judicature Acts of 1873-75, 8vo	(Stevens & Sons)	5/6
Sharp (J.), Micah, a new translation, with notes for English Readers and Hebrew Students, 8vo	(Macmillan & Co.)	5/0
Slagg (Charles), Sanitary Work in the Smaller Towns and Villages, 8vo	(Lockwood & Co.)	5/0
Smith (J. G.), Characteristics of Christian Morality; Hampton in 4 vols	(J. Parker & Co.)	3/6
Smith (J. W.), A Manual of Common Law, 7th ed., 12mo	(Stevens & Sons)	14/0
Soltan (H.), The Soul and its Difficulties, 8vo	(Yapp & Hawkins)	1/0
Stephen (J. Fitzjames), Digest of the Law of Evidence, 8vo	(Macmillan & Co.)	6/0
Taylor (Jeremy), Selections from the Works of, by Henry Jenkins, 8vo	(J. Blackwood & Co.)	5/0
Thackeray (W. M.), Works. Library edition, vol. 21, Denis Duval, 8vo	(Smith, Elder, & Co.)	6/6
Traveller's Primer, or French Genders and French Ifs	(Longman & Co.)	1/6
Trollope (Anthony), The Prime Minister, part 8, 5 9; or, complete in 4 vols	(Chapman & Hall)	42/0
Verne (Jules), Twenty Thousand Leagues under the Sea, vol. 4, 12mo	(Ward, Lock, & Co.)	1/0
Wales. Gossiping Guide to 1876, by A. Roberts, 8vo	(Hodder & Stoughton)	1/0
Wallbridge (The) Miscellanies, new select edition, 8vo	(Simpkin, Marshall, & Co.)	1/6
Waverley Novels.—Anne of Geierstein, illustrated, 8vo	(Routledge & Sons)	3/6
Waverley Novels, new Library edition, vol. 3, Antiquary, 8vo	(Black)	8/6
White (A. D.), The Warfare of Science, with prefatory note by Prof. Tyndall, 8vo	(H. S. King & Co.)	3/6
Winslow (Forbes E.), Common Sense Truths for Cottage Homes, 8vo	(Hayes)	2/6
Woodriff (H.), The Trotting Horse of America, how to Train and Drive Him, 8vo	(H. S. King & Co.)	12/6
Young (C. M.), Scripture Readings for Schools and Families, 4th series, Gospel Times, 12mo	(Macmillan & Co.)	2/6

TERMS OF SUBSCRIPTION

TO

THE ACADEMY.

	YEARLY.	HALF-YEARLY.	QUARTERLY.
If obtained of a Newsvendor or at a Railway Station	£ 13 0	£ 6 6	£ 3 3
Including Postage to any part of the United Kingdom	0 15 2	0 7 7	0 3 10
Including Postage to any part of France, Germany, India, China, &c.	0 17 4	0 8 8	0 4 4

TO TOURISTS, ARTISTS, AND OTHERS.

JOHN J. ATKINSON,

33 and 37 MANCHESTER STREET, LIVERPOOL,
IS NOW SUPPLYINGA COMPLETE SET OF
PHOTOGRAPHIC APPARATUS,

with One Dozen Prepared Plates, for taking Views 5 inches by 4 inches, the whole weighing but a few pounds with full Instructions for Use. Price £5. Sent free to any part of the United Kingdom on receipt of P.O.O.

Studies from Nature made by Photography are invaluable to the Artist; save time, and are more useful for future reference than hastily-made sketches. The Tourist will add to his pleasure in being able to secure truthful records of his rambles. Every requisite in Photography. GALVANIC AND ELECTRIC APPARATUS of all descriptions, BATTERIES, CELLS, CLAMPS, AND BINDING SCREWS supplied; for particulars of which send Twelve Stamps for Illustrated Catalogue.

HORNE'S POMPEIAN DECORATIONS.

ROBERT HORNE,
HOUSE DECORATOR AND PAPER-HANGING
MANUFACTURER,
41 GRACECHURCH STREET,
LONDON, E.C.

By Special Appointment to His Majesty the King of Italy.

JENNER & KNEWSTUB'S TRAVELLING DRESSING BAGS, from 2l. 2s. to 50l. See their NEW ILLUSTRATED CATALOGUE (Part I.) of Travelling Dressing Bags, Hand Bags, Waist Bags, Portmanteaux, Trunks, &c., containing a full description of 1,000 articles, and upwards of 100 illustrations so clearly and beautifully engraved from artistic photographs that any article can be selected from the catalogue as readily as from stock. The public are respectfully cautioned against spurious imitations of their manufactures; none are genuine unless bearing the names "JENNER & KNEWSTUB," 33 St. James's Street, and 66 J. myn street, S.W. Cash discount, 10 per cent.

SATURDAY, JULY 8, 1876.

No. 218, New Series.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

LITERATURE.

Studies of the Greek Poets. Second Series. By J. A. Symonds. (London: Smith, Elder & Co., 1876.)

THE second series of Mr. Symonds' essays is, in its main scheme, a supplement to the first: there, for instance, we had Greek Tragedy and Euripides and Ancient and Modern Tragedy, here we have Aeschylus and Sophocles and the Tragic Fragments; there we had Empedocles, here we have Parmenides. At the same time, if we were to read the two series together in the order which Mr. Symonds suggests in his preface, we should not find they made quite a homogeneous work. There was an exuberance and richness of feeling and diction throughout the earlier series which in this we only find here and there; the essay on Aeschylus, where it is most sustained, is cold and sober compared with that on Pindar; from most points of view the change is a gain, though we sometimes fancy that the style has been stripped rather than chastened. To judge by internal evidence, several of the chapters have been delivered as lectures, and there are little irregularities which rather interfere with literary finish. It is intelligible that a lecturer should tell his audience what they will find if they read for themselves the book he is describing, but a reader of a popular work prefers extracts to references, and perhaps it has a capricious appearance where in one chapter we have quotations in Greek with English translations in verse, in another, translations in prose and no original at all. The irregularity may of course be accounted for by the predilections of the different magazines in which several chapters have appeared, but on reprinting a uniform plan might as well have been adopted. We should have expected, too, that in the process of revision the writer would have modified such questionable statements as that Hesiod was the poet of the Thetes—who we always supposed were labourers, not yeomen—and that Cleomenes (at least if Mr. Symonds is speaking of the heir of Agis, who fell at Sellasia) was the chief of a military aristocracy. Perhaps, too, the view that the three Theban plays of Sophocles are to be interpreted as a trilogy, though they were not written as one, might have been reconsidered with advantage: for it is really difficult to believe that Sophocles remembered the *Antigone* and foresaw the *Oedipus Coloneus* when he wrote the *Oedipus Tyrannus*. The most that can be conceded is that in writing the *Oedipus Coloneus* he had the earlier plays in his mind and tried to handle the

legendary matter which lay between them so as to form a transition from one to the other. This, after all, is matter of opinion: but one scarcely expects to have to differ from Mr. Symonds on questions of scholarship. Yet surely when Plutarch blames the ἀνωμαλία of Sophocles he is not thinking of "euphuism," or "linguistic irregularity," but of the same fault as Longinus censured when he said that Sophocles, like Pindar, "often strangely lacks the flame of inspiration, and falls most grievously to earth;" nor can we think that when Aristotle called the tragedies of Euripides "unethical," he meant "that they were false to human nature, unscientific, and therefore inartistic." He may have meant that the personages in them have no wholesome human life of their own adequate to the stress of intense situations; but then few people have. A play which deals with such people and such situations may have pathos and dignity, and be as true to nature as a play can be; that character is fate is an optimistic fiction, and, like most optimistic fictions, not a really cheerful one.

In the essay on Aeschylus, the comparison between him and Marlowe is striking and well worked out. And the argument that the *Prometheus Unbound* was really a sequel to the *Prometheus Bound* is as conclusive as can be expected, though nothing is done to make it probable that the apparent error of making Prometheus too nearly in the right would have been corrected in the later play. In the *Agamemnon* the triumph of Clytaemnestra is almost justified, and there is nothing in the *Choephora* or the *Eumenides* to weaken this impression. The essay on the fragments of the lost tragic poets opens with an interesting account of how the fragments of Greek literature have been selected for us; and we may mention, too, a good summary of the school of Aeschylus. There are fine remarks in the chapters on the Comic Fragments on Menander as the Sophocles of comedy, though it is to be regretted that Mr. Symonds has made no use of the Latin writers, by whose help the new comedy might have been less incompletely treated. Such a play as the *Heccyra*, where the characters act uprightly and with good feeling in thoroughly false situations is very suggestive, and an analysis of it would have been at least as instructive as regrets that Athenaeus had not a soul above cookery.

The article on Hero and Leander is beautifully written, and the contrast between Marlowe's method of handling the subject and that of Musaeus is very well put. "He [Marlowe] wants to make his readers feel, not see: if they see at all they must see through their emotion; whereas the emotion of the Greek was stirred in him through sight." This comes near the end of a paragraph in which there are several sentences which suggest that the author is for the moment of Marlowe's mind, according to which "Those that cannot clothe themselves with spirit as with a garment are abandoned." It is recognised that the exquisite poem of Musaeus belongs to the old age of Greek art (Mr. Symonds uses a stronger expression which one shrinks from quoting), and that the ripe wisdom of the gentle Menander belongs to a

period of senescence. This suggests a general observation which deserved more consideration than Mr. Symonds appears to have given it. Greek art was the outcome of Greek life: it grew with its growth and faded with its decline. Music and Gymnastic fostered both up to the point at which both were stimulated and then poisoned by Dialectic. Obviously this has an important bearing on the question of how much guidance we can expect from Greece in the perplexing period of transition through which we are passing now—whether we can hope to find light in what we have inherited from Athens, when the light which we inherited from Jerusalem seems to many to be burning dim. Nothing would be more desirable than that we should, if it be possible, "cease to be clairvoyants and become analysts, verifying our intuitions by positive investigation." The misfortune is that this process is not now to be tried for the first time, and hitherto, and notably in Greece, the result of the trial has been to leave no intuitions to verify. The fatal bifurcation between asceticism and hedonism which Mr. Symonds rightly characterises as one of the chief misfortunes of later Greek culture was not a mysterious, unaccountable visitation—it was the ripe fruit of experience gathered as reasonably and patiently as could be expected under simple and favourable conditions. It was not the fault of the Greeks if experience, upon the whole, failed to maintain "a virile and firm confidence in the order of the universe, and in the intellectual faculty of man," if that is all we have to trust. In a primitive community before personal self-consciousness has developed itself, and revealed a long series of separate aptitudes and desires, experience does tell in favour of keeping up the highest known standard, because the good of all is the only known way to the good of each; and, as they cannot yet be contrasted, the leaders of the community persuade all its members whose nature is wholesome in the main to think more of the nobler object of the common striving than of its meaner personal result. But when personality emancipates itself the connexion between well-doing and well-being becomes increasingly obscure; in a fine race very likely the very men who point out how obscure it is raise a gallant protest in behalf of earnestness and high-mindedness, and Mr. Symonds has collected many such protests from Euripides; but the protest is raised for the last time: and then a few rare natures set themselves to live by a transcendental system, strong natures and coarse natures set themselves to live by passion, shrewd natures set themselves to live by interest, average natures settle down to live by temperament, and natures which are rather better than the average profit by experience to be as comfortable as they can without great risks or great efforts, and endeavour under these conditions to cultivate safe kindliness and listless cheerfulness. All is over with a community when the traditions upon which it was nursed fail to reveal new meanings, which deepen to meet new questions, when it can no longer repel Mr. Symonds' advice "above all things to quit delusions, however sanctioned by ancient reverence." "To stand in the old ways and

ask for the old paths" may be a less attractive programme than that of the noble motto which Mr. Symonds has adopted from Goethe, only there have not been more than one or two privileged generations in the life of any known community for whom living *im Guten und im Schönen* did not necessarily preclude living *im Ganzen*. As has been well said—

"Wordsworth's eyes avert their ken
From half of human fate;
And Goethe's course few sons of men
May think to emulate."

It is easier to agree with the introductory essay on Mythology—one of the earliest well-considered protests which have been entered against the school which imagines that Greek mythology is explained when Greek mythical names have been connected with Sanskrit analogues, and Greek ideas traced to an elemental basis. The criticism is thorough, and hardly too severe, considering the curious tyranny which the school has exercised, very likely without intending or desiring it, over the imagination of the literary class for the last twelve or fifteen years. Perhaps when our emancipation is complete we shall be inclined to think that the explanation of a myth, as of every imaginative product, must begin with the recognition of the realities which set imagination a-work. It is a fair retort of a metaphor, upon which a brilliant writer has insisted at much length, that, if mythology is a disease of language, it is as the pearl is a disease of the oyster, and that our concern is rather with the pearl than with the grain of sand upon which it is formed; but, after all, a myth is not alien to the life of a nation as a pearl is alien to the life of an oyster. As Mr. Symonds says, there is a fallacy

"in attributing to the simple and sensuous apprehension of the savage the same sort of simplicity as that which we have gained by a process of abstraction, and consequently inferring that the importation of fancy into the thinking process implies a species of degeneracy. The truth seems rather to be quite the contrary. If we grant, for the sake of argument, that the first thoughts are in a certain sense simple, they have nothing in common with the generalisations of the understanding. Except in relation to immediate perceptions, their generality is empty until it has been filled up with the varied matter of the senses and the imagination. Mythology and poetry are, therefore, an advance upon the primitive prose of simple apprehension. What was a mere round ball becomes a Daedal world; and it is not until the whole cycle of the myth-creating fancy has been exhausted that the understanding can return upon a higher level by abstraction to intellectual simplicity."

In fact, so far from mythology being a disease of language, it is an instrument of progressive thought, and the most that can be conceded to the philological school is that false etymologies and other *eidola fori* played even larger parts in the youth of thought than they play now in what may be regarded as its prime. Even this admission requires qualification; the myth of Prometheus and Epimetheus was not the less fruitful because it originated among men who had forgotten what *Pramantha* meant in Sanskrit. Again, Daphne is probably connected with a Sanskrit word which means the dawn, and does not mean a bay-tree; but when the twilight upon which men project the maiden of their

own yearning vanishes, the worshippers of Phoebus think she vanishes into the gracious thicket, whose outline the sun reveals, whose aroma the sun draws out; upon the bleak uplands of Arcadia, where the morning wind is a great and terrible god, he too pursues down the river valleys a maiden who vanishes when day is up, but what is left is not a bay-tree but a reed. Myths of the Sun differ as well as myths of the Dawn. "The pale and beautiful Balder, who must perish and whose death involves the world in wailing; the radiant and conquering Phoebus, the healing deity, the purifier, the voice of prophecy and poetry and music; Ormuzd, the antagonist of darkness and evil, the object of desire and adoration to the virtuous and pure: these Sun-gods answer to the races, as their geographical position and their spirit made them."

Is it too much to ask that Mr. Symonds' essay may prove the precursor of a complete treatise on Greek mythology? Few English writers are so well qualified for the task by knowledge of what the Greek imagination worked on and what it worked to; in undertaking such a task he would still be continuing his labour of love on behalf of those who cannot read Greek literature for themselves, and he would be doing something for those who can, who, perhaps, feel themselves neglected now.

G. A. SIMCOX.

Sixty-nine Years at the Court of Prussia.
Recollections of the Countess Von Voss.
Translated from the German by Emily
and Agnes Stephenson. In Two Volumes.
(London: R. Bentley & Son, 1876.)

THE story of sixty-nine years of any life, except that of an original thinker, could hardly fail to be wearisome to general readers, and the idea of sixty-nine years of Court life, and especially of German Court life, would strike awe into the hearts of most people.

And yet there is something so pathetic in this graceful old countess—in the sad romance of her early days and the passionate loyalty of her later ones—that we are carried on to the end of the book in spite of the paucity of her recollections. These recollections are spread over part of the reign of Frederick William I., the whole reign of Frederick the Great, as well as that of Frederick William II., and a great part of Frederick William III.

The Court life of Fräulein von Pannwitz began when she was very young. She boxed the ears of the father of Frederick the Great before she was twelve years old, and records that she wore "the deepest mourning of wool and crape for him in 1740;" at the age of fourteen she became lady-in-waiting to his widow, Sophia Dorothea. We are told that a picture of the Fräulein is still to be seen in the royal palace at Berlin, which represents her in "a hunting dress of red velvet, a little three-cornered hat with white plumes on her head, and a gun in her hand; by her side a fine cock of the wood and other game, evidently trophies of a good day's sport." Frederick the Great seems to have had much admiration for the girl, whom Thiébault describes as "tall and

slight, with the form of the huntress Diana, and yet fair and lovely as Venus, as charming, as innocent, and as amiable as she was beautiful." The countess herself naïvely tells how, in 1743, the king had her specially invited to a masquerade, and did her the honour to talk to her. "He asked me, among other things, after my father, who was unwell, and I answered, 'He is better, thank God.'" The king turned round and said, "She is still very innocent, since she can speak of God here."

But the admiration of Frederick the Great was harmless; it was his brother, Augustus William, Prince of Prussia, of whose unfortunate passion the Fräulein says that "it spoiled her whole life and filled it with trouble." The prince was married against his own wishes, when he was scarcely twenty, to a daughter of the Duke of Brunswick; he afterwards gave his whole love to the Fräulein von Pannwitz. "This attachment," she says, "which began almost at the first moment of our meeting, did not pass away as quickly as it had begun; he retained it only too truly and steadfastly till the end." Unfortunately for herself, the young lady-in-waiting could not help loving him in return. She pleads in excuse that "he was very charming, with a fine figure and a handsome face, refined and intellectual; he was very gentle and obliging to me and, above all, was most tenderly attentive." But she "fought a hard battle with herself." It was a matter of course to her that she was to be sacrificed. "What could I do?" she says, "I had no choice. I might not shrink from this sorrow: it must be accomplished." Frederick the Great and her parents arranged that she should marry her cousin, Count Von Voss, and she married him. "Nothing was spared me," she writes pathetically. The prince fell senseless to the ground during the marriage ceremony, and a few years later he died of inflammation of the brain.

The married life of the countess was not happy, and its sadness was increased by the loss of children and the unhappy fate of her niece, Julie Von Voss, whose story was much the same as her own, except that, being of slighter material and less capable of self-sacrifice, she succumbed to fate. She was beloved by the dissolute Frederick William II., the son of the man who had "spoiled the life" of her aunt. The story is told in sad and simple words in the diary of the countess, and the left-handed marriage with the king, and early death of Julie, known as Countess Ingenheim, are matters of history. But "the king could do no wrong;" and in her eightieth year the countess, when looking back on these events, wrote of him: "He was not half so much lamented as he deserved. And yet he was so kind, so true a friend in need, and, if one may permit oneself the expression, such an honourable, upright man!"

After the death of her husband in 1793 the Countess von Voss was appointed by the king to be Mistress of the Household of the Crown Princess, and from that time her life is devoted to her royal master and mistress, who soon succeeded to the throne. Loyalty with her became a passion. The second volume of her *Recollections* is chiefly

occupied with hurried notes of the troubles which "that detestable Corsican, that monster and scourge of mankind," as she calls Napoleon, brought upon her country. When Napoleon came to Tilsit, the countess had to receive him at the foot of the staircase in the king's quarters. She describes him as—

"excessively ugly, with a flat, swollen, fallow face: very corpulent besides, short, and entirely without figure: his great round eyes roll gloomily about, the expression of his face is severe, he looks like the incarnation of fate. Only his mouth is well shaped, and his teeth are good also."

She piously prays, "Merciful God, put an end at last to the life of this dreadful man." The brave old lady nearly loses heart over the vacillation and weakness of the king in these difficult times.

"All, all fails, and never comes to conclusive and intrepid action. Is there anything more miserable for a heart which grieves over the wreck of this kingdom than the sight of this hopeless, wretched despondency? . . . Oh! my God, the only refuge to whom I turn in my tribulation . . . put fresh courage, new hopes and resolutions into the heart of him on whom all depends, and let me, an old woman, before I die hear the answer to my petitions for those to whom I have given my whole life."

She lived long enough to see her beloved king freed from this galling yoke, though she also lived to mourn with bitter sorrow the death of the queen, who seems to have been a noble and lovable woman.

The extreme brevity of the entries in the diary, and the monotony of the Court life recorded, render the second part of the book rather wearisome, but all through it the commanding figure of the old lady stands out clearly before us, "to the last unbent and erect as a taper, the high-heeled shoes, the patches and the powdered hair, which she had worn from her youth, being not unbecoming to her." Part of the rule which she laid down for herself was that—"as regards outward demeanour, the Mistress of the Household should hold her head high and walk erect, should have a courteous but dignified carriage, and bow properly, not, as is done now, with the head only, but with the knees, curtsying respectfully and solemnly, and rising slowly and with dignity."

It is impossible not to sympathise with her when, at eighty years of age, she says:

"I am asked about everything, and nobody follows my advice. They want me to tell them how everything is to be done, and then they think they know better."

She was a religious old lady in her own way, loving sermons dearly, but chiefly intent on praying for the destruction of the French. Her naïve joy at the victory of Benningsen at Pultusk reminds one of the telegrams of later days:—

"Great joy! Benningsen has fought a sanguinary but victorious battle. We were all much affected, and the dear King told it to us in so charming a way that we were doubly moved! Then he told the dear Queen, and she was so pleased! Six thousand men remained dead on the field; he was not able to pursue the enemy."

Thus loyal and devoted, "rejoicing with those that rejoiced, and weeping with those that wept," the old woman lived to the age of eighty-six, being struck by paralysis finally in the middle of her game of whist, and even

then looking back laughingly as she was carried from the room to tell her companions "not to cheat her."

F. M. OWEN.

Annals of the Road; or, Notes on Mail and Stage Coaching in Great Britain. By Captain Malet, 18th Hussars. (London: Longmans & Co., 1876.)

THE taste or mania, whichever one may like to call it, for coaching seems still to be on the increase, and proof of this is to be found, not only in the number of coaches which thread all the high roads leading out of London, or of private drags which assemble by the Powder Magazine in Hyde Park when the bloom is on the chestnut-trees, but in the variety of books dealing with things of the road which have recently appeared. Captain Birch-Reynardson, himself a member of the Four-in-Hand Club, though not a very constant attendant at their meets, has put on record his experiences and souvenirs; Lord William Pitt Lennox, who generally has something to say on all matters appertaining to sport, also comes before the public with a book upon coaching; and Captain Malet, in the work now before us, takes up his parable on the same subject. There may be other and equally interesting treatises on coaching, but the three mentioned are certainly those which have attracted the most notice, though Lord William Lennox's book, be it observed, only appeared last week.

Captain Malet does not disdain the time-honoured practice of "beginning at the beginning," but it is only just to him to say that his reference to the British chariots of which Cicero wished a Roman friend to bring him a pattern is judiciously brief. We all know how slow and gradual was the substitution of carriage-wheels for the saddle as a means of conveyance even for ladies, and the "whirlicotes" made use of in the reign of Richard II. were so rare that two ladies who used them when the king made his grand entry into London "were exposed in a not very decorous manner to the jeers of the multitude." It is an old story, too, how Queen Elizabeth went in state to St. Paul's, riding behind her Master of the Horse; but it was in her reign that the use of coaches became comparatively universal. The convenience of the new mode of conveyance caused it to be adopted by all those who could afford it, and horses were so rapidly bought up for this purpose, and became so exorbitantly dear, that the question was discussed in Parliament whether the use of carriages should not be confined to the higher classes. So far as the price of horses is concerned, we might almost imagine ourselves brought down three hundred years later to the horse-supply question and Lord Rosebery's committee, the principal difference being that in these modern days one of the remedies suggested is not an embargo upon their use at home, but upon their exportation abroad. Stowe, in his *Survey* of the same period, says: "Divers great ladies made them coaches and rode in them up and down the countries to the great admiration of all beholders." And he adds: "the world runs on wheels with many whose

parents were glad to go on foot." This, remarks Captain Malet with great truth, is still the case. The first so-called coach, built by Walter Ripon for Queen Elizabeth, was in reality a mere cart, without springs, covered with an elaborate canopy, and having chairs placed in the bottom of it. What the derivation of the word coach is has, as Captain Malet points out, excited considerable controversy. If derived from the French *carrosse*, or the Italian *carroccio*, it would signify a large car or waggon. Menage insists that it is Latin, and traces it, by dint of special pleading, to *vehiculum*. Junius derives it from *ὄξω*, "to carry," and Wachter sees in it a corruption of the German word *kutten*, "to cover." Others, again, say that it had its origin in the name of the Hungarian village of Kitsee, in proof of which they urge that there was a Hungarian covered carriage in existence in the sixteenth century. The first of these derivations seems the most probable and the most natural, though then it may be asked from what *carrosse* or *carroccio* is derived. These and many similar items of early coaching lore Captain Malet relates as briefly as he can, and he goes on to trace the spread of the taste for travelling in carriages, and the restrictions which James I. placed upon their use. The Duke of Buckingham, in 1619, set the example of being drawn by six horses, upon which the Earl of Northumberland started a coach and eight. This was too much for the thrifty James, who issued orders that no one was to drive more than six horses, the only exception being in favour of the Crown. In 1640, the Dover Road was considered to be the best in England, owing to the extent of Continental traffic, yet even under those favourable conditions the journey between London and Dover occupied three, or even four days. Captain Malet terminates his second chapter by the following quotation from Chamberlayn's *Present State of Great Britain*, which admirably describes the conditions of travel in England during the second and third quarters of the sixteenth century:—

"Besides the excellent arrangement of conveying men and letters on horseback, there is of late such an admirable commodiousness, both for men and women, to travel from London to the principal towns in the country, that the like hath not been known in the world: and that is by stage-coaches, wherein any one may be transported to any place, sheltered from foul weather and foul ways, free from endangering of one's health and one's body by hard jogging or over-violent motion; and this not only at a low price (about a shilling for every five miles), but with such velocity and speed in one hour that the post in some foreign countries cannot make in one day."

It is impossible to avoid the wish that the complacent Chamberlayn could be brought back to revisit the glimpses of the moon, and seated for an hour and a half in the fast express which does the seventy-seven miles between the metropolis and Swindon in that time. He might be a little late—but in that event the speed would be all the greater, and he would of course have to take his chance of an accident, though it may be as well to remark that railways are much safer than coaches. Referring to the casualties which do from time to time occur

on railways, many people contrast them with the safety of the coaching days, but it is time that these notions, opposed as they are to fact, should be got rid of. It would unquestionably be a happy consummation if the present danger of railway travelling could be lessened, but Captain Malet, though he does not attempt to deal with this subject in detail, instances so many accidents that we may feel quite sure that the lives of the "lieges" were, in proportion, subject to as much risk as they are in these days of express trains doing their mile per minute.

But just as railways were opposed upon the ground that they were mischievous innovations, or at all events impracticable—M. Thiers, after a minute inspection of the first lines opened in England, reported to Louis Philippe that railways might perhaps serve to amuse the Parisians on a Sunday—in the same way stage-coaches were denounced by the conservatives of the seventeenth century as "mischievous to the public, prejudicial to trade, and destructive to lands." One pamphleteer asseverated that "those who travel in these coaches contract an idle habit of body, become weary and listless when they have rode a few miles, and are then unable to travel on horseback, to endure frost, snow, or rain, or to lodge in the fields." This *laudator temporis acti* would, therefore, be not less astonished than disgusted could he have seen a good saloon railway-carriage, or even that remarkable travelling-chariot belonging to the late Lord Vernon which Charles Dickens met while upon a tour in Switzerland. These quotations from Captain Malet's work are interesting as a proof that in all ages the human mind is much the same, and that what the one side may praise because it is new, without waiting to see whether the invention has any other merits besides, the other side will denounce upon the very same grounds.

I do not propose, however, to write a *précis* of the work, or even to indicate the chief items of interest. Much useful information is to be obtained from its perusal: useful, that is to say, for those who have taken any part in the movement which has given London at least one new social club—the "Road Club," in Park Place, St. James's—and which has effected a remarkable change in the constitution of the Driving Club. When the Four-in-Hand Club was first started, in 1856, it numbered but fifteen members: now the number has more than trebled itself, while to accommodate those who were anxious to join it, a new club—the "Coaching"—was started in 1870. The latter, of which, as of the older club, the Duke of Beaufort became president, now numbers 120 members, and its third meet of the season, which took place a fortnight ago, was a very brilliant affair. It is a healthy and rational form of amusement for those who are able to afford it, and as long as horses are not altogether superseded by steam, we may expect to see it flourish. But for "coaching" pursued as a trade it is impossible to predict a very brilliant future. The author of *Annals of the Road* gives a full list of those which left London in 1874, and there have not been very many changes since, nor, so long as the tide of fashion continues to flow in this direction, will there

be, for they are horsed by men whose heart is in their work, and to whom £ s. d. are a secondary consideration. They do not, as is well known, make the whole, or even half of their expenses in most cases, for the battle of life is too hotly fought for people to spend two hours upon a journey which can be performed at a quarter the cost in a quarter the time. Coaching, in fact, can never be more than a pastime—but a pastime at once pleasant, innocent, and exciting, which is more than can be said for most of the sports in which we delight.

To those who care for coaching in the present, or like to recall the memories of what England was in the pre-railway days, Captain Malet's book will afford much interesting reading, for if the "good stories" which he tells savour somewhat of the antiquity of the coaches from the roofs of which they were first told, he gives other information which enables us to picture for ourselves the courtyard of many a familiar inn now silent and solitary as the grave. His account of the annual procession of coaches in the City of London on the King's birthday, and of the way in which Mr. Palmer, member for Bath, obtained the reform in the despatch of letters by coach (hence the term mail-coach), is well worth reading. Nor does he neglect the more practical and immediately useful part of his subject, his description of how a coach should be built, horsed, and harnessed being very much to the point. He writes so well that it is a pity he should have borrowed so largely (not, however, without acknowledgment) from other authors; and it is not unfair to add that his narrative lacks sequence, as he goes too precipitately from one branch of the subject to another. Though the volume is a bulky one, Captain Malet might have compressed it into a much smaller space, as, while his own records are compressed into 176 pages, he devotes more than half the book (pp. 177–387) to Nimrod's *Essays*, for which he has written a preface. Now Nimrod's *Essays*, excellent as they are, ought, if they were to be republished, to have appeared as a separate work, and many readers will skip them and glance over the "slang-dictionary" which is appended to the work. Slang is not a good thing in itself, but there are several technical terms which cannot be referred to as a rule in academical English, so it is as well to compile a glossary for the use of the uninitiated. The instructions for mail-guards, and the measurement of roads, are likewise useful as an appendix to the book, which also contains ten coloured plates, lithographed by Hanharht, and referring to various episodes in coaching, from the upset of the Holyhead mail in a snowstorm to a capital reproduction of the Duke of Beaufort's drag, in which, however, the leaders are rather too far from their work. Captain Malet has written his book *con amore*, and his neat motto, "Floreat rheda quadrigalis," is evidently more than mere lip-service.

COULSON PITMAN.

WE have received from Dorpat the first number of what is to be a complete collection of old Estonian popular poetry. The collection is called *Vana Kannal*, i.e. the Old Harp, and the editor is Jacob Hurt.

DRAMATISTS OF THE RESTORATION.

The Dramatic Works of Sir Aston Cokain, With Prefatory Memoir and Notes.

The Dramatic Works of John Crowne. Vols. II., III., IV. (Edinburgh: William Paterson. London: H. Sotheran & Co.)

SIR ASTON COKAIN, "the fine old Derbyshire poet," as he has been styled by the partiality of a kinsman-biographer, here reappears at a disadvantage. His fame is so far from being "current still in England" that few readers have ever heard of him. It is scarcely likely that this reprint will inspire any fresh interest in the forgotten worthy. In their prefatory account of his life, the editors (after extracting the brief notices of Langbaine and Lodge) ramble into genealogical topics with no particular reason except to show how near akin Sir Aston was to Viscount Cullen. They say (on what grounds does not appear) that in this relationship the poet was more than usually delighted. "It arose in this way: William, younger son of Sir John Cockaine and Isabel Shirley, progenitor to the Lord Viscount Cullen," so the explanation starts, not very hopefully, in a sentence without any verb. The verb is not the only link missing. From the facts as stated here, no relationship whatever can be made out. But in the British Museum Library is a privately-printed contribution to local history, entitled *Cockayne Memoranda*. From one of the elaborate tables therein we see what Sir Aston's editors have failed to convey; viz., that from the eldest son of Sir John Cokain and Isabel Shirley descended the Cockaynes of Ashbourne, whose male line ended in the poet, and from the second son of the same marriage descended the Cockayne of Rushton who was father of Charles Viscount Cullen. But the "near relationship" turns out to be that of a far-away cousin.

From the *Memoranda* we also learn that after his "youth bred in Trinity College Cambridge," of which Langbaine speaks, Aston Cokain went to the Inns of Court. Years after, in Master Shallow's vein, he dwells on the merry days he had seen, and hitches the names of his old acquaintance into rugged rhymes:—

"Donne, Suckling, Randolph, Drayton, Massinger,
Habington, Sandys, May, my acquaintance were;
Johnson (*sic*), Chapman, and Holland I have seen,
And with them too should have acquainted been."

Charles Cotton was to him "all of them in one." Lodge says of Cokain that he was "a perfect boon fellow, by which means he wasted all his estate"—but his ruin seems to have been mainly owing to his being a "malignant" and a Romanist. By his composition-deed of June 27, 1649, he appears as a broken-down cavalier, guilty of delinquency "in going into the late King's quarters," a prisoner in the Marshalsea for debt; his "whole estate is not worth above 200*l.*, his just debts being paid." He was compelled to sell Ashbourne and Pooley, and he retired to Derby on an annuity. He died "at the breaking-up of the great frost," February, 1683. His worldly estate was 79*l.*, including "books in a press and trunk, 5*l.*;" "purse and apparel, 10*l.*;" debts, good and bad, 15*l.*"

Cokain was a few days younger than

Milton, whom he survived nine years. He was as little successful in establishing his title to literary as to worldly honours. His baronetcy was dated after the final rupture between Charles and the Parliament. No official record of its creation exists, and it remains a polite fiction, unacknowledged by the heralds. He was "esteemed by many, an ingenious gentleman, a good poet, and a great lover of learning," says Lodge. His present editors speak of his "very clever plays," but would be glad if they could find anybody to agree with them, if we may interpret as an expression of misgiving the singular conclusion of their preface that it will be "some satisfaction to them to learn that their readers' opinion coincides in some measure with their own."

Cokain's dramatic works comprise a masque; a play, the *Obstinate Lady*; a farce in five acts, *Trappolin*; and a tragedy, *Ovid*. The masque, presented at Brethie, in Derbyshire, on Twelfth Night, 1639, is an evident imitation of the Ludlow masque of Michaelmas, 1634. A Satyr and a Lar dispute whether a country or a town life be the better. The Satyr enumerates the joys of those who "walk merry under heaven's bright eye:"—

"Sat. The youthful spring makes us our beds of flowers,
And heaven-bright summer washeth us in springs
As clear as any of your mistress' eyes.
The plenteous autumn doth enrich our banquet
With earth's most curious fruits, and they unbought.
The healthful winter doth not pain our bones.
For we are armed for cold and heat in nature.

Thus we enjoy what all you strive to get
With all the boundless riches of your wit.
Lar. Satyr! when I but say thou'rt ignorant,
Thy flourishing boast is answered at the full.
Sat. But I desire a larger way.

Lar. And take it!
Canst thou compare the rags of nakedness
Before the studied dressings of these times?
And canst thou like a cold and stony cave
Before the perfumed beds of palaces?
Admire the melancholy falls of waters,
Or whistling music of the inconstant winds,
The chirping discords of the wanton birds
Above the angel-voices of our ladies?"

And so on. These are the best lines in the volume. Of the plays which follow, the *Obstinate Lady* is founded on Massinger's *Very Woman*, but with several subordinate and absurd intrigues added thereto. Disguise is the rage among the *dramatis personae*. The hero disguises himself as a negro. A mother disguises herself as page to her son, for no better reason than to see whether her husband, on her supposed death, will keep his promise not to marry again. The hero's disdainful mistress marries his friend, but has a convenient sister in reserve (and in disguise) for him. This young lady was stolen when a child, but as soon as she came to years of indiscretion, put on male attire and followed the hero. *Trappolin*, turning on the substitution by magic art of a vagabond for a Duke of Florence, promises some diversion of the *Devil to Pay* order. But the author's poverty is shown in the damnable iteration of one incident—the release and re-committal of the same prisoners by the false and true Duke alternately. More matter for mirth is afforded by the *Tragedy*

of *Ovid*, wherein Cokain essays the terrible in the main story, with an underplot taken from the same source of which Molière avails himself in his *Festin de Pierre*. Ovid has nothing to do with either. He appears only to exchange insipid dialogue with the other personages, or to deliver a long soliloquy, which reads like a blank-verse article for a Classical Dictionary. In the last scene the "Post from Rome" brings him letters of so unpleasant a character that he exclaims—

"One of these news were much too much to strike
My poor and crazy body into my grave;
But, joining both their poisonous stings together,
I needs must to the world this truth impart,
That Ovid dies here of a broken heart [*Dies*].
Phyl. It was too sad a truth his last breath did
Express, for he, alas, is dead indeed!"

The afflicted bystanders, among them, finish the article for the Dictionary, concluding with this felicitous criticism:—

"His works have an eternity stamped on them—
Do far exceed the Consul Cicero's verses,
And all the lines sacred Augustus ever
Writ in a numerous strain—all the fine poems
The darling of the people, the facetious
And valiant Prince Caesar Germanicus
Hath published with applause—and all such things,
Though wrote by hands that were the spoil of kings."

For the better illustration of this eulogy, and of Cokain's ability to appreciate classic poetry, a few lines may be added from the masque in this play. The masque, I suppose, is to be taken as Ovid's, since it is performed in his presence, at his friend's wedding. Juno, Pallas, and Venus have been summoned to a fresh Judgment of Paris, wherein they yield the prize of beauty to the bride—and no wonder, since the immortals have become elderly. While waiting, they discuss the past infidelities of Jove:—

"Pallas. Pallas hath often blushed to hear Mars tell,
Following his father's steps he did but well;
My brother was to blame.
Juno. Alas, my son
Gloried to imitate what Jove had done—
Your sister Venus was a handsome child.
Pallas. And Mars, when he was young, was very wild."

The concluding volumes of Crowne confirm the impression made by the first (see *ACADEMY*, vol. v. p. 25). An historian might find in *City Politics* some illustrations of the intrigues of Shaftesbury's "brisk boys." A collector of curiosities might (as Disraeli did) notice and censure the poor expedient whereby the "faint defects of age" are ridiculed in the dialect of the toothless Bartoline. But neither would care to reopen the play when his special purpose was served, and no student would find it profitable "for delight, ornament, or ability" to peruse the works of Crowne.

The *Fall of Jerusalem* (1677), *The Ambitious Statesman* (1679), *Thyestes* (1681), *Darius* (1688), *Regulus* (1694), *Caligula* (1698), have the common characteristic of stilted bombast, alternating with the flattest prose. The author expressed his contempt for Racine. It was on his, Crowne's play, that Titus and Berenice would depend for a livelihood with posterity. Racine had treated his theme, *dimisit invitum invitam*, with exquisite skill in his *Bérénice*. His art

keeps us in continual and interested suspense watching a situation which threatens every moment to become ridiculous. Crowne's Titus is a foggy in a "Roman shape," and his mistress a railing coquette. When her representative (the Becky Marshall of Pepys' Diary, the "Presbyterian's daughter" whom Nelly rebuked) returned to speak the indecent epilogue, it could not have struck the audience as out of character. The "wild and unaccountable success" of *Jerusalem* was owing to the scenery mainly, aided perhaps by such touches of nature as the "entry in their night-gowns, as in a fright," of Berenice, Clarona, &c., and the wonderful spectacle of the "whole Sanhedrim sitting asleep" till aroused by the ghost of Herod. The last oddity anticipates and excels the somnolent sentinels of Mr. Puff.

The comedies have a bustle that passed for animation with audiences who were, as the prologues and epilogues tell us, themselves carrying on intrigues, the interest of which made up for any want of probability or coherence in those on the stage. That particular vein of humour which Charles II. technically called "merriment" is constantly present, and rarely indeed does any stroke of wit, more rarely still any touch of feeling, break the cynicism of the dialogue. Crowne makes a set of dirty clay figures, and has no Promethean spark to impart to them the semblance of life. His world of the "mode" and the "gentile" is thoroughly vulgar in manners as in heart. The model fine gentleman bestows a lady who has been secretly his mistress on a ruffian whose villany he has just witnessed, and whom he coerces into the marriage. His greatest successes in character-drawing are Sir Courtly Nice—an exaggerated "humour" of the Ben Jonson order—and Lord Stately. The slow "What? what?" of this last, and his interrogative "ha?" ending his sentences are more than stage-trickery, for his share of the dialogue calls up a mental presentment of his bearing and style of thought—more than can be said for any other of his author's characters.

The editors have vainly tried to vindicate Crowne's political consistency. They compliment him on his boldness in the production of *City Politics*, forgetting that in 1682 the Tory was the winning side. In 1681 Crowne had written these barbarous lines (*Prologue to Thyestes*):—

"... Pagan and Popish priests
Are but two names for the same bloody beasts.
Then halter priests, and tie 'em to the racks,
If you will keep the devil off their backs."

In the same year he had dedicated his *Henry VI.* to Sir Charles Sedley, and commends to that queer theologian a work conceived in the purest Protestant spirit, as Protestantism was understood in the days of the Plot. He afterwards affirmed that this gave offence to those in power, and was suppressed by command. If so, he made amends in *City Politics*. When the play was acted in 1682, it was safe to make fun of Oates and College and the Whigs, and to write:—

"There is in every true Protestant breast
A knave in earnest and a saint in jest."

or,—

"The City Whigs such cursed poets choose,
For that alone they should their charter lose."

But when the play was printed in 1688, the "cause" so ridiculed was triumphant. Oates had a pension. College's daughter was made Court seamstress, in recognition of the injustice of her father's execution. Crowne's fun was awkwardly out of date. He changed his note at once. He had "never personated anyone," and he declared that his shafts were aimed at the men who "abuse the honourable name" of Protestant. The first assertion is manifestly false, and it is certain that no sort of distinction is made in the play between the worthy and unworthy of the party attacked. There is nothing to surprise us in this. From the *Ambitious Statesman* (1679), a violently Tory production inculcating the extremity of passive obedience, to the *Caligula* of 1698, when he felicitated Lord Romney on the success of the Revolution, Crowne was as consistent as the Vicar of Bray. The author of *Regulus*, who could not be a "friend to slavery, treachery, and correspondence with a foreign enemy," had dedicated his *Jerusalem* to the Duchess of Portsmouth, the agent of France in the betrayal of England. He had fixed Her Grace's "image at this Jewish Temple gate, to render the building sacred." He went on, gallantly absurd: "Nor can the Jews be angry with so beautiful a profanation; and in guiding them to you, they are conducted, like their ancestors, to repose and happiness, in the most fair and delightful part of the world."

There is considerable vigour in the prose of Crowne's prefaces, and if he happens to have a preposterous notion to propound, its expression is sure to be forcible. For instance, speaking of the wife in his *Curious Impertinent*, who yields to temptation, but repents—

"I will venture to say the sinner in the Gospel does not make altogether so fair a figure as mine does. The Jewess adulteress is all over stain, her sin is laid open, and her penitence hid, we see nothing of that. The lady in my play sins but once, and often repents."

What sense of humour could a man have, to write thus? That the irreverence was unintentional—mere coxcomby, in fact—we may believe from the concluding sentence of another preface—"Since there is too much Atheism in those plays, I am content they should be thought not mine or not good. I had rather have no wit, no being, than employ any part of it against him that gave it."

The editors are profuse in illustrative matter, in extracts from Geneste, Langbaine, and Lodge, and in a "nice derangement of epitaphs" on the Cokains. But they get confused over a family of eleven sons, and begin a sentence with "Henry thus became heir-apparent" when we have no word of Henry before. They forget their own notice of Crowne's acknowledgment of the kindness of James II., and, in their preface to the very next play, justify Crowne's severe reflections on the "late Court" by the assertion that "James never showed the least inclination to patronise him"—"never showed the least favour to the dramatist. They wander far a-field in search of super-

fluous information, but give no hint in explanation of Crowne's statement that he "had much bread from the princely bounty of King Charles, and claims to more from his justice for a great province of vast value given in his reign to the French, half of which was my father's rightful property and mine as his heir." A similar complaint is made in the preface to *Henry VI.* Both refer to the cession of Nova Scotia to France in 1677. William Crowne's grant of a share in the territory was given him by Cromwell. Haliburton (*History of Nova Scotia*, i. 61) gives a full account of the transaction.

Mistakes in pointing are frequent, and the assignment of the dialogue is sometimes so faulty that a character takes the speech of another or answers his own. The greatest blunder occurs in *Thyestes*, where one scene is interrupted by a fragment of another, and is then resumed and concluded. The other scene follows, minus the fragment inserted in the former. The original edition is not in fault here any more than for the line in *Caligula*, after the death of the tyrant, and the exit of his slayer, Cassius Chaerea,

"For coffins speedily search all the town."

As but one person has been killed, the order seems extravagant. But the old copy has, as a careful reader might conjecture, "For Cassius." Such slips are hardly excusable even by the contagion of dulness breathed out from the pages of Crowne. But perhaps the subscribers to a costly reprint of a worthless author are not likely to look too closely at the more or less of the rubbish they are entitled to receive.

R. C. BROWNE.

ST. BONIFACE.

Bonifacius der Apostel der Deutschen, und die Romanisierung von Mitteleuropa. Von August Werner. (Leipzig: Weigel, 1875.)

It is only natural that historical enquiry should in some measure conform itself to the strong current of feeling which has set in in Europe, and more especially in Germany, against the dominion exercised by the Roman bishop over the half of Christendom for more than a thousand years. Hence the attention which is increasingly paid to the origin and foundation of that authority. The German bishops who have banded themselves together to withstand the Prussian and German ecclesiastical laws hold their meetings year by year at Fulda, by the side of the tomb of St. Boniface, in order that by their prayers at his grave they may draw strength for themselves and their followers to carry on the struggle which they have begun. They are right in regarding their saint as the man who tied the band which is now being loosened, and who, having stifled the first germs of a national Church, did more than anyone else, before or after, ever did to introduce into Germany that compact organisation of the Roman Church which has enabled her to weather the storms of centuries; as the man who devoted his whole life to the idea of the unity of the Christian Church under the leadership of Peter's successor. Boniface's latest biographer takes a substantially different view

of him altogether. Herr Werner, Protestant minister in a small town in Thuringia, considers the subjection of the German Church to Rome, as brought about by Boniface, to have been a national misfortune, which became the source of evil through many centuries. It is by this idea that the author has been guided in his enquiries, and by it he has been prompted in the tests to which he has applied the existing materials.

These materials are insufficient to give us more than a general picture of the life and work of the German apostle. Winfrid (such was Boniface's real name) was born of noble family in the year 680 at Kirton in Devonshire, was educated in the monasteries of Adercancastre (Exeter) and Nhutscell (Netley, in Hampshire), was consecrated priest in his thirtieth year, and went to Friesland in 716 to work as a missionary under St. Willibrord among the heathen Frisians. After being there a short time, he returned to his monastery, and, in 718, journeyed to Rome to present himself to Pope Gregory II. With authority from him to go and preach the gospel "to all peoples entangled in the errors of unbelief," he turned his steps first to Franconia and Thuringia and then back to Friesland, where he laboured under Willibrord from 719-22. Thence he again went to Rome, was made a bishop, and, in 722, took the oath of fidelity to the Pope. Hesse and Thuringia were the first scene of his labours, directed less towards the conversion of the heathen than towards bringing the Christian elements which had long existed there under subjection to himself and to the Pope. His teaching and preaching were directed not against the heathen so much as against the Culdees—Irish and British missionaries, who had there founded a Christian community independent of Rome. The results were most important in every respect. He was made archbishop in 732, and besides the archbishopric of Mainz, of which he was the first head, he founded a large number of bishoprics and monasteries. He held regular synods with the Frankish and German bishops, and accustomed them to pay the same subjection to Rome as he did himself. He fought with spiritual and worldly arms against the clergy who opposed him, and furthered the spread of celibacy and asceticism, the two distinguishing tenets of the Romish Church, in his dioceses—in short, he introduced the organisation of the Roman Church into Germany, and created the tie which has bound Rome and Germany together for centuries. In old age, when he was bowed down by his weight of years, he returned to the scene of his first labours, where, on June 5, 754, on the banks of the Boorne river at Dokkum, he died the death of a martyr among the heathen Frisians.

The facts recalled to the reader's mind are not new; they had already been well-established by Herr Werner's predecessors, who differ only as to their chronological order. According to some, for instance, Boniface was consecrated bishop in 722, others in 725; while three dates—743, 744, 745—are assigned to the Council of Lestines. It cannot be said that these questions are unimportant; our view of the causal connexion between Boniface's acts will

differ materially according to their order of sequence. On such points Herr Werner's book, I think, throws little or no new light; in many cases he does not even attempt to solve the doubt, in others he comes to no positive conclusion. He has, indeed, laid himself open to a still more serious charge. Our knowledge of Boniface's life and work is drawn mainly from his letters, of which a good edition exists by Ph. Jaffé (*Bibliotheca rerum germanicarum*, vol. iii.). An animated controversy was carried on by Jaffé, Dünzelmann and Hahn, in detached pamphlets and articles printed in the *Forschungen zur deutschen Geschichte* (vol. x., xiii., xv.) on the dates of these letters; the least we can require of a modern biographer is that he should know and make use of these careful researches. It is startling to discover that Herr Werner does not even seem to be aware of their existence.

While in some places our author displays a want of that accuracy in research to which we are accustomed, and which we are entitled to demand, in others he goes much too far. He knows far more about the motives which led Boniface to take this or that step, about his ruling ideas, his plans and intentions, than, in my opinion, our scanty sources of information warrant. It is, no doubt, often allowable, and even imperative, to supplement existing records and to fill up gaps with a species of psychological interpretation: but quite as often, I think, it is far better by a *non-liquet*, or the "not proven" of the Scottish jury, frankly to own our want of knowledge than to deceive ourselves and others by bold suppositions, and to concoct something which can neither be called history nor fiction. Lastly, we cannot agree with Herr Werner in the harsh judgment which he pronounces on Boniface and his aims, in spite of the admiration he bestows on his eminent intellectual powers. The latest biographer of the great prelate is neither just to him nor to his efforts, because he measures both the man and the circumstances by a wrong standard: instead of trying to carry himself back in imagination to the eighth century, he judges them from his own standpoint, that of a German with strong national feelings, a Protestant and a scholar of the nineteenth century; consequently his representations are unjust and unhistorical. Of what use can it possibly be to pile up reflections on the turn which things would have taken, long ago, if this or that event had or had not happened? We shall seldom get beyond unsafe hypotheses, and only in the rarest instances attain positive certainty. One thing, on the contrary, is certain: it is not the province of history either to accuse or to excuse, but to try to understand what has happened and how it happened—perhaps, too, why it could not happen otherwise.

HARRY BRESSLAU.

Language. By Andrew Findlater, L.L.D. (London and Edinburgh: W. & R. Chambers, 1875.)

THIS little book, which forms one of Messrs. Chambers' "Elementary Science Manuals," shows that they are still determined to retain the pre-eminence which many years of continued attention to the cause of popular

education in this country have won them. They are not more to be praised for their perseverance than to be congratulated on the happy choice they are wont to make of persons to execute the work they have at heart. The present instance is no exception: Dr. Findlater seems to be quite in his element when writing an outline of the Science of Language for the higher classes in our elementary schools; but more advanced students will also find it a very valuable handbook. In fact, we are told in the preface that it is meant not only as a school text-book, but also for self-instruction and private study. The plan on which the author went to work seems to us to be a very good one: it is this. The subject is made, as far as possible, to unfold itself gradually, as if the pupil were discovering the principles for himself, the chief function of the book being to bring the materials before him, and to guide him by the shortest road to the discovery. This is a step in the right direction, and every one who knows anything of elementary education in these days must agree with Mr. Matthew Arnold that what we most want is the knack of making our boys and girls learn to think.

The book is sold for tenpence, but we may safely say that the following paragraph alone is worth a great deal more:—

"Language passes from generation to generation by tradition; the rising generation naturally learn to speak as the adult generation speak; and where there is any express teaching on the part of the old, it is to the effect of guarding the young against any deviation from existing use. But, notwithstanding this, language does change, has always changed, and will continue to change, like everything human. In proof of this, we have only to look back at English as it appears in any book written two or three hundred years ago. It already begins to have a strange aspect, and were it not that almost everybody still reads the Bible and Shakspeare, its strangeness would strike us still more. Chaucer, who wrote two centuries earlier than Shakspeare, can be understood by ordinary English readers only with pains and the help of a glossary. When we go back five centuries farther to King Alfred, the language of the royal author is as much foreign to us as Dutch. So much is this the case that it has got a different name, and is spoken of as Anglo-Saxon. It is really, however, the same uninterrupted stream of English, only traced farther up towards its source."

A few school-books written in this tone would put to flight the absurd notions which Mr. Freeman and others have been for years combating with so much vigour and zeal. The difficulty mainly consists in the natural conservatism of schoolmasters, who are satisfied with their old notions and the old books that embody them. So all who wish to see education not reduced to a mere art of perpetuating exploded ideas should keep a strict watch over the text-books used. In point of detail, there are a few questions on which we should be disposed to differ from Dr. Findlater: for instance, one cannot approve of his adopting Dr. Farrar's genealogical tree of the Aryan tongues, especially as regards Wallachian. In his table of Grimm's Law he appears to have followed Professor Whitney too closely: for instance, under Celtic, which is no language in particular, we have a Welsh word *dan*, while most of the rest is Irish. As he can afford five columns to the Teutonic languages, he might

have given two to the Celtic ones, seeing that these islands still contain people known as Irish, Scotch Gaels, and Welsh. As it is, the Arabic and Turkish instances serve no particular purpose; why not Arabic and Hebrew, or Turkish and Magyar, or Finnish? With these trifling reservations the book may be recommended as a great boon to our schools.

J. RHYS.

CURRENT LITERATURE.

Die Ethik des Spinoza im Urtexte, herausgegeben, und mit einer Einleitung über dessen Leben, Schriften und Lehre versehen, von Hugo Ginsberg. (Leipzig: Koschny.) There has been so much literature about Spinoza in the last thirty-two years, since Bruder's edition of his works was stereotyped, that we should be glad of a new edition even if Bruder's had been absolutely faultless for its date. This, of course, it is not: the way in which the old preface to the posthumous works is cut up is rather vexatious, and though Bruder's references to the passages of other authors which Spinoza had in his mind are useful and unobtrusive, it might have been better if he could have marked in some way that they formed no part of the original text. Then, no doubt, there are misprints, though they are not of a kind to embarrass even a careful reader, and there may be places where he has ventured on some mild and imperceptible corrections of Spinoza's Latin. But we are afraid that if a new edition of Spinoza is desirable Dr. Ginsberg's attempt will only delay its execution; and this is the more to be regretted because the introduction—the only part of the work which depended entirely on himself—is really well and pleasantly done. It would be a good thing for everybody to read Spinoza in an edition that told them that he was not expelled the Synagogue for learning Latin and that he can hardly have been in love with his master's daughter, a child of eleven, and to be familiarised with the curious parallels between his system and that of Chasdai Creskas, a Jewish Rabbi of the fourteenth century, whose object was to defend Talmudic orthodoxy—by very questionable weapons—against the Arabian version of Aristotelianism. Dr. Ginsberg follows Dr. Joel, if anything, too confidently: after all, there is much to be said for the old view that Spinoza was consciously more influenced by the Cabbala than by anything else; he speaks himself of the doctrines of Hebrew theology, though disfigured by traditional excrescences, as identical with his own views, and this suits the Cabbala better than Creskas. On the other hand, Dr. Ginsberg carries incredulity to an amiable excess in dealing with Stolle's imputations on Spinoza's personal character. Stolle was in Holland twenty-eight years after Spinoza's death, and got acquainted with an old man who professed to have known him well, and obviously did know a good deal about him—as much probably as anyone of Coler's informants, and the belief in Spinoza's sanctity rests mainly on Coler's account of him and the fine tone of his own writings. Now, according to Dr. Ginsberg's own reckoning, both Spinoza's great books were pretty well finished ten years before his death, and he seems inclined to believe, on the word of Stolle's old man, that Spinoza said that it must not be supposed the Evangelists and Apostles were such holy people as they appear in books and are generally thought. Rieuwertz, an ardent admirer, writes that he said his *Ethik* had cost him so much trouble that unless it were done already he would never begin it again. These things being so, it is far from unlikely that Spinoza, like other people, should have maintained a higher tone of feeling and conduct in the midst of toil and poverty than when he was at ease and well-to-do. Stolle's charges really do not come to more than this: Spinoza sometimes ate and drank too much and now and then gave way to other sensuality;

his guarded way of speaking of his opinions had after all a shabby side to it. Most who had known him very properly preferred to remember his uniform gentleness and considerateness; the heroic abstinence he had practised while it was necessary; his spiritual wisdom, and the prudence with which he guarded his dignity and independence; the simplicity of tastes which he kept to the last; the habitual temperance which is really not incompatible with Stolle's report, for he lived a good deal with people who thought much less of a couple of cans of wine than the censorious old man who was Stolle's informant. The other charges against Spinoza's life may be dismissed more briefly: he was falsely accused of an intrigue with Condé; he was rather tenacious of his share of the family property, doubtless to assert the principle that excommunication ought not to involve disinheritance; he also composed a long and bitter book against the Jews, but having relieved his feelings by the composition, he was too wise and generous to publish it. One of the best things in the introduction is the account of how Spinoza's influence died out in Holland gradually and ingloriously. It is rather a strong tax on our credulity to be asked to think that all the German works in which Spinoza is directly or indirectly treated of are more important than those of Saisset or Caro. When we take leave of the introduction and come to the text our pleasure is over; the page and the type selected are both less convenient than Bruder's, the substitution of widely-spaced type for italics is anything but an improvement. The printing of the preface to the posthumous works is positively distressing by dint of sheer untidiness; and there is a long and not a complete list of Errata; e.g., on page 60 we read, after making one correction, "Eodem modo ac omnes concipiunt et ipsius Dei natura sequi ut se ipsum intelligat;" if *et* is not a misprint for *ex*, which Bruder prints, the least Dr. Ginsberg could fairly do was to explain and establish in his preface the particular kind of solecism he attributed to his author. We say nothing of "infirmittatis" for "infirmittates" on page 74: it may only be a digression into a different system of spelling, but it is rather odd when we read "cognoscismur" for "cognoscimur" on page 81, and are told to mend matters by reading "cognoscimur" instead of "cognoscismur;" and on page 74 we are told in the Errata that "pugnare" is printed for "pugnare," whereas what is really printed is "pugnare." Though the Errata stop with the preface, the misprints do not. On p. 105 we have "poerandum" for "operandum;" on p. 113, "imiginantur" for "imaginantur," "odoriferia" for "odorifera," unless this is one of the places where Bruder tries to be too classical. A whole line, ending in the middle of a word, is left out between pp. 112 and 113. After these specimens from the first part of the *Ethica*, a reviewer may be excused from going through the whole book, which does not improve as it goes on. P. 192, we have "eatnus" for "eatenus;" p. 215, Dr. Ginsberg follows Bruder, and no doubt the *editio princeps*, in reading "castitati" where the sense and context imperatively require "libidini," which got displaced by a clerical error of a kind which everybody who writes commits sometimes, because the termination of "ebrietati," which comes just before, suggested another word with the same termination and some relation, though as it happened a wrong relation, to the next stage of the writer's thought.

The Lives of the Saints; August and September. By the Rev. S. Baring-Gould. (Hodge.) As Mr. Baring-Gould proceeds in the execution of his undertaking one conviction seems to grow upon him more and more, that there is a good deal in common between hagiology and pathology, and he has not yet arrived at the stage in which he will occupy himself with the characteristic differences of two branches of knowledge which have hitherto been regarded as entirely separate. At present he is content to point out that it is no

wonder that Saint Rose of Lima had strange and sometimes unwelcome visions if we consider how she had ruined her health by austerities, and that St. Catherine of Genoa was obviously of an hysterical temperament, which her husband might well find trying, though both, under the guidance of the Church, made the best of their peculiar organisations. Oddly enough St. Hildegard, whose visions might easily have been represented as waking nightmares, is treated more respectfully, because Mr. Baring-Gould sympathises with her opinions on ecclesiastical and secular politics. In treating of the life of St. Joseph Cupertino (the especial abomination of M. Emile de Laveleye) Mr. Baring-Gould is careful to lay quite as much stress on the facts that he passed for more than half an idiot in early life, and had to the last a curious way of yelling and taking wonderful bounds through the air, as on his power of influencing waverers and reading thoughts. There are pleasanter things than these in the volumes: the pleasantest, perhaps, is the life of St. Elzéar, the husband of St. Delpine, who survived him for many years. They were Provençal nobles of the thirteenth century, married by their relations while children to unite the estates. They had a model household, lived together like brother and sister, and when Elzéar had to go to Naples he wrote to his wife that she would still be able to meet him in the Sacred Heart. The life of St. Liberius is told fairly and without any undue desire to make partisan capital out of it. There is an ingenious defence of the legend of the Theban legion. It is assumed that the local legend of a massacre of Christian soldiers at Agaunum is trustworthy; and then it is argued that the Theban legion would naturally have been cantoned all along the Rhine; that its head-quarters may have been at Agaunum; that there the massacre may have been general, while the Christian soldiers and officers were picked out and executed at other stations; and, lastly, that we have no particular reason to expect that, if this series of events really occurred, we should have found it clearly described in one or other of the primary authorities for the period.

Sermons out of Church. By the Author of "John Halifax." *Liber Humanitatis.* By Dora Greenwell. (Dalby, Isbister and Co.) The first of these books is mainly practical, the second mainly theoretical. Mrs. Craik's tendency is Protestant and beneficent: Miss Greenwell's is Catholic and ascetic; but both have their most characteristic feature in common. Both show that something like a transaction, not to say a capitulation, between religious and common-sense morality is impending; that a great many intelligent and well-disposed people will soon begin to settle *a posteriori* many most important questions which they have been used to settle *a priori*. People have been used to take their good generous impulses for granted, and judge of life by them, or else to take the tradition of their betters for granted, and judge of life by that; and now it seems they will have to look at life for themselves as the primary foundation on which to build their judgment. Neither writer has quite faced the question whether life bears being looked at in this way. For instance, if everybody moved to give up her or his own wishes or interest to another were solemnly to consider whether the other would really be benefited, or only gratified and rather meanly gratified, no doubt a good many very dull and very painful domestic tragedies would be withdrawn from the stage of the world, but it would be at the expense of making family life harder and more heartless, and more like social life; for a great deal of the superiority of family life depends upon a willingness to fulfil one another's wishes without judging them. But here, as in everything else, the author of *Sermons out of Church* accepts with little or no reserve the principle that conduct is to be guided by such of its consequences as can be foreseen, and fails, like most apostles of that principle, to realise that the only way in which people can be got to control them-

selves is by keeping up artificially an impulse which is sometimes naturally strong. For instance, the author has a very clear vision of the good that might be done if we looked after our dependants systematically, and in one way she is quite right; but most dependants resent interference, most superiors shrink from it, and so most of us leave our dependants without guidance, abstaining from an enterprise which is too difficult to be desirable. The writer is more reasonable when she insists that "our often infirmities" are largely due to the joyous imprudence of youth, and to the way in which people of all ages over-eat and over-drink themselves, for it is much easier to abstain from what we judge undesirable than to do what we judge desirable—though, after all, the prospect of old age under the most favourable circumstances, which is held out as the reward of self-control, hardly seems very attractive. One closes the book with the impression that life has been stripped to the bone, and that then the skeleton, dressed up in Sunday clothes, comes forward to lecture us on our duties, and tell us, among other things, that women ought not to have children unless they are prepared to give up all other interests. Miss Greenwell's book is perhaps less depressing because it does not profess to be cheerful; it is her chief distinction that she was the first Protestant writer who discovered, at least in recent times, that nature as well as vice is opposed to Christianity, whence it is perhaps natural that she should have discovered that Roman Catholicism is simply the oldest and strongest, and on the whole, the purest form of Christianity in the world, and that the so-called errors of Rome are either needless exaggerations of Christian principle, or else the rusty armour of the past which wounds the body it defended once. It is not surprising that the letters which develop this thesis were refused admittance by all English and American papers to which Miss Greenwell offered them. Even this paper, though mainly controversial, does not close without coming round to the fundamental thought of the book that asceticism is indispensable, and very nearly impossible, which is illustrated from Schiller, who is evidently a favourite author of Miss Greenwell's, as she quotes him more correctly than most of her other authorities. The most original essay is an enquiry into the connexion between poetry and religion. The author comes to the conclusion that both are competing forms of idealism, that devotion to one is generally attained at the expense of devotion to the other, and that devotion to either is better than devotion to the world. There is an attack on utilitarianism, stating fairly enough the familiar point that if people regulate their action by a consideration of what is worth while they will come to the conclusion that nothing is worth while. Further, the author has found out that in common affairs people cannot be got to act in the long run on any but common-place motives, that conduct is very much a matter of constitution, and that in all but the widest and strongest and healthiest natures, one set of virtues or one set of talents develops itself, if it reaches any high development, at the expense of the rest of the character. Under all these difficulties, she still maintains "the comparative freedom of the Will," and the importance of subordinating the natural to the supernatural life; but, upon the whole, the chapters which develop these views, and that on "The Dignity of the Human Body" (on which she often coincides with Mrs. Craik), rather remind us of the truth that an old garment wears out faster for being patched with new cloth.

The Everlasting Sign. By the Rev. William Hudson. (Longmans.) Mr. Hudson, whose *Life of John Holland* we noticed some time ago in the ACADEMY, has been struck, it seems, by the fact that the old evidences of Christianity are rather less effective than they used to be, and so he has looked out for an evidence which shall always be equally effective. He has found one that satisfies him in "The Christian Life," especially the

Christian life of those who have been gross sinners before their conversion; but it has not occurred to him that the very fact that some lead much worse lives than others before their conversion, which gives their conversion the supernatural appearance on which he relies, is an evidence against his postulate that everybody has the same religious faculty and the same responsibility for cultivating it.

NOTES AND NEWS.

THE Rev. Charles J. Robinson has been commissioned by the Merchant Taylors' Company to prepare for publication the "Probation Lists" of their ancient and eminent school. It is believed that a perfect list of the scholars from the year 1607 to the present time may be framed, and that in most instances the dates of birth, and in many the particulars of parentage can be obtained from the school records. It is proposed that to each name should be appended such biographical information as can be collected from authentic sources. "Old Merchant Taylors" may do good service by communicating with the editor, whose address is Norton Canon Vicarage, Weobley, Herefordshire.

We understand that Professor Max Müller has selected M. Darmesteter, of Paris, a highly promising young scholar, to undertake the translations from the Zend Scriptures in the series of the Sacred Books of the World.

Among the four candidates for the vacant professorship of Anglo-Saxon at Oxford whose names have hitherto been announced there are two highly competent scholars. These are the Rev. J. Earle, who formerly held the professorship himself, and Mr. H. Sweet, President of the Philological Society. Both of these scholars have done good work in Anglo-Saxon. Mr. Earle's edition of the *Chronicle* is acknowledged to be one of the best edited Anglo-Saxon texts that has ever been produced in England, showing not only accurate scholarship, but also wide historical and antiquarian knowledge. Mr. Earle has likewise published some shorter Anglo-Saxon pieces. He has also treated incidentally of Anglo-Saxon in his *Philology of the English Tongue*, a work which, in spite of its numerous merits, was unfavourably received in the philological world, as evincing an imperfect grasp of the fundamental principles of scientific philology. Mr. Sweet's chief work is his edition of Alfred's version of Gregory's *Cura Pastoralis*. In his grammatical introduction Mr. Sweet showed the erroneousness of the existing views of the chronology of the language, and was able by a careful study of the oldest MSS. to give a clear account of the characteristics of Alfredian English, and its relation to the later stages of the language. Mr. Sweet's other contributions to Anglo-Saxon are his sketch of Anglo-Saxon poetry in the new edition of Warton, and numerous papers read before the Philological Society of London. Mr. Sweet is now engaged on an Anglo-Saxon Reader, with notes, glossary, and full grammar, which is nearly finished.

THE second issue of Original Series Texts in the Early English Text Society has just been made. It consists of two thin volumes, the first edited by Mr. J. R. Lumby—a few short Anglo-Saxon poems on the Day of Doom, the Lord's Prayer, &c.—from the unique MS. in Corpus Christi College, Cambridge; the second, edited by Mr. Furnivall, from Lord Ellesmere's unique MS., "Francis Thynne's *Emblemes and Epigrams*, A.D. 1600." No text for the Extra Series is yet ready. The first will be Part II. of Prof. Zupitza's fifteenth-century *Guy of Warwick*, completing the book.

DR. JULIUS ZUPITZA, now Professor of English at the University of Vienna—editor of the second or fifteenth-century version of the *Romance of Guy of Warwick* for the Early English Text

Society, &c.—has been appointed Professor of English at the University of Berlin.

M. D. BIKELAS's translations of *Romeo and Juliet*, *Othello*, and *King Lear* into Modern Greek will be ready in a few weeks.

MR. WALL, the latest translator of Molière, being determined to preserve the flavour of the original passages in *patois*, has secured the help of a well-known English-dialect writer to reproduce the French *patois* in "Zummerset."

THE members of the Hunterian Club of Glasgow are to get another present from another of their liberal fellow-members. The *Scottish Worthies* of a minor poet, Alexander Garden, or Gardyne, of Aberdeen, was supposed to have perished, but Mr. David Laing, of Edinburgh, having discovered in the Auchinleck Library a manuscript copy of this hitherto lost book, suggested its publication by the Hunterian Club, together with the same author's *Lyfe, Doeings, and Death of R. R. William Elphinstone, the 23 Bishop of Aberdeen, translated (into Scottish verse) out of the Lives of the Bishops of Aberdeen, be Maister Hector Boes*, from the original unprinted manuscript in Mr. Laing's possession. The two works, it is anticipated, will form a volume of about 300 pages, and the council of the club has just announced that Mr. Alexander B. Stewart has generously undertaken to defray the cost of its production as his gift to the members. The volume will be printed under Mr. Laing's editorial care, and will contain an introduction by him, giving some account of Alexander Garden and his writings.

M. RICHEPIN's *Chanson des Gueux*, mention of which was made in our Paris letter of last week, has been seized by the police.

THE Academy of Inscriptions has chosen M. Gorresio, the translator of the *Rāmāyana*, a foreign associate, in place of the late M. Lassen.

WE are glad to notice that a new edition has appeared of the Rev. George Matheson's *Aids to the Study of German Theology* (T. & T. Clark). It is an excellent and modest little book, and may be heartily recommended to beginners. It seeks to present the fundamental conceptions of German theology, not merely rendered into English language, but transmuted into English thought. As such, it earns the gratitude not only of students, who find light where darkness usually broods thickest, but of all who have a regard for the purity of the English language. Though necessarily slight, and here and there hasty, it succeeds to a marvellous degree in presenting an intelligible sketch of the chief doctrines of German theology, couched in language whose style and thought are really English, not the bastard jargon of most so-called translators of Kant and Hegel.

MESSRS. PUTTICK AND SIMPSON sold, on Thursday the 29th ult., a copy of Earl Russell's *Memoirs of Thomas Moore*, bound in twelve vols., interleaved and illustrated with portraits, plates, and about 700 autograph letters of contemporary authors, artists, poets, statesmen, and other celebrities, with whom Moore was intimate; the price fetched was 26*l.* On the same day was sold for 20*l.* a letter of Burns to Mrs. Riddell, with an original stanza commencing "The trout in yonder wimpling burn;" a second letter to the same fetched 6*l.*, and one of Mrs. Burns, "Bonnie Jean," written after the poet's death, 2*l.* 15*s.* An interesting series of letters of John and Charles Wesley, Selina Countess of Huntingdon, George Whitfield, and other leading persons connected with the establishment of Methodism, chiefly addressed to Blackwell, the Lombard Street banker, caused much competition. The highest price fetched by a single letter of John Wesley, there being upwards of thirty offered in separate lots, was 5*l.*; the price of the majority ranged from 40*s.* to 50*s.* A letter of Charles Wesley, containing the hymn, "Come, thou everlasting Lord," sold for 7*l.*; others of George Whitfield,

for 40*s.* and 56*s.*; twenty letters of Lady Huntingdon, about her chapel in Bath, 12*l.* 15*s.*; and five letters of Dr. Doddridge, for 55*s.* Among the miscellaneous lots was a letter of Cromwell to Sir John Wollaston, dated August, 1649, the signature only being in his handwriting, which sold for 5*l.* 10*s.*

IN the *Fortnightly Review* Dr. Bridges argues very ingeniously that Harvey's discovery depended much more upon a careful comparison of structure and inferences as to function than upon the incidental confirmation which his doctrine derived from vivisection, which last was of less importance than Malpighi's discovery of the capillary vessels through which the blood actually passes from the arteries into the veins. Mr. Bagehot's article on "Adam Smith as a Person" points out skilfully how he was trained for his work on the *Wealth of Nations* by his position at Glasgow and by his visit to the Continent as tutor to the Duke of Buccleuch—a position which he owed to Charles Townsend's admiration for his *Theory of the Moral Sentiment*, upon which, perhaps, Mr. Bagehot is somewhat too severe. H. H. Statham, in the course of "Reflections at the Royal Academy," observes that the painters of fashionable ladies now seem much less fortunate in their sitters than Reynolds, Gainsborough, and Romney: the observation deserves to be tested, and, if it holds good, to be followed up. "Past and Present," by Frederic Harrison, is concerned with the defence of a temperate belief in evolution against some rather hysterical regrets which Mr. Ruskin, it seems, has expressed in a letter to the writer in the June number of *Fors Clavigera*. Mr. Harrison makes some true points: as that art never does much for the community which produces it (which probably Mr. Ruskin would not deny), as it rather resembles the blossom which is apt to exhaust the plant which brings it forth; that one art is often in a state of progress when others are in a state of decay: he insists with reason on the privileges which this generation has (or has had) in the way of music: otherwise he does not deal with Mr. Ruskin's fundamental contention that hitherto there is little reason to believe that the best products of complex or late civilisations are equal in ideal perfection to the best products of rudimentary or early civilisations, or with his inference that it would be a gain to dissolve the existing complex organisation by concentrating all individual energy upon developing the rudimentary elements of life, except, indeed, by an ineffectual appeal to mankind to admire Miss Nightingale more than Joan of Arc. The first part of Edmund Gurney's essay on some disputed points in music is taken up with a criticism of the inadequacy of Mr. Spencer's hypothesis of the origin of music as a simple methodisation of emotional speech, while he does not object to Mr. Darwin's theory that music is originally the language of sexual exaltation, sometimes idealised for itself, sometimes extended in the service of other emotions. In general the writer is disposed to dwell on all that is incommunicable and unique in music. He is also aware of the enjoyment which many whose strictly musical perceptions are dull or null honestly derive from plenty of noise of fine quality, to which he is inclined to trace much of the popularity of Beethoven, and more, if not most, of the popularity of Wagner.

IN the *Cornhill* there is an article on Horace's Art of Conduct, even better than that on his Art of Poetry in July, 1875, which would be nearly perfect within its limits if the writer had taken his translations of the Satires and Epistles from Professor Conington. The writer's limits seem to exclude all consideration of the chronology of Horace's writings, and of most of his special relations to the world around him; though he discreetly remarks on "the timidity with which he used his chances," and that great part of our interest in him arises from

our sympathy with his confessions of failure to practise his own art thus summarised:—

"First, check all enjoyment something short of the full, and mollify ill-fortune by a constant recollection of change soon to come; second, do not much postpone joys, nor depreciate small ones; third, the superior, permanent, critical self so obtained, keep conciliated, in spite of some failures, by a method of renewed effort which is not quite penitence."

The "Delightful Woman" is Mme. de Sabran, described from her recently published correspondence with the Chevalier de Boufflers.

IN *Macmillan* there is an entertaining paper on "The Faust Legend," by H. Sutherland Edwards. We should have liked more information about Faust the professor at Oracow (who may or may not have been a descendant of the printer), whom Melanchthon judged so severely, and of Twardowski, the Polish Faust. Mr. Arnold's "Last Word on the Burials Bill" is that in public places everything must be regulated by public order, and that, therefore, if there is to be any service at all, the existing service should be performed, as now, by the clergy, who should perform it over everybody whose friends wish it; the rubric about the unbaptised and the excommunicated being left out, as also the expression of any hope for the individual departed, while the service itself might be improved by substituting the short lessons of the Roman rite for the consecutive reading of 1 Corinthians xv.: as a concession to human infirmity a hymn might be permitted.

Fraser contains a very interesting article on Austria and Turkey which throws some light on the real wishes and interests of the various races who in different degrees are parties to the quarrel. It contains also an interesting paper by Mr. W. B. Scott on a Scottish Kirk Sessions-book for 1691, showing how the laird who guided the firing-party to Semple's house afterwards had to do prolonged penance for adultery. F. W. Newman has a criticism on Mr. Isaac Taylor's Etruscan theories which would have attracted more attention when the subject was fresh.

THE "Conversation in a Studio" in *Blackwood* treats the question of "Spiritualism" with as much candour and acuteness as can be expected in dealing with a subject where it is desirable before all things to avoid credulous curiosity. "John's Hero" is a *passé littéraire*, out of the loose papers of whose youth "John" constructs an immortal novel.

IN the *Leisure Hour* Principal Dawson begins a series of papers on the myths of the New World, which, though uncritical, will be worth following.

IN *Belgravia* Mr. Swinburne's "Song in Season" is addressed to a heartless beauty, which rhymes to duty in the first and last stanzas. The instalment of the "New Republic" contains an interesting *pastiche* of Matthew Arnold's unrhymed anapaests.

THE first number of the *Christian Apologist* has a paper by the Rev. George Henslow, on "The Nature of Scientific Proofs," which is worth reading. He goes through the best accredited principles of most sciences, and points out that there is a sense in which the proof on which they rest is a good deal short of mathematical demonstration or ocular observation; whereupon he holds that they rest on "moral conviction"—which shows the very confused state of thought upon the subject.

IN *Temple Bar* there is an article on Thomas Dodd, the print-collector, by a person who has used his unpublished catalogues and autobiography, whom for some reason he thinks it well to call "the last of the grand school of connoisseurs."

THE *Revue des Deux Mondes* for June 15 contains an interesting article on Sebastian Cabot, who had his full share of illusions drawn from old cosmographers; an article on M. Louis Keybard's enquiry into the question what manufacturers in different countries have done, or can do, to pro-

vide for the wellbeing of their *employés*: apparently the only permanent thing is to give them good houses and a chance of buying them; other schemes answer for a time, but fail, owing to the irritation caused by disputes about wages. There is also an article on Tarass Grigorievitch, who did for Little Russia what Burns did for Scotland, gathering up most of the poetical motives popular in a region where, for reasons explained in the article, the poetical spirit was more active than in the rest of the Empire.

IN the *Contemporary Review* Mr. Spedding begins an examination of Lord Macaulay's essay on Bacon, taking for his special text the two paragraphs in which Lord Macaulay sums up his view of Bacon's personal career. In the present number he works through the first as far as Bacon's action in the Parliament of 1593, one of the points in which his vindication of Bacon seems most completely successful. Arthur Arnold's article on Turkey contains a vigorous polemic against Mr. Bosworth Smith, and is coloured throughout by an assumption that all the good parts of the Koran must necessarily be a dead letter and all the worst parts remain in full vigour in every Mahometan state with Christian subjects; the writer appears to have had opportunities of interviewing Fuad Pasha. M. E. Grant Duff's paper on the "Pulse of Europe" is a careful *résumé* of our scanty information on a subject on which it is easy to declaim. R. H. Hutton, in dealing with "Christian Evidences, Popular and Critical," begins by showing that the question of the Resurrection is really much simpler than that of the identity of the Tichborne Claimant, of which the people are obviously unfit to judge; and concludes that, as the twelve certainly conceived it their function to bear witness to it, and were changed by their belief in it, we must rest satisfied with the evidence, if it is matter for evidence at all. H. G. Hewlett's "Songs for Singers" contains a very clear explanation of the paradox why so little of the writing of such musical poets as Shelley, Coleridge, Keats, and Swinburne is fit for music, while Mr. Browning's songs are fit to be sung. Mr. Fairbairn's concluding paper on Strauss is not the least interesting of the series, and Mr. Jukes' reply to Mr. Oxenham is admirable in tone, and not least effective with reference to the patristic side of the controversy.

IN the *British Quarterly Review* E. A. F. has a very valuable paper on the Illyrian Emperors and their land. We may notice especially the passages on the Diocletian persecution, the fate of Diocletian's wife and daughter, and the short-lived Pagan and Dalmatian empire of Marcellian and Nepos. We should have been still more grateful if E. A. F. had told us how far Illyricum became, and how long it remained, a Latin land. The author of the article on the career of Mr. Disraeli observes, apparently by way of censure, "He is almost the only eminent man now living who breathes the spirit of the age of Goethe and Byron."

MR. GLADSTONE'S article on "The Courses of Religious Thought" has called forth an animated reply from (we presume) the editor of the *Allgemeine Zeitung des Judenthums*, the well-known Rabbi Dr. Philippson, of Bonn. The ex-Premier is charged with fundamental errors on the subject of Judaism. Thus, by classing the Jews with the "Theists," he implies that they have no "objective foundation" for their faith, forgetting that the Jews have "the oldest and most uninterrupted of religious traditions." More important is Dr. Philippson's criticism of Mr. Gladstone's conception of the Messiah, which may be thus resumed: the Jews, like the Old Testament prophets, look up to this personage as the deliverer of Israel and of humanity; Mr. Gladstone, like Christians in general, interpolates the idea of a personal relation between the Messiah and the individual believer. He is, we are told, equally mistaken as to the views of the "reformed Jews"

on the blessings of civilisation, which he supposes that they practically identify with the Messiah. The truth rather is that, without renouncing the hope of the personal Messiah, they superadd to it a belief in a Messianic age—i.e. an age when the conditions of life, both spiritual and material, shall be ideally transformed. But did not the prophets themselves speak sometimes of the Messiah, sometimes more generally of the blessings of the Messianic age?

IN the June number of the *Nuova Antologia* there is a careful article by Signor B. Malfatti on Bernardo, King of Italy, the grandson of Charles the Great. Signor Malfatti has brought together all the scanty facts that are known about him, and has striven to make clear the part played by him in the history of the time. In the same magazine is an account of the restoration of the little church of St. Cecilia at Bologna, which stands behind the church of San Giacomo Maggiore. It was built by the order of Giovanni II., and was adorned in the years 1505 and 1506 with a series of frescoes representing the life of St. Cecilia by Francia, Lorenzo Costa, and three of their pupils. The church was suppressed in 1805, and used as a sort of lodging-house by the fathers of the neighbouring convent. The walls were terribly damaged, and only in 1874 was it determined by Minghetti to restore the church and the frescoes. The work was intrusted to Signor L. Cavenaghi, who seems to have executed it with great care, and to have restored the frescoes with as little repainting as possible.

OBITUARY.

AVENEL, Georges, at Paris, July 1, aged 48. [Author of a Study on Amcharis Cloatz, *Lundis Révolutionnaires*, &c.; editor of *Voltaire*.]

FERRARI, Joseph, at Rome, July 1, aged 65. [Editor of *Vico*; author of *Idee sur la politique de Platon et d'Aristote*, *Essai sur le principe et les limites de la philosophie d'histoire*, *Histoire des révolutions d'Italie, ou Guelfes et Gibelins*, and numerous other works.]

LEIGHT, Col. Egerton, M.P., in London, July 1, aged 61. [Author of *Ballads and Legends of Cheshire*.]

HARRIET MARTINEAU.

ON July 1 the grave closed over the remains of one of the bravest and hardest-working women whom our time has known; and no time has been more fruitful than ours in women of mark. Harriet Martineau was buried in the old cemetery, Birmingham, on Saturday. We should have expected Norwich—the city in which she was born, and which had been the home of her family for the 200 years since the revocation of the Edict of Nantes brought them to England—to have been selected for this honour, if she had made up her mind to leave her beautiful little home in the Lakes, in full view of Rydal Mount. As she seems, however, to have made every last arrangement herself, the selection of her resting-place was probably her own; but it is Ambleside and not Birmingham which will always be connected with her name. It is true, no doubt, of the greatest of us that

"Day by day our memory fades
From out the circle of the hills,"

but we venture to predict that the fading in her case will be slow in the Westmoreland hamlet, which was her chosen home for more than a generation. The figure of the invalid deaf lady—so loving in her family life; so simple and neighbourly, in the truest and deepest sense of the word, with rich and poor; so old in years but young in heart; so courageously tilling and cropping her two acres of ground; so full of the brightest and freshest interest in all political and social questions; so ready to make experiments in all realms visible and invisible, and to state results as she saw them, with a candour and fearlessness as valuable as they are rare—is one which will not be lightly forgotten, even in the land of Wordsworth, Coleridge, Southey, and Arnold.

Hard work and high courage were, to our thinking, her most noteworthy characteristics. Even those most familiar with her life and work will have been startled at the list of her writings drawn up by herself, "to the best of her recollection," which appeared in the *Daily News* as an appendix to the autobiographical sketch left by her for publication with the editor of that journal, to which alone in her later years she had contributed no less than 1,642 articles. From this list it appears that her first book, *My Servant Rachel*, was published in 1827, her last, *Biographical Sketches*, in 1869. In those fifty-two years more than 100 volumes (103 we believe to be the exact number) appeared from her pen, besides which she was a constant contributor to quarterlies, and monthly magazines, and newspapers, and carried on a correspondence which would of itself have been enough to use up the energy of most women. Apart from all question of its contents, the mere feat of getting such a mass of matter fairly printed and published could not easily be matched, and the more the matter is examined the more our wonder will grow. In all that long list there is not a volume, so far as we are aware, which bears marks of having been put together carelessly, or for mere book-making purposes, and her fugitive articles are as a rule upon burning topics, the questions by which men's minds were most exercised at the time. Indeed, though she lived by the pen, no writer ever wielded it with greater independence and single-mindedness. What she says of herself in the autobiographical sketch already referred to is most true, "her stimulus in all she wrote from first to last was simply the need of utterance." And in her resolve to keep that utterance perfectly free she again and again refused offers of a pension from the civil list.

Of her quiet courage perhaps the most memorable example is her conduct in the angry discussion which took place over her recovery from a dangerous illness in 1844 by means of mesmerism. The story was published at first without her sanction, and soon the fight over it raged fiercely in the scientific world. Misrepresentation as usual abounded, so she came forward and stated what really happened, with the views derived from her own experience of mesmerism as a curative agent. This drew upon her, as she truly says, "an amount of insult and ridicule which would have been a somewhat unreasonable penalty on any sin or folly which she could have committed." To friends who pressed her not to publish, foreseeing what it was likely to bring on her, she simply replied that it was hard to see how the world could be ripened if experimenters in new departments of natural philosophy concealed their experience.

Her main work was done before the present generation of readers can remember, but those whose memories carry them back to the time of the first Reform Bill, and whose opinions on political and social questions were forming in the uneasy years which followed, will readily confess their debt of gratitude to her. For she did more than any other writer, not excepting Archbishop Whately, to bring home to them the fact that the questions which political economists were discussing, and especially those connected with the Poor Laws, were not mere abstract problems for philosophers to argue over, but issues involving the welfare of every member of society. As one writes the words now they seem to express a mere truism, but that this is so is due in no small measure to her. And she rendered that generation of readers a yet higher service by the tone of these social and economic writings. They are, we think, the first popular works of a class now so common, distinguished by a genuine and discriminating sympathy with the hopes and aims of the poor, and an understanding of their trials and temptations. The improved tone of thought and feeling on all social questions has arisen from many causes, and is due to many workers, but of these none have been more earnest than,

and few so successful as, Harriet Martineau. Her forthcoming Autobiography will be looked for with deep, if somewhat painful interest, for it is to contain "a full account of her faith and philosophy." In the sketch already referred to she tells us that the cast of her mind was "more decidedly of the religious order than any other, during the whole of her life," and that "her latest opinions were in her own view the most religious;" and at the same time "that she was not a believer in revelation at all" in her later years. Her firm grasp of her own meaning, and her singular power of expression will probably stand her in good stead in making her faith, whatever it may be, clear to those who have never yet been able to understand it. In any case it must command the most respectful attention, for even if not the motive power in, it was at least consistent with, a singularly noble and courageous life.

T. HUGHES.

MM. ASSÉZAT AND G. AVENEL.

Two distinguished journalists and men of letters have just died at Paris, M. Assézat and M. G. Avenel. M. Assézat devoted his special attention to the men of the eighteenth century. He sought to rescue some of the most utterly forgotten of their number from the obscurity into which they had fallen, and published editions of La Mettrie's *L'Homme-Machine* and *Les Contemporains* by Rétif de la Bretonne. Very recently he undertook a work on a great scale, with which his name will ever be associated—an edition of the Complete Works of Diderot, of which fourteen volumes have appeared under his superintendence. He has incorporated a very considerable number of unpublished works, and has added prefaces and notes which show vast learning combined with sound judgment. M. Assézat was likewise a highly-esteemed contributor to the bibliographical department of the *Débats* and the *République Française*.

M. Georges Avenel was only forty-eight. He was a devoted partisan from his youth upward of Republican ideas, and spent the whole period of the Empire in studious retirement, only writing a few occasional articles for the papers. The Revolution was his special subject, and he had a thorough knowledge of its minutest details. In 1865 he published his great work on Anacharsis Clootz, which gained him a great reputation with the democratic party. He held a small post during the siege of Paris, and in 1871 became attached to the staff of the *République Française*, to which he contributed an article every Monday on the revolutionary period. He has since published a considerable number of these sketches in a volume entitled *Lundis Révolutionnaires* (Leroux), and one of them has appeared separately under the title of *La Vraie Marie-Antoinette*. M. Avenel was not only a man of noble character, he was also a writer of talent, and his style was vigorous and original; but the want of calmness and impartiality and of strictness of method prevented him from being a historian in the true sense of the word. He never quoted his authorities, and did not select them with critical exactness. He did not belong to the great positive and scientific school which has renewed historical studies in our days; a free-thinker in religious matters, he was a mystic and a devotee in all that concerned the memories of the Revolution: only, instead of setting up a single idol as M. Louis Blanc and M. E. Hamel have done, he burnt his incense almost indiscriminately before all the actors in the great drama, and transformed their struggles and their enmities into simple misunderstandings.

G. MONOD.

NOTES OF TRAVEL.

LETTERS from Khartum bring the intelligence that Mr. Lucas' expedition, referred to in the ACADEMY of April 8, has left that place in a flotilla of boats making its way up the river to

the Bahr el Ghazal, which is to be the base of exploring work to westward of the Albert Nyanza.

It is remarkable that the letters from the members of the Egyptian Expedition who lately circumnavigated the Albert Lake make no mention of Mr. Stanley; and this leads to the belief that he must have altered the plan laid down in his letters from the Victoria Lake in April and May, 1876, by which he intended to return to the Katonga valley, and thence, after having paid another visit to Mtesa, to march directly west for Lake Albert, hoping to meet some of Colonel Gordon's gallant subordinates there.

THE second part of Lieut. Cameron's "Sketch of a Journey across Africa" in *Good Words* will be read with much interest. It describes his boat voyage round the Tanganyika, and the journey westward from the lake to the Manyéma country, and the Lualaba at Nyangwe. The sudden change of scenery, people, and customs noticed by the traveller after passing the mountains of Bambarre and descending into Manyéma recalls the similarly well-marked contrast observed by Dr. Schweinfurth in passing over the water-parting between the Nile tributaries and the basin of the Uelle, and suggests a continuation of the same great natural divide. Cameron's identification of the nomadic Watuta, a peculiar people of the eastern side of the Tanganyika, with the Mazitu, found by Livingstone on the north-west of Lake Nyassa, is also an interesting point.

THE last number of the *Explorateur* contains an important sketch-survey and description of the river Volta, the boundary river of the British possessions on the West African Gold Coast, for about 200 miles from its mouth upwards, the result of an expedition led by M. J. Bonnat. The rapid of Laballe, near the farthest point examined, is the most formidable obstruction to the passage of the river, the difference of level above and below the cataract in the dry season being twenty-five feet in a distance of 700 yards. During the rains, however (September and October), the river rises fifty feet, and the rapids would then be easily ascended by a steamer.

PROF. MONIER WILLIAMS'S two lectures on India, delivered last term at Oxford, have already been referred to in the ACADEMY. They were a record of the impressions made upon him in his recent travels in the country. After showing how the gigantic barrier of the Himalayas on the north caused the early geographers to imagine that India was a circle surrounded by the sea as well as occasioned that preservation of primitive Aryan customs and modes of speech which strikes us in Hindustan, he went on to state that the number of different languages in India may be estimated at twenty-two. He had been much surprised at the ease and fluency with which the extinct Sanskrit was still spoken by the learned classes throughout the country. He had been equally surprised at the sight of the 10,000 school-children assembled at Bombay to welcome the Prince of Wales, who, though drawn from the middle ranks, were yet all, boys and girls, dressed in rich silks, satins, brocades, and velvets of all colours, with gold-embroidered caps, and jewels of great value on their feet and arms, necks and ears. His visit to a village community had impressed upon him the fact that Hinduism was a system of compensations. The Bhanji, a man of the lowest caste in Gujerat, might be despised by a Brahman and his touch and very look be avoided by him: yet the Bhanji had his revenge. The Brahman was omnipotent during the day, his blessing made rich and his curse withered; but the moment the sun went down and darkness set in he became powerless for good or evil. The tables were then turned, and the power of the Bhanji of Gujerat began. This was curiously displayed in some supposed power over the fords of rivers. No Gujerati Brahman would cross a ford after sunset until he had asked permission of a

Bhanji. Prof. Williams regarded the Hindus as essentially a religious people. Religion enters into every action and relation of their life. No hardships can deter the Hindu from pilgrimages and visits to his sacred shrines. The orthodox creed of Brahmanism is self-extinction, the absorption of the individual into the Universal Soul. This universal essence or Brahma manifests itself throughout the world. God is all visible form, and all visible form is God, and hence stones, rivers, mountains, plants, trees, animals, and men are but steps in the infinite evolution of his being. The cow typifies the all-yielding earth, the serpent is the symbol of eternity, and hence the sacredness of these two animals. Even astronomy is made to subserve the cause of Pantheism. The use of idols is defended on the ground that they are mere reminders and frighteners, to aid the faith of the good and to rouse the fears of the bad; they are not themselves divine beings. The uneducated masses of the people, however, do not observe this distinction between symbol and reality. But idolatry is breaking down on all sides, and the only two religious refuges that the Hindus have before them are either Theism or Christianity.

LETTER FROM EGYPT.

Cairo: May 29, 1876.

It will interest those who have visited, and still more those who intend to visit, the land of the Pharaohs, to hear that Mariette Bey is about to establish, with the sanction of the Khedive, a library at Thebes, in which books of travel, histories, guides and maps, and all publications that are likely to be of value and interest to travellers, will find a place. In future seasons, therefore, a sojourn at this centre of interest in Upper Egypt will be made under more favourable circumstances than hitherto. Further, Mariette Bey intends to provide the Nile steamers of Messrs. Cook with small libraries, which will contribute greatly to the convenience of those—and their number increases yearly—who explore Egypt under their guidance.

There are many here who believe that the upper country is destined shortly to become the most favoured resort of invalids, for whom, they allege, the climate of Cairo is becoming too cold and changeable. However this may be for the generality, it is certain that there are many complaints for which the equable winter temperature of the more southerly districts is more beneficial than that of Cairo. Therefore all success is to be wished to the Sanatorium which the enterprise of Messrs. Cook is about to establish, according to their late announcements, at Philae.

Mariette Bey has also decided to prepare for publication an abridged edition in English of the Boulak Catalogue, which will be fully appreciated by those travellers who cannot read French with facility, and by flying visitors, whose hours are limited, and who shrink from the formidable-looking French edition. Such a work has long been a desideratum, and, coming from the pen of Mariette Bey, it will be hailed as a welcome supplement to his former publications. M. Mariette has always—and this is a further proof of it—had the interest of English travellers and visitors to the museum at heart. Those who have had the rare pleasure and advantage of going through these rooms at Boulak under his guidance, and who have experienced his extreme and well-known courtesy, will always look back upon the hour thus spent as one of the most profitable and agreeable that they passed in Egypt. There is a peculiar charm in hearing him speak, since there is no one, perhaps, who possesses in a fuller degree the happy gift of throwing the most vivid descriptions of the remote past into a most attractive and fascinating form. And so, as you close your catalogue, of which he is the author, and listen to his own words, ancient Egypt seems in very reality to live again before your eyes and

before your mind. The museum has become peopled with animate beings. Marble and granite begin to find a voice in all their sculptured forms. The mummies seem to rise from their massive sarcophagi, or descend from their glass cases, to narrate in detail their lives, confessing their sins, and explaining the mysteries of their religious and social system. Here at Boulak, at any rate, their memories appear to be excellent; for—save that they maintain a little reserve as regards chronology—they are never at a loss to answer any questions with which you may endeavour to puzzle their lately slumbering faculties. They recount their pleasures and their pastimes, as well as their labours and their grievances; and they smile reproachfully as they remind you how much they have been misunderstood until Champollion and Mariette discovered how to conjure them from their tombs and call them to account. Thus, when they have discussed all the objects that fill the cases of Boulak, they have shown you how closely M. Auguste Mariette has approached to lift the fringe of Isis' veil; and, in fact, they have pretty well explained themselves, and their periods, and their dynasties, to the satisfaction of all parties.

It is thanks to the great kindness of Mariette Bey that I am now able to mention the additions and alterations just made by him at Boulak in consequence of the important recent discoveries, to the investigation of which he has of late been devoting so much of his time. The result has been the entire re-organisation of all monuments classed as historical. This arrangement, while it is of the highest interest to the general public, is of such scientific importance that the collection of Boulak (which contains the most valuable monuments that exist for the determination of the chronological history of ancient Egypt) may be said to enter upon a new epoch of its existence. The additions which call for special attention are:—

1. A case in which a collection of small objects—chiefly scarabs bearing royal cartouches—are placed in chronological order, in illustration of the entire series of dynasties.

2. A group of royal heads, sculptured in granite and other materials, which are all remarkably interesting. The one, however, which demands special attention is that of a king of the name of *Smendis* (XXI. dynasty). This is a name hitherto unknown; Mariette Bey has, therefore, not only added a new king to the records of this dynasty, but has also adorned Boulak with his royal portrait. This *Smendis* was, says Mariette Bey, a king who ruled at San (the biblical Tanis) at a period when the upper country was governed by the chief priests of Amon at Thebes.

The present may be deemed a fitting occasion to mention briefly those monuments, as re-arranged at Boulak by Mariette Bey, which he considers to be of the highest historical importance. It is needless to observe that many of the objects in the museum which are of the highest value from a scientific point of view are such as to attract small notice from the public in general.

As no monuments, unfortunately, have up to the present time been discovered illustrative of the first and second dynasties, the records of the third come first in order.

Dynasty III.—The chief monuments of this period are the two statues of Meydoun (from the necropolis that encircles the "False Pyramid" so named). These represent a Prince Ra-hotep, and a Princess (wife or sister) Nefer-t, who lived in the time of Snefrou, last sovereign of the third dynasty. "At no epoch," says Mariette Bey, "has Egypt produced more speaking likenesses than in the case of these statues, which reveal such perfection in art at a period prodigiously remote . . . Lastly," continues the catalogue, "we must allude to the importance of the statues of Meydoun from an ethnographic point of view. If the Egyptian race was of the type which is here presented, it must be admitted that it bears no

resemblance whatever to the race which inhabited the North of Egypt a few years only after Snefrou. To gain an idea of the problem which we here suggest we have only to compare these statues of Meydoun with those in the museum of the fourth and fifth dynasties."

The other remarkable monuments are portions of two façades of a tomb, also at Meydoun, which was that of a family living at the same remote period, just anterior to the dynasty which reared the Gizeh Pyramids. The fragments of these façades are painted in vivid colours upon an outer coating of stucco. We see a group of geese, half life-size, in which the execution of detail and the preservation of colour is striking in the extreme, when we consider that these are absolutely the oldest Egyptian monuments in the world, having attained, according to the chronological tables of Mariette Bey, the very respectable age of about 6,200 years.

Dynasty IV.—The chief monument is the large statue, in diorite, of Chephren—builder of the Second Pyramid of Gizeh. The other monuments include the *débris* of various statues of Chephren, recently added to the collection by Mariette Bey, and now placed in the garden of the museum; and two large sarcophagi, which are those of two sons of Cheops.

Dynasty XI.—The "Tablet of Antifaa II." This is a royal stela, coming from a small pyramid at Thebes. It was the subject of a memoir read by Dr. Birch on March 2, 1875 (*v. Transactions of the Society of Biblical Archaeology*, Vol. IV., Part 1).

Dynasty XII.—Various statues of queens from Tanis.

A colossal statue, in black granite, representing a king of this dynasty, and one of the finest specimens of Egyptian art. The name of Ramses II. has been subsequently inscribed upon the statue.

Numerous royal stelae, which record events in the lifetimes of kings and of private individuals of the XII. dynasty. These records possess great historic value, inasmuch as such biographies furnish dates, or at any rate facts, which aid in fixing the chronology of the period. For instance, in some cases, it is recorded of such or such an individual that some event took place in the lifetime of a certain king; while another event, such as his death, took place in that of a successor. These tablets are not yet described in the catalogue.

Dynasty XIII.—Various records of kings, chiefly from Thebes and Abydos. One royal stela, bearing the name of a King Nefer-hotep of Abydos, is of an interesting character. It records that a visit was paid by Nefer-hotep to the library of the Temple of Osiris at Abydos, on which occasion the MSS. were found to be in a sorry condition of neglect. Orders were, therefore, given by the king to replace the MSS. by fresh copies, and to place the library under repair.

Dynasties XV., XVI., XVII.—Period of the Hyksos, during which the Shepherd Kings ruled in Lower Egypt, while the legitimate kings held dominion in the upper country.

It is at this point that the discoveries of Mariette Bey have been of such extreme importance in bringing to light various names and events that illustrate this portion of the history of the now divided kingdom. The monuments of this epoch with which Mariette Bey has enriched the Boulak Museum invite special attention, since they speak of a period respecting which the museums of Europe are silent. The chief of them are as follows:—1. Sphinxes, and especially statues of two kings, who stand upon the same pedestal, and hold in their hands water-fowls and various fish, together with the flowers of the plant called "bushin." These are described by Mariette Bey as undoubtedly representing two of the Shepherd Kings. Another name, that of Psousennès, had been added, as is so often the case, at a subsequent period. As regards the type of physiognomy, "the features are hard and unprepossessing, and bear a strong resemblance to

the lion-maned Sphynx of the same epoch. The upper lips are shaven, but the cheeks and chin are covered with an abundant growth of wavy hair. The heads are covered with huge wigs, arranged in coarse tresses." 2. From Thebes, various objects illustrating the domination of the kings of Upper Egypt who were contemporary with the Hyksos ruling in Lower Egypt. Among them is a long wooden sword, bearing the name of one of these kings.

Dynasty XVIII.—Great period of Renaissance—a period richly illustrated in all the collections of Europe; especially, as regards important historical monuments, at Turin. What is noticeable at Boulak is the collection of gold ornaments and jewels, which always attract so much attention from visitors. They were the property of a queen who lived at the beginning of the eighteenth dynasty.

Dynasty XIX.—The celebrated "Sakkara Tablet," engraved on both faces, of a priest of Memphis, named Tounar-i, who died in the reign of Ramses II. It is the list of fifty-eight kings inscribed upon the outer sepulchral chamber of this priest that is so valuable in confirming, as far as it goes, the lists of Manetho. (Mariette Bey, *Notice des Princip. Monum. à Boulak*, No. 916, p. 280, 1874.—*Revue Archaeol.*, Nouvelle Série, tom. ix., p. 169.)

Dynasties XXII.-XXVI.—This was a period enveloped in complete obscurity until the publication of the results of the excavations conducted by Mariette Bey at Gebel Barkal (the Biblical Noph: the Napata of Strabo) threw entirely new light upon what was before a region of mere conjecture.

The chief monuments consist of five stelae, which furnish information concerning the flourishing Ethiopian Empire formed in the "Soudan"; which, having been annexed to Egypt in the XVIII. dynasty, adopted the civilisation of the conquering race. Then, during a period beginning with the XXII. or XXIII. dynasty, it became the rival of its former conqueror, and subsequently brought under subjection all Egypt to the shores of the Mediterranean; so that the symbols of a double royalty were combined in the persons of its kings. The five tablets appear to furnish rough outlines for a historical sketch that would portray the rise, the grandeur and supremacy, and finally the decadence and re-isolation of this great Ethiopian Empire. The *résumé* of their contents is to be found in some of the most interesting pages of the *Boulak Catalogue* (*Notice*, &c., Nos. 917-921.—pp. 917 seq.).

ROLAND L. N. MICHELL.

THE PROPOSAL TO ASK A UNIVERSITY CHARTER FOR OWENS COLLEGE, MANCHESTER.

THE Senate of Owens College have kindly forwarded to us copies of their own pamphlets, advocating the elevation of their institution into a university, together with the letters they have received from a number of private friends, specially interested in academical education, on the same subject. Whatever opinion may be taken as to the merits of the scheme, there can be no dispute that the Senate, who appear in this matter as identical with the professorial staff, have followed the most desirable course to obtain a critical consideration for their proposal. In the pamphlets they have the opportunity of stating their own case with all the authority and experience that their position can give; and it may be assumed that they have omitted no evidence and no arguments which are either felt in Lancashire, or calculated to convince the public tribunal to which they appeal. In answer to these pamphlets they have received from a list of friends, who command attention both from their number and personal distinction, an independent body of suggestions supporting or criticising the proposal communicated to them. No better method could be adopted for elucidating

all the aspects of the question, discovering its probable consequences, and revealing the dangers and difficulties to which it is exposed.

The proposal is no other than to found a new "national university, enjoying the right of conferring its own degrees;" and to incorporate Owens College as at present constituted, and Owens College alone, as that new creation. For the due consideration of such a proposal it is evident that wide information and much discussion is required. It will be necessary to arrive at some agreement as to the proper conception of a university, and to discover how near the present tendencies of the Manchester College permit it to approximate to that ideal; as well as to settle the minor question, whether the multiplication of independent degree-giving institutions is desirable in England at the present day. It is not, of course, surprising that the local professors show a disposition to answer this last question in their own favour, and to rest the strongest part of their case upon that affirmative answer. They are profoundly dissatisfied with the examination-system of the London University. The proportion of their students who adopt the regular three years' course, accommodated to the London examinations, is "comparatively small, and shows a tendency still further to diminish." They object, also, to the principle of their students being examined by an alien body, in the organisation of which they have no part; and they give in their adhesion to the dangerous theory that the work of teaching and that of examining should rest, if not in the same hands, at least under the same control. The number of professors and lecturers (exclusive of the Medical Department) now amounts to thirty, and it may possibly happen that the present incumbents are adequate to the new duty which they seek to impose upon themselves; but in the interests of their successors it is well to recall to mind Mr. Lowe's apologue, that "it is bad housekeeping to set the cat to watch the cream."

With regard to the more important question, which turns upon the meaning we should attach to the word "university," the papers now lying before us do not carry the discussion very far. It is something, however, that the friends of Owens College are unanimous in their protest against the insidious theory, which once threatened to become popular, that the functions of a university are limited to the holding of examinations, and the conferring of degrees. This outward mark of a university is the very thing that the Senate is desirous to obtain; and it may fairly boast that it possesses already certain other academical attributes: a common curriculum for the students, regular attendance at lectures, adequate buildings, permanent endowments, a corporate enthusiasm, and a distinguished and industrious staff of professors. But, granting all this, those who are most familiar with the ideals of modern university reformers, and with the Continental practice, cannot but feel that there is yet one thing lacking. Where is the guarantee for the maintenance of that universality of studies, that due proportion between Arts and Science, and between research and teaching, without which a university may sink into a mere union of technical schools?

The Senate of Owens College, indeed, argue that when once the privilege of conferring degrees is conferred, the prestige of the new title, operating upon the proved capacity of the students and teachers, and also upon the municipal enthusiasm of Manchester, will insure that all the manifold developments of academical life will gradually unfold themselves in their new home. To not a few persons, we fear, these hopes will appear visionary; and adverse critics will naturally be tempted to throw out the taunt that Owens College desires a university charter in order that it may use the name to help itself to become that which the name has already presupposed. On this point it would be impossible to improve upon the warning of Prof. Huxley, whose letter forms the most

valuable of the contributions to which this proposal has given rise:—"A university is, in my judgment, a corporation which has charge of the interests of knowledge as such, and the business of which is to represent knowledge by the requirements of its members, to increase knowledge by their investigations, to diffuse knowledge by their teaching." That such institutions might advantageously be multiplied over England, and that Owens College "may fitly expand into a university," Prof. Huxley has no doubt; but he pertinently questions the relevancy of the tacit assumption that Owens College should insist, as an essential step towards this end, "upon branding its own herrings."

Herein lies the gist of the whole matter. Universities are not made, but grow. The Manchester College, by private endowment and local energy, can elevate itself to any height which it pleases in the academical scale; and, when it has thus become a university, no one will then refuse to it the name. Yet further, when that time has come, there would be no objection to its being placed by the State on a level with the universities that confer degrees, provided that it is still desirous of the privilege, and that such institutions continue to exist. In the meantime, the present proposal appears to us premature. The foundation of a new degree-conferring body is not, even politically speaking, a problem to be settled offhand. The evils caused in the United States by the excessive multiplication of universities are too formidable to be disposed of in a brief footnote. France has not yet made up her mind upon the question. The examples of Germany and of Scotland are of doubtful import; while the experience of England herself during the present century at Durham and London, as well as in Ireland, is of such a nature as to make statesmen pause before they meddle with the subject afresh. JAS. S. COTTON.

SELECTED BOOKS.

General Literature.

- HUGO, Victor. *Actes et paroles*. III. Depuis l'exil. Paris: Lévy. 6 fr.
REDGRAVE, Gilbert R. *Manual of Design*, compiled from the Writings and Addresses of Richard Redgrave, R.A. Chapman & Hall.
VANDAL, A. *En karriole à travers la Suède et la Norwège*. Paris: Plon. 4 fr.
WHITE, W. *Holidays in Tyrol*. Chapman & Hall.

History.

- LENORMANT, F. *Les antiquités de la Troade et l'histoire primitive des contrées grecques*. 1^{re} partie. Paris: Maisonneuve.
NERVO, le Baron de. *Gustave III., roi de Suède, et Anckarström*, 1746-1792. Paris: Lévy. 7 fr. 50 c.
SCHMID, R. *Die Schlacht bei Wittstock*. Ein Beitrag zur Geschichte d. 30jähr. Krieges. Halle: Giesecke. 1 M. 80 Pf.
THUREAU-DANGIN, Paul. *Le parti libéral sous la Restauration*. Paris: Plon. 7 fr. 50 c.
WÜSTENFELD, F. *Die Statthalter v. Aegypten zur Zeit der Chalifen*. 4. Abth. Göttingen: Dieterich. 2 M. 40 Pf.

Physical Science.

- FLUECKIGER, F. A. *Documente zur Geschichte der Pharmacie*. Halle: Waisenhaus. 1 M. 50 Pf.
MASCART, M. *Traité d'électricité statique*. Paris: Masson. 30 fr.
SECCHI, A. *Die Einheit der Naturkräfte*. Ein Beitrag zur Naturphilosophie. 3. Lfg. Leipzig: Froberg. 3 M.

Philology, &c.

- BEAL, Samuel. *The Buddhist Tripitaka as it is known in China and Japan*. Devonport: printed by Clarke & Son.
BENFEY, Th. *Die Quantitätsverschiedenheiten in den Samhitān. Pada-Texten der Veden*. 8. Abthg. Göttingen: Dieterich. 3 M.
RETTIG, G. F. *Platons Symposion erklärt*. Halle: Waisenhaus. 10 M.
RIG-VEDA. *Übersetzt u. versehen v. Prof. H. Grassmann*. 1. Thl. Die Familien-Bücher d. Rig-Veda. 1. Lfg. Leipzig: Brockhaus. 3 M.

SCIENCE.

Ethical Studies. By F. H. Bradley, Fellow of Merton College, Oxford. (London: Henry S. King & Co., 1876.)

"DOGMA is more pleasant than criticism, and as yet we have no English philosophy whose basis is not dogmatic." These words indicate the spirit of this remarkable volume

of essays. Mr. Bradley's aim is in the first instance Socratic, to make the prevailing philosophies of this country conscious of their own assumptions. Not that he leaves us without positive results; on the contrary, he gives a tolerably complete outline of a system of Moral Philosophy such as he conceives it, and also, to some extent, explains the method and principles upon which it must be constructed. Still, on the whole, what he attempts is, not so much to discuss the metaphysical difficulties that underlie his own and every other view of morals, as rather to show that these difficulties are there to be discussed, and that in most cases they have not been discussed, but ignored. The critical spirit, the spirit that is constantly on the alert to detect the presuppositions of its own assertions as well as of the assertions of others, is what Mr. Bradley calls for, and I think it may be fairly said that in this volume he has exemplified what he requires in others.

The question discussed in the first essay of the volume is whether either of the two prevailing theories on the nature of the Will corresponds with or explains the ordinary views of moral responsibility. The necessitarian theory is often asserted by its adversaries, and sometimes admitted by its supporters, to fail in this respect. But Mr. Bradley shows that the opposite theory of mere Indeterminism is equally defective. The ordinary moral consciousness has no objection to rational prediction founded upon character, as it must have if the liberty it implied were pure liberty of Indifference. On the other hand, there is a kind of prediction at which it would undoubtedly revolt:—

"I believe that if, at forty, our supposed plain man could be shown a calculation made by another before his birth, of every event in his life, rationally deduced from the elements of his being, from his original natural endowment, and the complication of circumstances which in any way bore on him—if such a thing were possible in fact, as it is conceivable in certain systems, then, I will not go so far as to say that our man would begin to doubt his responsibility; I do not say his notions of right and wrong would be unsettled (on this point I give no opinion); but I believe that he would be most seriously perplexed and, in a manner, outraged" (p. 14).

Now, what is the distinction between the cases where prediction is welcomed and those in which it is repelled? Mr. Bradley answers that the "plain man" does not object to any one foretelling what he will do from what he is, but that he does object to the foretelling of that which he will do on grounds that are independent of, and prior to, his very existence. He is horrified to find "the qualities of his being deduced from what he is not himself." "If another can thus make and remake him, he himself might just as well have been somebody else from the first, since nothing remains which is specially his." "The possibility of the explanation of his self, means that his self did not exist at all." Now, is this a rational state of mind on the part of the plain man? Mr. Bradley again answers that it is rational, if the self be more than the collection of its states, or, what comes to the same thing, if it is more than a mere resultant of elements which existed before

in an independent form. If the self involves any higher integration than this, then there is no possibility of prophesying its actions from the nature of its elements, and the "plain man" has a right to object to the idea of such a prophecy. In a manner which is full of humour as well as of sound logic, Mr. Bradley shows that the common mechanical explanation of mind by the action and reaction of its elements is absurd and self-contradictory, and that it has absolutely no relation to the facts which it proposes to explain.

The second essay treats of the question, "Why should I be moral?" and begins by showing that, as thus put, the question involves the assumption that morality is a means. No ethical theory can assume to be better than another because it asserts that there is an end, for all ethical theories must do that. Mr. Bradley, perhaps, does not sufficiently consider that a great step is gained when it is asserted that there is one end, and that some of the theories he opposes are of practical value as against mere scattered judgments of ordinary moral feeling which claimed absolute authority. However imperfect its conception of the end might be, Benthamism was strong in its recognition that there must be a unity of principle in morals. The end is then defined as self-realisation, though, as usual, Mr. Bradley warns us that there are assumptions involved in this definition:—

"How can it be proved that self-realisation is the end? There is only one way to do that. This is to know what we mean when we say 'self' and 'real' and 'realise' and 'end'; and to know that is to have something like a system of metaphysics, and to say it would be to exhibit that system" (p. 59).

But the critical purpose of the essays (and not, I think, the incapacity of the author, though *Socratically* he is modest enough to say so) excludes such an investigation, and therefore he contents himself with explaining what is involved in the idea of self-realisation, and with a reference to the psychological impossibility of pursuing an end which is not in some sense identical with the self. But then this self-realisation, if it is to be the end of action, must be something which can be regarded as a whole with interdependent parts, it must be a system that is built up by our actions as life goes onwards—and, indeed, as it is a system in which everything must be included, an infinite system. [The reader whose common sense is alarmed by the last phrase should consider Mr. Bradley's explanations (pp. 68, 74); perhaps it may be sufficient here to remind him of Aristotle's *τέλειον* and *αὐταρκές*.] Now, where is such an end to be found? In the two following essays it is shown that it cannot be found either in "pleasure for pleasure's sake," for pleasures are isolated moments of feeling that can never be accumulated or gathered into a whole; nor again, where Kant sought it, in "duty for duty's sake," for the mere abstract universal of will, as such, is incapable of realisation. The latter theory Mr. Bradley dismisses shortly, as it has not attracted much attention in this country; the former he discusses with great fullness and vivacity, especially that modern form of

it which he calls the "Utilitarian monster." In the fifth essay, on "My Station and its Duties," he begins to show where the moral system is to be found. In doing so he first points out that there is involved in almost all the English systems of morality an assumption of Individualism which would require to be metaphysically proved. For himself he declares that he will make the opposite assumption, that the individual as such is an abstraction who is real only in and through his relations to society, and he points out that this assumption is supported by the facts of ordinary experience, and by all that we are beginning to know of the development of mankind. If, however, the truth is to be sought in this direction, then we must look for self-realisation in the first instance to social life, and adopt the old Greek maxim that the best moral education is to be the citizen of a good State. "Goethe has said 'Be a whole, or join a whole,' but to that we must answer, 'you cannot be a whole unless you join a whole'" (p. 72). The first and greatest element of morality for the individual in most cases is to make himself into an organ for one of the functions of society, it being remembered that an organ conscious of itself as an organ is no mere external instrument of a purpose with which it has nothing to do. Thus the individual contributes to build up a system, in which he is realised and which is realised in him, which exists *within* him, as a character developed out of the elements of nature and circumstance, and *without* him, as a civilised and organised society. On the other hand, it is not the whole of morality for the individual to be in harmony with the realised morality of the society in which he lives; for, in the first place, man is progressive, and therefore cannot get rid of the division between what is and what ought to be. Any given form of society has in it a contradiction with itself and with the ideal of social life, a contradiction which becomes more manifest as the society grows to maturity, so that morality may consist, and in periods of transition the highest morality *must* consist, in rebellion and not in obedience. And, in the second place, there is a region of Art and Science, a region to which much of our highest life belongs, but yet which cannot without sophistry be brought within the compass of social morality either in its ideal or real form. Connected with this is the question of the relation of morality to Religion; for morality consists in the effort after an ideal which is imperfectly realised by the individual, and religion involves the anticipated enjoyment, by faith, of this ideal. Religious faith, in fact, rests in the ideal as realised, and *therefore* seeks to realise it. In his concluding remarks, Mr. Bradley explains this apparent contradiction. Lastly, in another essay which we have passed over, he examines the ideas of self-sacrifice and selfishness, and the supposed impossibility of the former because "pleasure is always the motive of action," and makes some remarks on the nature and development of the consciousness of moral good and evil.

This short sketch of the contents of Mr. Bradley's volume will, I hope, be enough to show that the ideas it contains are, if not

entirely new, at least such as have never been considered with attention by the principal schools of philosophy in this country. Mr. Bradley, however, is not only in possession of thoughts that have not yet become common, but he has a very remarkable power of putting them in a clear and palpable shape; and it is to be hoped that his challenge will not pass unnoticed by those whom it concerns. Certainly neither Mr. Bain (pp. 36, 238, 241, &c.) nor Mr. Sidgwick (p. 114); neither Mr. Matthew Arnold (p. 281-4) nor Mr. Harrison (p. 305) can quite safely disregard what he has said about them. He has written a book which is full of suggestion, and the only criticism I shall venture to make is that "dolus latet in generalibus," and that I hope he will soon endeavour to demonstrate more thoroughly and fill up with more fullness of detail the outline which he has so ably drawn.

EDWARD CAIRD.

Specimens of Greek Dialects: being a Fourth Greek Reader, with Introductions and Notes by W. Walter Merry, M.A., Fellow and Lecturer of Lincoln College. (Oxford: Clarendon Press, 1875.)

Fifth Greek Reader. Part I. Selections from Greek Epic and Dramatic Poetry, with Introductions and Notes by Evelyn Abbott, M.A., Fellow and Tutor of Balliol College. (Oxford: Clarendon Press, 1875.)

THE title of these books seems to mark them out as part of a series, but as the first three parts are not yet published, and the introductions to these volumes do not give us any information about their contents, we are unable to speak of the series as a whole. Mr. Abbott, however, tells us in the preface to the *Fifth Greek Reader* that his selections "are intended to give help to those who are just beginning the study of the more difficult parts of Greek literature." We therefore presume that the *Fourth Greek Reader* is intended for students in a still more elementary stage of progress. It is from this point of view that we must regard it. Schoolmasters cannot be otherwise than grateful to such scholars as Mr. Merry and Mr. Abbott for condescending to edit books for schools, or to the University Press for the handsome type and general appearance of these volumes, although these luxuries must necessarily be paid for by the purchasers of the books. But they cannot, at the same time, forget that these are school-books intended for practical use, for boys and not for masters only, and it is as school-books that we must review them. We are tempted at first to ask, why have a special Reader in dialects at all? and, if it is desirable to have one, why not place it at the very end of your course and not before a reading-book which is intended for those who are just beginning the more difficult parts of Greek literature? This question has, however, in all probability been decided by a superior authority to Mr. Merry and Mr. Abbott. "Vuolsi così colà dove si puote ciò che si vuole"—we have only to consider in what manner the editors have performed their task.

Mr. Merry's work opens with a general sketch of the Greek dialects, an admir-

able essay of twenty-four pages; it is followed by another essay on the question, "What is the relation of the different dialects to different literary styles?" Both these are excellently written, full of information, containing the last discoveries. The second essay, especially, is not only instructive but ingenious. Yet a long experience leads us to believe that very few schoolboys would understand a word of it. The first batch of extracts refers to the Epic dialect, and consists of a string of passages from the *Iliad* connected by a running narrative. Any one who reads it will have a view of the *Iliad* as a whole and be acquainted with some of the most beautiful as well as some of the hardest passages in the poem. We should think it very useful to those who wished to get up the hard passages of their *Iliad* for Moderations. But we fail to see what place these extracts have in a *Fourth Greek Reader*. It would we conceive be a good plan to publish a separate book containing an abstract of the *Iliad* in the manner here indicated, and we could not wish for a better editor than Mr. Merry; but these extracts answer no useful purpose—they are too short, they are too hard, and they are apparently not chosen with the view of presenting a continuous narrative. The introduction, excellent in itself, is also far beyond the reach of those for whom it must be intended. These extracts are followed by another learned and elegant dissertation on the Ionic dialect and its relation to Attic, which introduces us to about ninety pages of extracts from Herodotus, connected by a running narrative as in the case of the *Iliad*. Again we ask, would it not have been better to make these longer, and to treat them as the foundation of an independent book? These are followed by remarks on the Aeolic dialect, leading to two extracts from Sappho, and two from Alcaeus. "Que diable," we must ask, "vont-ils faire dans cette galère?" What conceivable schoolboy in the position to profit by the extracts from Homer and Herodotus would gain any advantage by reading Sappho and Alcaeus? The book is concluded by an account of the Doric dialect, a few idylls of Theocritus, and two exquisite poems of Bion and Moschus. These are nearly as unsuitable for beginners as the Sappho and Alcaeus. We cannot help offering our advice with all humility to Mr. Merry and the Delegates of the University Press that the book should be recast. We should thus have four good books instead of one bad one: (1) a work on Greek dialects, containing Mr. Merry's essays and introductions amplified, and sufficient extracts to make his remarks intelligible. (2) A reading-book from the *Iliad*. (3) A reading-book from Herodotus. It is surely unfair and misleading to treat these great authors as if they were merely examples of deviations from the Attic standard. (4) A reading-book from the Greek lyric poets and the anthology, which is wanted at schools more than anything else just now. Mr. Merry could take as his foundation the second part of the old *Eton Poetae Graeci* and the *Anthologie* of Dr. Buchholz, published by Teubner, of Leipzig. We would not wish for a better editor of these books than Mr. Merry. The

notes which occupy the last 150 pages of his present volume are everything that could be desired—clear, painstaking, learned, accurate, and interesting. We only regret that so much labour should have been expended on a book which, as far as we can see, will be of so little use to those for whom it is intended.

Of the *Fifth Greek Reader* we are able to speak with more praise, not because it is superior, or even equal, in workmanship to Mr. Merry's book, but because it appears to fulfil more adequately the end for which it is written. It contains extracts from Homer and the Greek dramatic poets. The shield of Achilles from the *Iliad*, and the interview of Odysseus with Eumaios are apparently thought sufficient specimens of the style of Homer. We should have supposed that the *Fourth Greek Reader* had made any extracts from the *Iliad* superfluous, and that Mr. Abbott might have given us something more characteristic from the *Odyssey*, and a larger amount of it. The other extracts are well chosen, except that the anapaestic dialogue of Hermes and Prometheus is too hard for the boys for whom this book is prepared. We are especially glad to observe extracts from the *Cyclops* of Euripides and from Aristophanes. The exquisite style of the latter author, as well as the infinite humour and vigour of his satire, makes him especially appropriate to excite a love for Attic literature and language. It is not at all difficult to compile a Reader from his plays which will be at once easy and amusing. One-third of the book is occupied by the text, the remaining two-thirds are devoted to introduction and notes. It will be understood that these notes are extremely ample, but not, we think, too much so. They probably give a boy all the assistance he needs without the use of a dictionary. As far as we have examined them they appear to be accurate and good, but their excellence is marred by a certain *naïveté* and simplicity which sometimes even suggests a doubt of the perfect finish of Mr. Abbott's scholarship. Students of a Fifth Reader scarcely need to be told that *ποιήσατο* = *ἐποίησατο*, or that "the augment appears to be omitted at pleasure in the Homeric poems." And surely a boy who has religiously observed the course which the Delegates of the University Press have prescribed for the creation of the accomplished Grecian, and have read, marked, and learned Mr. Merry's Fourth Reader on Dialects need hardly be told that *σείο* = *σού*. Mr. Abbott is much too fond of talking about "tnesis," and telling us that certain words are understood or "to be supplied." We imagined that this method of explaining constructions in literary works was now quite obsolete, and that we had come to the conclusion that the great Greek writers knew better than ourselves what words were necessary for the force and clearness of a sentence and what were not. The introductions to the various parts of Mr. Abbott's book are written with great skill and finish. Indeed, the only criticism we have to make upon them is that they may be too hard for the learners. A boy just going in for an open scholarship at Oxford could not find a better example of what a

literary essay should be, and we have no doubt that they will awaken the taste and interest of many who might otherwise have regarded their study of the classics as mere routine. On the whole, we can conscientiously recommend Mr. Abbott's book to the attention of schoolmasters, although we fear that from its size and style it cannot be a cheap book. But we feel ourselves bound to express our opinion on both the books before us, regarded as part of a course for beginners in Greek. Surely if a great University publishes officially a series of handbooks to a language, competing with those which private enterprise has produced, it ought to feel that it is acting under a strong responsibility, and that the guarantee of its name and prestige is likely to be held sufficient, especially in those places where information at first hand is not easily attainable. Therefore any series of Readers should be framed on a consistent plan, revised by a single editor, guarded carefully against needless repetition, and graduated with the utmost care, so as to lead the learner safely and pleasantly into the paths which he is desired to tread. There is no sign of such pains having been taken in the present instance. These books differ in no way from many other books of extracts, some better, some worse, which have come under our notice. But the first three books of the series are not yet published, and we may discover after their perusal that we are wrong, the Delegates are right, and that this "mighty maze" is not, after all, "without a plan."

OSCAR BROWNING.

EARLY FRENCH TEXT SOCIETY.

Chansons du XV^e Siècle. Publiées d'après le manuscrit de la Bibliothèque Nationale de Paris par Gaston Paris, et accompagnées de la Musique transcrits en notation moderne par Auguste Gevaert. (Paris: Firmin-Didot et C^{ie}.) *Les Plus Anciens Monuments de la Langue Française (IX^e, X^e Siècle).* Publiés avec un commentaire philologique par Gaston Paris. Album. (Paris: Firmin-Didot et C^{ie}, 1875.) The Société des Anciens Textes Français, founded last year to do for the older language and literature of France that which the Early English Text Society is trying to accomplish for our own, has just issued to its members its first publications, the two whose titles are given above. It could hardly have selected better examples of the great and varied interest of its work, which appeals not only to the philologist and the literary enquirer, but to the historian, the poet, and the general reader. The collection of 143 late fifteenth-century songs which M. Gaston Paris has made public is of the most varied nature; all descriptions of popular poetry (by "popular" we mean "of the people") are represented in it, and all parts of France. As the editor remarks in his instructive preface, these songs, which have remained the model of all subsequent popular French poetry, present a most refreshing contrast to the affected literary poems of the same epoch, and give a lively picture of the feelings and manners of the common people, the principal part of the nation. M. Paris, aided occasionally by other versions, has generally been able to correct the mistakes of the manuscript; and, as he has given at the foot of the page explanations of obsolete allusions, forms, meanings, and words (many of which, as *acquaint*, *array*, *livery*, *riot*, are very good English), even those familiar only with the French of to-day will meet with hardly any difficulties as regards either sense or metre. Indeed, to judge from the cases which have come

under our own notice, English people who have received a good average education, in which their own language has been carefully neglected, find the earliest Modern French a good deal easier to read than the earliest Modern English, just as they find the Old French of Wace's *Roman de Brut* much less unintelligible than Layamon's translation of it into their native tongue; and any trouble they may bestow on M. Paris's volume will be amply repaid by the beauties of this little-known field of natural poetry. Nineteenth-century readers will occasionally have their propriety shocked, but they will find very little to hurt their morals; the state of society depicted is very different from our own, and the writers are evidently almost always unconscious of saying anything exceptionable. M. Paris's name is sufficient guarantee of the excellence of the editing of the text, the variants of which the critical reader will find at the end; for transcribing into modern notation the music given by the manuscript for each song, he has secured the valuable services of M. A. Gevaert. Of course there is only the air, often so simple as to remind one of a psalm-tune (especially if the reader forgets that to indicate the same *tempo* a modern writer would use notes of half the length); but the extensive collection gives a very good idea of the popular music of the time, and we are glad to hear that M. Gevaert intends to investigate its place in the history of the art. Photographic facsimiles are given of a page of text and music; paper and print are of the best, and the whole, well bound in cloth, forms a really elegant volume. The Album, destined to form part of M. Gaston Paris's critical edition of the five earliest monuments of the French language, the first of the Romanic family used in literature, contains ten admirably distinct photographic plates; most of them are fine specimens of palaeography, but their chief interest is naturally linguistic. By them every subscriber is practically placed in possession of the manuscripts of the Strassburg oaths, the poems on St. Eulalia, on the Passion, and on St. Ledger, and the fragmentary homily on Jonah—the sole and invaluable contemporary materials for the study of the first extant stage of the French language. We await with great interest M. Paris's commentary on these documents, which will doubtless throw fresh light on some of the obscure points of Old French philology. In conclusion, we have to congratulate the France of to-day on this new proof of her revival of interest in the France of the Middle Ages; a revival in which this country is specially interested. Important and attractive in themselves as are the mediæval language and literature of France, they exercised for many generations such a powerful influence on our own that no one who studies English or England can afford to neglect them. We are pleased to see several English names in the list of members of the *Société des Anciens Textes Français*, but there are comparatively so few that we may remind our readers that the subscription is 1*l.* a year (the works we have noticed are part of the issue for 1875), and that the secretary is M. Paul Meyer, 59 Rue Raynouard, Passy, Paris, who will be happy to furnish further information.

HENRY NICOL.

SCIENCE NOTES.

PHYSIOLOGY.

A SECOND fasciculus of *Studies from the Physiological Laboratory of the University of Cambridge* has been issued under the auspices of the Trinity Praelector. The papers comprised in it have all of them appeared in the *Journal of Anatomy and Physiology* or elsewhere; but it is satisfactory, for many reasons, to see them published in an independent form. The little brochure is made up of two embryological memoirs by Mr. Balfour; a paper by Mr. Langley on the action of jaborandi on the heart; an account of some investigations into the behaviour of the hearts of mollusks under

the influence of electric currents, by Dr. Michael Foster and Mr. Dew-Smith; and some notes on the effects produced by upas antiar on the frog's heart.

On the Functions of the Cerebrum.—The last number of *Pflüger's Archiv* (xiii. 1) contains an account of some very important observations on this subject by Prof. Goltz, of Strassburg. The destruction or removal of any considerable portion of the cerebral hemispheres in animals so highly organised as the dog is usually followed by death after a comparatively short interval of time; and any observations that can be made have reference only to the immediate effects produced by the injury. This initial obstacle has been successfully overcome by Goltz. He succeeded in keeping several animals alive and in good health for weeks and months after large portions of one hemisphere (in one case, an entire hemisphere) had been destroyed by allowing a stream of water to penetrate into the skull through an opening made with the trephine. It was found that most of the striking phenomena manifested by the animals immediately after the damage had been inflicted were of a temporary character only, and disappeared in the course of time. Three sets of these phenomena were investigated. Any considerable mutilation of one hemisphere (no matter in what region) was invariably followed by great impairment of tactile sensibility, of musculo-motor power, and of vision, on the opposite side of the body. The hemi-anaesthesia was found to subside rapidly, but never completely, a certain bluntness of the sense of touch being discoverable by methods of appropriate delicacy several months after the animal had completely recovered from the immediate effects of the operation. The opposite eye, at first quite blind, gradually regains its power of seeing; but its functional restoration is never absolute, and it continues to exhibit certain very singular peculiarities, for a description of which the reader is referred to the original paper. So with the motor hemiplegia; its coarser manifestations yield to time, but a residue of impairment subsists for months, and may possibly turn out to be permanent. How ought this sudden abolition of certain faculties, and their all but complete restitution, to be accounted for? The author passes the various theories advanced by Flourens, Carville and Duret, Schiff, Soltmann, Hitzig and Ferrier, under review, and finds that not one among them is capable of affording the desired explanation. A belief in the existence of localised centres in the cortical substance is alike incompatible with the fact that lesion of any part whatever of a hemisphere is followed by one and the same train of symptoms, and with the observed restoration of the particular functions over which those centres are supposed to preside. Goltz then proceeds to set up a hypothesis of his own, which he regards as adequate to cover all the phenomena. According to this, the primary effects of the cerebral lesion are due, not to paralysis, but to irritation. The centres for vision, for the perception of tactile impressions, for the co-ordination and discharge of muscular movements, are none of them situated in the greater brain, and are not, therefore, directly injured. They are temporarily inhibited, the restraining impulse being transmitted in a downward direction from the hemispheres. As the irritation caused by the injury subsides, the inhibitory influence subsides also, and the centres in question resume their functional activity. The small residue of permanent mischief remains to be accounted for; but it is by no means certain how far any of the residual phenomena deserve to be viewed as really permanent. That they last for months is no proof that they will last for years; and, until their permanence has actually been established, the author deems it superfluous to attempt to reconcile it with his theory.

Functions of the Cerebellum.—Nothnagel, in a preliminary notice (*Centralblatt für die mediz. Wissenschaft*, May 27, 1876), gives a brief out-

line of results obtained by acupuncture of the cerebellum in the rabbit. He finds that movements may be excited by puncturing various points in both cerebellar lobes and in the vermiform process. Mechanical irritation of one lobe causes motor phenomena, first on the same, then on the opposite side of the body; the same is true of unilateral irritation of the vermiform process. When the latter is irritated in the middle line, motor troubles are manifested on both sides of the body simultaneously. The greater part of one or both lobes of the cerebellum, or the entire upper and posterior part of the vermiform process, may be destroyed without giving rise to any obvious consequences. On the other hand, the removal of a particular portion of the vermiform process causes well-marked and permanent motor disturbances, identical with those originally described by Flourens.

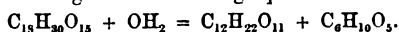
Variations in the Electrical Condition of the Heart.—Previous observations have shown that during every revolution of the heart its muscular tissue undergoes singular variations of temperature and excitability; a diminution of excitability and a rise of temperature invariably coinciding with the systole, while the opposite phenomena are manifested during diastole. M. Marey has recently attempted to ascertain (*Comptes Rendus*, April 24, 1876) whether any corresponding variations in the electrical condition of the cardiac muscle could be made out. The galvanometer, owing to the inertia of its needle, is unsuitable for the observation of sudden changes in the intensity of currents. Hence, in M. Marey's experiments, Lippmann's electrometer was employed. The heart of a frog was placed on two non-polarisable electrodes, one of which supported the apex of the ventricle, while the auricles rested on the other. Two successive negative variations of the current were indicated by the electrometer during each cardiac systole; one of these was sudden, and corresponded with the abrupt contraction of the auricles: the other was more gradual, and coincided with the slower movement of the ventricle. The phases of electrical variation are thus seen to be similar to those of the work done by the muscle.

The Perception of Form, Light, and Colour, by the Peripheral Parts of the Retina.—The following are the principal results of an enquiry into these points by Dr. W. Dobrowsky (*Iftiger's Archiv*, xii. 9, 10). Acuity of vision (perception of form) diminishes suddenly and greatly just outside the *fovea centralis*, and more gradually between this region and the edge of the retina. The rate of diminution varies in different meridians of the same eye, and in different eyes, even when their central acuity happens to be equal. The power of the peripheral portion of the retina to distinguish form may be greatly improved by practice; and this relative improvement is more marked in proportion as the margin of the retina is approached. The state of ocular refraction does not seem to exert any influence on peripheric acuity of vision. It may be affirmed, generally, that the lessened visual acuity of the peripheral part of the retina is chiefly due to peculiarities in the anatomical structure of the retinal elements. The sensitiveness of the retina to light is not affected by anomalies of accommodation; it sinks abruptly on the yellow spot itself, just outside the *fovea centralis*. Between this region and the extreme edge of the retina the diminution progresses, but much more slowly and gradually. The sensitiveness of the peripheral zone to luminous impressions is not improved by exercise. The sole analogy which can be made out between the visual acuity of the retina and its sensitiveness to light lies in the abrupt diminution which both undergo in the immediate neighbourhood of the yellow spot. The former is much more rapidly diminished than the latter. In respect of colour, the periphery of the retina divides itself into two zones which pass gradually into each other. The inner of these zones is capable of discriminating finer shades of difference in the

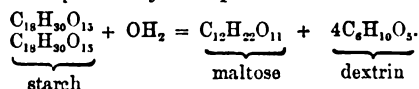
intensity of colours; the outer one is decidedly less sensitive, and can only be excited by coloured light of considerable intensity. The power of perceiving colours diminishes more than one-half in immediate proximity to the yellow spot; the rate of diminution is more rapid on the outer than on the inner half of the retina. The sensitiveness of the retina to blue rays is more rapidly lessened than that for red or green light as we recede from the yellow spot. Nevertheless, as we approach the *ora serrata*, we find that the power of perceiving red rays is the first to be lost; that of perceiving green rays is the next to fail; so that at the extreme edge of the retina, only blue can still be recognised.

CHEMISTRY AND MINERALOGY.

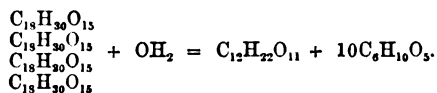
The Action of Malt-Extract on Starch.—At a recent meeting of the Chemical Society an important paper on this subject was read by Mr. Cornelius O'Sullivan. After referring to the recent work of Musculus, the author pointed out the identity of the γ -dextrin of Bonndonneau and the fermentable non-reducing sugar of Petit, with the non-reducing part of his maltose; this latter is a simple body, 100 parts of it reducing only as much cupric oxide as sixty-five parts of dextrose; it is completely fermentable. At first sight, and until its characters are understood, the reducing power might be assumed to indicate the presence of dextrose, and it would be considered to be composed of sixty-five parts dextrose and thirty-five parts of a non-reducing fermentable sugar. That it is a simple sugar, like lactose, however, and not a mixture, has been proved beyond all doubt. Mr. O'Sullivan showed that:—I. Maltose and dextrin are the only products of the action of malt-extract on starch. A detailed account was given of the method employed in estimating these bodies, both optically and by means of the alkaline copper solution. II. Ungelatinised starch is not dissolved by malt-extract, but gelatinised starch dissolves at ordinary temperatures. III. Starch is dissolved by that body at the temperature of gelatinisation or a few degrees below. IV. All granules of the same sample of starch do not gelatinise at the same temperature. V. Very pure starch dissolves almost completely, leaving only 0.25 per cent. residue. VI. When starch is dissolved at any temperature below 63° – 64° it splits up according to the following equation:—



VII. When the temperature during solution is maintained between 63° – 64° and 68° – 70° , the reaction is explained by the equation:—



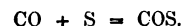
VIII. When the decomposition takes place above 68° – 70° , the following equation describes what occurs:—



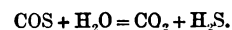
The dextrin produced in all these reactions is the same in character; it gives no coloration with iodine, and is gradually converted into maltose by the action of excess of malt-extract. Long digestion converts the maltose into two dextroses having a united optical activity $[\alpha] = +67^{\circ}$. There are other points of importance in the paper which cannot be summarised with advantage.

Carbonic Oxy-sulphide.—In the current number of the *Mineralogische Mittheilungen* (Jahrgang 1876, Heft I.) C. Than describes the remarkable gas and water which issue from the thermal spring at Harkány, in the Bányász District, which was opened up in 1845 by Count Casimir Batthyány. It was in this spring that Than discovered carbonic oxy-sulphide, which he sub-

sequently prepared artificially by heating excess of sulphur in carbonic oxide at a low red heat:—



Carbonic oxide by this treatment acquires a peculiar aromatic odour, which it imparts to water when placed in contact with it. Such water gives no precipitate with solution of nitrate of silver, so long as it is acid, but a black one forms when it is rendered alkaline; after some hours' exposure to the air, it commences to emit the odour of sulphuretted hydrogen. It was in 1866 that Than's attention was drawn to the water of this spring, when he discovered to his astonishment that in spite of its containing sulphur it failed to develop a colour with solutions of silver or cadmium. Attracted by the similarity of the odour of the water to that of the gas, which he prepared artificially, he recently devoted himself, firstly, to the investigation of a means of preparing the gas in a state of purity (*Ann. der Chem.*, Suppl. Band V., 236); secondly, to a complete analysis of the mineral water and the accompanying gas. The artesian well supplying the water is driven to the depth of 120 feet, chiefly through beds of sand and clay; the water has a temperature of 62° – 6° C. It contains so much free sulphur that a substance immersed in it soon becomes covered with a deposit which, when ignited, burns with a blue flame. The gas issuing with the water burns with a pale yellow flame, some feet in height and several inches broad. In addition to the curious reaction of the water with a silver salt, already alluded to, it forms no precipitate with barium chloride, sulphurous and hyposulphurous acid appear to be absent, and it seems, therefore, that the whole of the sulphur of the water is present in the form of carbonic oxy-sulphide. If the water be filled into bottles while it is still hot it preserves its odour for some time, but by exposure in an open vessel the carbon oxy-sulphide decomposes, and the liquid soon acquires the odour of sulphuretted hydrogen:—



Among unusual inorganic constituents, the presence of which in this water have been indicated by analysis, are iodine, bromine, boracic acid, lithium, strontium, and manganese; and among organic compounds were found a considerable amount of formic acid, traces of valerianic and butyric acid, and, in addition to ammonia, a base probably of the picoline series. For the details of the analysis of the water the reader is referred to the original paper. The gas has the following composition by volume:—

Carbonic oxy-sulphide	0.46
Carbonic oxide	1.70
Hydrogen	9.71
Carbonic acid	18.24
Nitrogen	20.58
Marsh gas	49.31
	100.00

The Homeric Metal, Kymos.—It is stated in the *Iliad* that a metallic substance of a blue colour was employed in the decoration of the shield and arms of Hector, and of the palace of Aeneas. Perforated lumps of such a material were discovered by Schliemann during his excavations at Hissarlik (Troy?). They were far from abundant, and were found lying under the copper shields to which they had probably been attached. An analytical examination by Landerer (*Berg. Hüttenm. Zeitung*, xxxiv. 430) has shown them to be sulphide of copper. The art of colouring the metal was known to the copper-smiths of Corinth, who plunged the heated copper into the fountain of Peirene. It appears not impossible that this was a sulphur spring, and that the blue colour may have been given to the metal by plunging it in a heated state into the water, and converting the surface into copper sulphide.

Magnetic Native Platinum.—A specimen of native platinum from Nischne-Tagilsk in the

Urals has recently been analysed by M. Terrell (*Bull. Soc. Chim. de Paris*, xxv. 481). The amount of iron present, 8.2 per cent., which is by no means so large as that met with in other specimens from the same locality, indicates Fe Pt₃ as the formula representing the composition of the alloy. This specimen, however, is chiefly remarkable for the fact that nickel is found to accompany the iron, and to be present in an amount closely resembling that occurring in the majority of the meteoric nickel-irons. The percentage ratios of these metals alloyed with the platinum are:—

Iron = 91.6; Nickel = 8.4. Total = 100.

Copper, a metal invariably present in small quantities in meteoric iron, is an equally constant constituent of native platinum.

Melanophlogite and Aërinite.—These are two new minerals described by Von Lasaulx in the *Jahrbuch für Mineralogie*, 1876, Heft II., 175. The former occurs in very minute cubes on the sulphur deposits of Girgenti, in Sicily, associated with coelestine, calcite, and quartz, the little cubes lying on the thin pellicle of quartz which generally encrusts the sulphur crystals. The mineral possesses the curious property, when heated, of becoming in turn yellow, green, blue, and black. According to Bettendorff's analysis it is a hydrated silicic acid; he found in it 86.5 per cent. silica, water, and very small traces of iron oxide, lime, and strontia. The second mineral, the locality of which has not been clearly defined (it probably came from Spain), is of a beautiful celestial blue colour, compact, in places somewhat scaly, and exhibits dichroism. It has a hardness between 2 and 3, a specific gravity of 2.4, and is a silicate of protoxide and peroxide of iron. This interesting specimen takes its name from its fine colour.

Hydrate of Hydrochloric Acid.—I. Pierre and E. Puchot describe (*Comptes Rendus*, lxxii., 45) a crystalline hydrate of this acid, which they have obtained by cooling the commercial acid to -21° or -22° C., and passing a current of dry hydrochloric acid gas through the liquid. The temperature rises to -18° as the point of saturation is reached, when an abundant deposit of crystals takes place, and the temperature remains constant at -18° . The crystals, which are not very stable, possess the composition indicated by the formula $\text{HCl}, 2\text{H}_2\text{O}$.

The Silicium of Plants.—We pointed out some time since (ACADEMY, iii. 357) the analogy in respect to chemical character which exists between carbon and silicium, and to the high probability that a portion at least of the silica found in the ash of a plant may be due to the combination of organic compounds containing silicium. Ladenburg's search for a silicium-cellulose, or an allied body, although incomplete, favoured this view. We find, however, that Prof. Wilson, of the Medical Department of Washington University, Baltimore, has solved the very difficult question as to the manner in which silicium is taken up. He makes the astonishing announcement (*American Journal of Science*, May, 1876) that "free silica is the only condition in which it [i.e. silica] can enter the plant." He has examined the stalk of wheat grown on the infusorial earth of Chesapeake Bay, and finds its silicious portion to consist wholly of the silicious shields of Diatomaceæ. This function, it appears, however, is not extended to the "outer husk" of every diatom: two forms, the names of which should be put on record, *Actinocyclus Ehrenbergii* and *Actinocyclus undulatus*, were absent. "They, and there probably may be other forms, are too large to enter the root capillaries."

PHILOLOGY.

PROF. J. E. B. MAYOR has published, under the title of *Bibliographical Clue to Latin Literature*, a very full and serviceable handbook of informa-

tion. It is based upon E. Hübner's *Grundriss zu Vorlesungen über die Römische Literaturgeschichte*, a little work intended as a handbook of bibliographical reference for the use of students attending the author's lectures on Roman Literature. Mr. Mayor has adopted Hübner's arrangement, but has added enormously to his store of references; notably in the case of the article on Cicero, which he has entirely re-written on a much larger scale. The preface is the genial and interesting talk of a devoted student absorbed in his study and complaining of the present dull days in which "the free and open range of reading, where the learner follows mainly his native bent and powers, has lost its charms" for our University students.

In the *Zeitschrift für Oesterreichischen Gymnasien*, 1876, part 2, Julius Jung continues his interesting essay "Die Anfänge der Romänen." The following number contains a communication by P. Knöll upon some hitherto unpublished fables of Babrius contained in the Bodleian MS. No. 2906. G. Hofmann writes on the eclipse of the sun connected by Diodorus and Plutarch with the death of Pelopidas. J. N. Ott has notes on Placidus and Isidore. The most important articles in the next number are by A. Göbel on *Ποσειδάων γαιόχρος ἐνυφρύγαιος* (which the writer explains as meaning the cloud-god who "traverses and waters the earth"), and by W. Förster on a fragment of a Paris MS. of Juvenal, attributed to the ninth century, and harmonising closely with the *Pith-oceanus*.

The *Zeitschrift für Deutsche Philologie* (vol. vii., part 1) contains a long and very important essay by Rieger on the early Saxon and Anglo-Saxon metres. The late Moritz Haupt's critical observations upon Ruprecht von Wirzburg's story, "Zwei Kaufleute," are published here for the first time by W. Wilmanns. At the end of the volume there is an interesting notice of the late Dr. Heinrich Rückert, Professor of the German Language and Literature at Breslau, and an important review by Gering of Bernhardt's *Uffilas*.

In the *Hermes* (vol. xi., part 1) the most important article is by Kirchhoff, on the first ten years of the Delian confederacy. The writer places in a new light several details of a very difficult period. Th. Mommsen discusses the lists of the Italian armaments of 225 B.C. given (directly or indirectly from Fabius Pictor) by Polybius and others, and maintains the general trustworthiness of Polybius on the point. Otto Seeck has a paper on the date of Vegetius, whom (with Gibbon) he assigns to the reign of Valentinian III. E. Zeller has an interesting essay on the relation of the writings of Plato and Aristotle to their teaching. M. Schanz contributes an important communication on the MSS. of Plato, and C. Robert discusses an inscription from Tanagra, copied by himself in June, 1875.

The second part of the *Archiv für slavische Philologie* (see ACADEMY for April 22, 1876) contains a valuable article by Prof. Leskien, ninety pages long, on the Wendish version of the New Testament made by "Miklawusch Jakubica" in 1548, and preserved in MS. in the Royal Library at Berlin. Prof. Nehring contributes a detailed account of what has been written of late years by Polish philologists. Of great interest to comparers of popular tales will be found Prof. Jagić's translation of fifteen Serbian folk-tales published by J. B. Vojinović at Belgrade in 1869, to which Dr. Reinhold Köhler has appended most valuable notes. Prof. Jagić also contributes an exhaustive essay on "Dunav-Dunaj (the Danube) in Slavonic Popular Poetry," the various forms of the name of that river being treated philologically by Prof. K. Müllenhoff in a separate article, entitled "Donau, Dunav, Dunaj." The third part will complete the first volume of the *Archiv*. It will contain, among other things, a bibliographical survey of what has been done in the field of Slavonic philology during the last five years.

FINE ART.

Lapidarium Septentrionale: or, a Description of the Monuments of Roman Rule in the North of England. Published by the Society of Antiquaries of Newcastle-upon-Tyne. Folio. (Newcastle-upon-Tyne, 1870-5. London: B. Quaritch.)

THE completion of this important work, which, to say nothing of its earlier preparation, has been for five years in the press, is a matter for sincere congratulation. Although emanating from a local society, this is really a book of national importance, and by bringing out this collection of inscriptions the Newcastle antiquaries, with Dr. Bruce at their head, have done honour to their country. If the Society had thought fit to confine this volume to a description of the very remarkable series of sculptured stones within their own museum, no one could have had any right to complain; but the Council, animated with a more generous spirit, took a wider sweep, and have given us in this goodly tome a grand series of descriptive illustrations of the contents of the stations in four of the northern counties, bearing as they do upon the history of that vast monument of Roman power, the great barrier which can still be traced from sea to sea. It has been often said to our reproach that Englishmen are unable to classify their national antiquities with the skill of men like Orelli, Henzen, Hübner, Stephens, and others. The *Lapidarium Septentrionale*, following close upon the *Sculptured Stones of Scotland*, by Dr. Stuart, shows that the spirit of Horsley is not yet extinct. And it is gratifying to observe that Dr. Bruce in his admirable work has been able to rely at all times upon the friendly and intelligent aid of such foreign scholars as Hübner and McCaul, who have shown themselves to be masters in epigraphy.

The five parts, or fasciculi, of the *Lapidarium* make up a volume of more than 500 pages. The size is small folio, the most convenient perhaps that could be chosen, especially for illustrations. We have delineations of nearly a thousand objects. Wherever an inscribed stone can be found, it is engraved either in outline or with shading; where it is lost the letters are given as recorded by others, with explanations of the inscriptions and references to the works and opinions of previous epigraphers and antiquaries. It would have been better certainly if all the engravings had been executed in the same style, and nearly on the same scale. We see that Dr. Bruce has often used the illustrations in his *Roman Wall*, and in the Catalogue of the Newcastle Museum. The cost of re-engraving has no doubt necessitated this, and, although we are sorry that it should be so, we are too grateful to Dr. Bruce to find fault with him. If all the monuments which he commemorates were to disappear, we have in this volume an enduring record of them. Of course everyone is aware that there are many of which the reading must always be doubtful, and of which even the skill of an engraver can afford no certain representation.

In A.D. 79 or 80 Agricola carried the Roman arms as far as the Frith of Forth, but between that time and the year 108 wo

do not possess a single inscription to tell us what was going on in the north. For the last-mentioned year there is a tablet at York which shows that the soldiers of the ninth legion, at Trajan's order, erected some important building, probably one of the city gates, or some portion of the fortifications. This proves, in Dr. Hübner's opinion, that York was then the capital of Britain. It was probably the chief city in the north from the time of Agricola's visit. How many stations there were at that time in the north it is impossible to say; at all events there was no Roman wall running across the island; and on that account, as the country was open to invaders, it is impossible to suppose that the fine tessellated pavements of Isurium (Aldbrough) were then in existence. They imply security and ease, and were probably made for the Roman officers in the legions at York after the country was safe; who found in the beautiful scenery of Swaledale, and in hunting the deer and the boar in its woods, an agreeable change from barrack-life in Eboracum. In A.D. 119, in consequence of an insurrection in the north, Hadrian brought the sixth legion with him to York. It has been thought that the ninth legion, which disappears from history, had been destroyed in Scotland; but the great number of tiles in York bearing its later stamp (ix. instead of viiii., the latter being used in A.D. 108) seem to contradict this opinion. Hadrian made York the headquarters of the legion which accompanied him, and the basis of his operations; thence he proceeded northwards, clearing the country of his enemies, and, to exclude them from the country on this side of the Tyne, he projected and carried into execution the famous barrier or wall which ran across the island from Tynemouth to the Solway. It must have been certainly twenty feet in height, and of a considerable thickness. A little to the south of this *murus* there was a *vallum* protected by ramparts and a ditch, and between this and the wall ran a military road which would be of the greatest value. The wall was protected by a series of mile-castles and fortified camps, in connexion with a number of subsidiary towns on the roads to the east, west, and south, to bring the troops into easy connexion with the military centre and the sea. One fleet guarded the Solway and the Irish Sea at the western extremity of the wall. The eastern end, at the mouth of the Tyne, would no doubt be similarly protected. The building of the wall was probably executed by the unhappy natives, the legionaries with the auxiliary troops cultivating and protecting the country, and urging on and directing the unwilling workers. Even when the lofty barrier with its outworks was finished, the soldiers must have lived in almost perpetual uneasiness. Marauding bands, bush-rangers we may call them, must have been often prowling about, the genuine ancestors of the Border reivers, and occasionally there were very serious assaults, in which the Romans were driven off and their camps and fortifications destroyed. From the time of the first invasion of the Brigantes to the cession of Britain by the Romans, the position of a place like Eboracum as a rallying point and dépôt was a necessity. The

Romans held Britain by force of arms from first to last. As the southern districts became pacified and subdued, the tide of war rolled into the north, and as that district was always dangerous or in arms, Eboracum, which is exactly in the centre of the island, became and continued to be the military capital of the country.

Hadrian's chief officers in constructing and defending the wall were Aulus Platorius Nepos and M. Maenius Agrippa. The memory of the former is preserved by a series of inscriptions in Northumberland. He survived the perils of his command, and lies at Aquileia in Italy, under a stately monument, designated thereon as legate of Augustus, and *propraetor* of the province of Britain. M. Agrippa was a sailor, great in his reverence for the gods, and keeping his fleet at Maryport, in Cumberland. He, too, died at home at last in his own beautiful Italy. The second and the sixth legions had the principal charge of the construction of the wall, assisted by a number of foreign auxiliaries. Dr. Bruce has a map to show the nationality of these assistants. They were chiefly drawn from France, Spain, and the Low Countries. How wise it was to remove such dangerous subjects from their homes! We find Britons fighting for the lords of the world in Dacia and Pannonia, while Spaniards and Germans were under arms in England. We cannot believe that they were ever thoroughly domesticated. A great proportion of the monumental inscriptions in the north reveal the early age at which these foreigners died, slain not only by hardship, but by the climate to which they had never become inured. Such altars as those dedicated to *Fortuna Redux*, and the *Matres Transmarinae*, disclose their longing for home.

The fortified towns on the Roman wall which Dr. Bruce's volume illustrates are, in some cases, recognised with difficulty. Mounds of earth and marks of castrametation reveal their existence. In other cases the sites are lost. When Camden visited the north, and long after his day, walls were visible, and fragments of buildings and sculptured stones in profusion. The rapacity of modern times has gradually destroyed these remnants, and the churches, farm-houses, and fences in the neighbourhood betray their origin. In some of these towns there must have been public buildings of considerable importance, but seldom, of course, very highly ornamented. The workmanship of many of the altars and larger inscriptions may be favourably compared with that of any which have been found in the south. Still there are no evidences of luxury on the line of the wall, no villas or tessellated pavements, no rich personal ornaments or beautiful pottery. A few silver vessels have been picked up, but they are only waifs and strays. It is to be expected that in barrack life in the neighbourhood of the enemy everything would be plain. The majority of the soldiers would have little of their own, and their officers would wisely leave their valuables behind them when they started for the north.

The history of the Roman stations, their builders and inmates, can only be found in the inscriptions which they left behind.

These, although frequently injured, are in a better condition, as a general rule, than what we find in the towns in the south. And they are more numerous as well. More inscriptions have been found in a single camp on the wall than have been discovered in London and York together. In great cities like these there has been a continuous occupation; the building materials have been used over and over again; and if sculptured stones are discovered we find them at a great depth, and disfigured, unfortunately, by Christian intolerance. The great inscription to Trajan at York was found in fragments nearly thirty feet below the level of the present city. But it was otherwise in the north. On the bleak hills of Northumberland and Cumberland no one cared to succeed the Romans in their habitations. The sculptured stone is discovered at but a slight depth, and often as it was left. What numbers of these memorials there must have been! The soldiers had plenty of leisure at times; they had quarries on every side; and they were an inscription-loving race. No work seems to have been finished without some tablet to commemorate it. Every public building, temple, bridge, mile-castle, or whatever it was, had its history on stone. The *centuria* which completed a few hundred feet of the wall signalled its work before it passed on to another. And so, in the absence of chronicler and chronicle, we turn for the history of Britain to the humbler and more enduring records of the Roman soldiery.

The illustrations of domestic life in this volume are few. We should have known more of it if a single cemetery had been explored, but monumental inscriptions are scarce, and of less interest than the rest. They tell us, however, that the soldiers had their wives and children with them during their sojourn in the north. No doubt a great part of the district was systematically occupied by the Romans and their allies. The country must have been studded with farms, while the inner wealth of the earth, iron, lead, and coal, was regularly worked. Jupiter Dolichenus was the miner's god. Hunting must have been a favourite and a necessary pursuit. In one instance, the *venatores* of Banna set up a pretty little altar to their patron Silvanus. In another, a successful sportsman in a happy mood of victory raised an altar to the same deity, *ob aprum eximiae formae captum quem multi antecessores ejus praelari non potuerunt*. At Housesteads there is the figure of a stag placidly regarding a net which is meant to secure him. In vain is the net spread, &c.

A great part of the inscriptions are upon altars to various deities, and these amount to above three hundred in number. There are more than eighty to Jupiter alone, and all the *Dii Majores* are commemorated save Vesta, Ceres, and Venus. The Mother-goddesses, the Nymphs, the Genii in their various capacities, and Fortune, have numerous votaries. We have memorials also of local divinities whose worship had become incorporated in the religion of the soldiery, such as Anociticus or Antenociticus, Belatucader, Cocidius, and others. There is also a deity called *Veteres*, or *Vetus*, perhaps the ancient god, embracing in one general name the Pantheon of the earlier Romans, forgotten

among the novel inventions of their children. At Housesteads and Rutchester we have strong evidence of the popularity of the Mithraic worship. At Carvoran we find several altars to the Syrian goddess, whoever she might be. She is probably identical with Astarte, who is honoured in Greek verse at Corbridge. A solitary inscription to Serapis has been found in Westmorland. We learn from the last-mentioned altars that the religions of the East had been brought under the lower empire into the West. There is not a single memorial of Christianity to be found on stone.

We have no time to go into minutiae, still we would suggest to Dr. Bruce whether the *felix ala Asturum* of No. 943 does not illustrate, and perhaps explain, the lost inscription No. 27. We may also compare the three inscriptions to the genius of the *praetorium* with the bronze tablet in the York Museum, which has a Greek dedication to the gods who presided over the same place. These inscriptions, as Mr. Kenrick justly observes, explain the unwillingness of the Jews, as recorded in St. John xviii., 28, to go into the judgment hall at our Lord's condemnation. The presence of these heathen memorials in it made them keep away "lest they should be defiled." We may observe with regard to No. 662, that it is almost identical with a stone said by Mr. Ingledew, in the Appendix to his *History of Northallerton*, to have been found in cutting through the Castle Hills near that town in 1838. This inscription is not mentioned by Dr. Hübner.

We observe with some regret the number of places in which the sculptured stones recorded in this volume are deposited. We can express no better wish in the cause of historical enquiry than that there should be two or three repositories only in which these curiosities should be stored. Dr. Bruce well observes that whenever an altar gets into private hands, sooner or later it is sure to be lost. Everything found in Northumberland ought to be under the charge of the Society of Antiquaries at Newcastle. But that useful and now ancient association ought not to seek this responsibility until a domicile is provided, much larger and better lighted than the gloomy castle in which their treasures are at present entombed.

We will make another suggestion. Dr. Bruce gives representations of 943 inscribed or richly-sculptured stones in his book. Dr. Hübner can only muster about 1,200 for the whole of Britain. Let us have the remainder engraved and described to range with the volume before us. The Yorkshire Philosophical Society have been meditating a work of this kind to cover the whole of that great county, with its sculptured stones, tessellated pavements, pottery, and objects of military and domestic use. If the two Antiquarian Societies at London and Edinburgh will do the same for the southern counties and Scotland, we shall then possess a *Theatrum Romanum* of inestimable value. The Antiquarian Society at Newcastle has set them an example which they should be quick to follow.

JAMES RAINE.

THE CASA BUONARROTI IN FLORENCE.

A LEADING Roman Catholic Journal thus describes this interesting mansion:—

"The present writer has several times visited the house purchased by Michelangelo in the Via Ghibellini, Florence, and once in company with Prof. Orioli, and Mrs. Trollope the novelist, and mother of two novelist sons. The interest excited in all the party was extreme, for several rooms in the house once inhabited by the great painter, sculptor, architect, and poet, were kept in precisely the same state in which he left them on the day of his death."

This writer evidently believes that Michelangelo lived in the house in the Via Ghibellini, and apparently that he died there. On August 18, 1549, writing from Rome to his nephew Lionardo, he says, "This day fifteen days I answered thee about the house in Via Ghibellini that thou shouldst arrange as might seem best to thee." Michelangelo had a preference from party considerations for a house for his nephew in the Ghibelline quarter; it was not, however, purchased till afterwards, for on November 5, 1552, he again writes to his nephew, "I should be glad to hear that thou hast an opportunity to purchase a house for a thousand or even two thousand crowns." The house in the Via Ghibellini was finally secured for the nephew, but Michelangelo never lived in it, for he never was in Florence afterwards, and died in Rome. The house purchased for the nephew was subsequently fitted up as it is now seen by his son Michelangelo the younger in 1620, fifty-six years after the death of his grand-uncle, at a cost of twenty-two thousand crowns, the architect employed being Pietro da Cortona. No less than twenty-four of the best artists then resident in Florence were employed to paint the pictures in oil which decorate the walls and ceiling of the principal room or gallery, the subjects of these being events, or supposed events, in the life of Michelangelo, or allegorical figures allusive to his talents and virtues. One represents his funeral in San Lorenzo, with the famous catafalque erected on that occasion. The truth of the representation, however, cannot be depended upon, and these pictures, painted within sixty years of the death of the great Master, are undoubtedly misleading as to the facts of his life. They are good examples of the then state of the Tuscan school, but in them all it is evident how completely the precepts and style of Michelangelo had ceased to influence it, and they, as well as all the pictures and decorations in the house, show at a glance the erroneous nature of the statement that "several rooms" in it "were kept in precisely the same state in which he left them on the day of his death." The other rooms were fitted up at the same time, under the same architect, and were painted in fresco by artists of inferior reputation, with a dash about them of the manner of Giovanni da San Giovanni, but without his cleverness. They contain, in the same apocryphal spirit as the pictures of the gallery, portraits of Ludovico, the father of Michelangelo, of his mother, some of his brothers, and numerous groups of the greatest Italians who have illustrated Italian literature, science, and art. The spirit in which they are conceived is so good that it is to be lamented that the art is not better. The part of the mansion shown is only the *piano nobile*. There are, besides, a ground-floor and upper story, but these do not help the statement made, and never were occupied by Michelangelo.

In the room immediately beyond the gallery is the shallow press, with three doors, in which the late Signora Rosina Buonarroti found nineteen models in composition, or terra-cotta, which are now shown in another room in glazed cabinets. It is almost incomprehensible how it was so long before the press was opened; true, the key-hole is covered by a piece of ornament which moves on a pivot, but the hinges stick out, and a more obvious press could hardly exist anywhere, while there is a similar one on the other side of the room. As the press is at present shelved the two largest

models could not stand in it, but the shelves are moveable. Two of these models are apparently sketches for the *David*, although they differ from it in action. One, with its pedestal, is two feet two and a half inches high; the other, with its plinth, is twenty-one and a half inches. The rest of the models are figures, or fragments of figures, and two are groups, one of them being an imitation of the Greek marble *Ajax with the body of Patroclus*. There is also a fragment of a crucifix carved in wood, spoken of as an early work, but from its decided manner that is improbable; its entire nudity is also inconsistent with the idea of its having been sculptured in the youth of Michelangelo. The expression of death in agony, not only in the body drawn up in the act of expiring, but in the limbs stiffened with pain, is rendered with terrible truthfulness. This model is ten and a half inches high, and is marked all over with the grooves of the gouge used in carving it, which cross the grain of the wood and the lines of the muscles.

The Casa Buonarroti having fallen into disrepair, the Municipality determined that it should be put in a good state before the celebration of the festival. It was proposed to cover the façade with *sgraffiti* in the old Florentine way, and excellent designs were made by the eminent artists Barabino, Vineia, and Conti; they were not, however, executed, but a bronze bust of Michelangelo, cast and presented by the late eminent bronzist Signor Papi, was placed in a niche over the door, and a sculptured heraldic shield—that of Buonarroti Buonarroti, Count Palatine, the younger brother of Michelangelo (therefore the arms of his descendants)—was erected at the angle of the mansion. This shield of arms is frequently engraved as that of Michelangelo, from which it differs in essential particulars.

No alterations were made within the apartment which is shown, but the marvellous alto-rilievo in marble of the *Battle of Hercules and the Centaurs*, executed when Michelangelo was fifteen years old, was removed from a very bad to a good light, and can now be favourably seen. The collection of drawings is also admirably arranged in one of the rooms in glazed cases. Besides all these works of art there are some fragments of Etruscan and Greek sculpture, some pictures, a few specimens of the school of Luca della Robbia, the basso-rilievo in the style of Donatello (one of the earliest works of Michelangelo), a *Descent from the Cross* evidently not by him, and a model in wax of the *Pietà* in the cathedral, supposed to be the original sketch, and which is for sale. There is also a large picture profanely attributed to the great master, seeing how bad it is. There are four portraits—one a statue by Antonio Novelli, a bronze bust said to be by Giovanni di Bologna, a well-painted head by Marcello Venusti, and one of inferior merit in a white turban, ascribed to Giuliano Buggiardini. The collection contains also a portrait of Michelangelo the younger, by Christoforo Allori, and a bust of him by Giulio Finelli of Carrara. There are busts of the Cavalier Cosimo Buonarroti and of his wife Rosina, who did so much for the memorials of Michelangelo by her devoted care. It is specially provided in the will of Cosimo Buonarroti that no document in the Archives should be published, and no work of art by Michelangelo should be copied. Both provisions have been broken through, with what results it remains to be seen, but they were singularly narrow-minded and certain some day to be set aside.

It is very desirable that a descriptive catalogue of the collection of drawings by Michelangelo should be published. They throw much light upon his studies and career, and illustrate his ideas of various branches of art and practice. There are about one hundred and eleven sheets of architectural designs and sketches of various details. Fifteen are ground-plans of private and public buildings, thirty-four are compositions, twenty-seven contain at least one hundred free-hand

sketches of capitals, bases, entablatures, and mouldings of the orders, among which, strange to say, is a drawing of a Grecian Doric order. He must have been familiar with that in the Church of San Pietro in Vincola, but this outline does not recall it; he probably imitated a sketch by some artist who had visited the remains of this order elsewhere, or else this is taken from a monument which may have then existed in Rome but has now disappeared. Several of the sketches are obviously for the guidance of quarrymen: they are free-hand drawings with the measurements marked upon them by his own hand. About ninety of the studies in this collection are free-hand: only thirty-one have been executed with the aid of instruments; to one only is there a scale. All this accords with Michelangelo's practice of architecture, which was that of a painter rather than of a trained architect. The designs are eccentric; the proportions are not beautiful or harmonious; the collection illustrates his own statement, frequently repeated by him, that "architecture was not his profession." Yet it shows, that when compelled to act as an architect, he took pains to acquire a knowledge of details. One drawing of this set is a study of a pavement and of two houses drawn in parallel perspective. The point of sight is fixed, the retreating lines are converged in it, but he does not appear to have understood the use of points of distance; the drawing is partly geometrical, partly free-hand, and the free-hand parts are out of perspective, as are three figures which he has introduced. This is not, as might be supposed, an early work, for it is drawn with a reed pen and bistre over a drawing in chalk of a figure evidently of his advanced style. This solitary study is, indeed, profoundly interesting and suggestive; so far as its evidence is of value, it shows a very elementary and imperfect knowledge of scientific perspective, even when his masterly powers of drawing the human figure were mature.

There are eighteen drawings of fortifications. These are, for the most part, rudely sketched; there is not a trace about them of the applied geometry which is the basis of all good military drawing. There are strange, eccentric forms, affording evidence of the observation of existing military works, but the observation seems that of an amateur rather than of a trained engineer. All the drawings are plans: there is not one profile; and there is much evidence of waste of wall and material. The lines of fire are marked with red chalk, and were evidently considered with care, although some of them are directed from a very short distance against the city walls in the rear of the proposed works. These drawings do not suggest that at the time when they were executed Michelangelo was a skilful military engineer, although apparently they belong to the epoch of the defence of Florence.

There are at least seventy-four sheets of drawings of the human figure, in which Michelangelo comes out in all his strength and greatness. There is one, especially, of a *Madonna and Child*, executed in black, red, and white chalk, which certainly is one of the finest drawings in the world. There is a very interesting sketch for the *Last Judgment*, differing essentially in composition from the fresco painted in the Sistine. There are in the collection fifteen drawings of heads, thirteen of legs, eleven of arms, five are anatomical studies, two are of drapery, and five of a horse. About fifty are sketches, small and large, of groups and figures in various attitudes. As showing Michelangelo's methods of design and study this collection is invaluable.

On one of the architectural drawings, containing studies in red chalk of the base of a column, there is written by the hand of Michelangelo the following interesting document. As it has only lately been exhibited, there is no reason to think that it has yet been published, at any rate beyond the borders of Italy. As it would not be possible to print it with its abbreviations and orthographic-

cal peculiarities except by means of facsimile, it is rendered in modern Italian:—

"E il di e la notte parlono e dicono noi abbiamo col nostro veloce corso condotto alla morte il Duca Giuliano e ben giusto che egli ne faccia vendetta e la vendetta è questa che avendo noi morto lui lui così morto ha tolto la luce a noi e con gli occhi chiusi ha serrato i nostri che non risplendono più sopra la terra che avrebbe di noi dunque fatto mentre vivea."

There is not a point anywhere to divide the parts of this long sentence. It evidently alludes to the monument of Giuliano de' Medici in the Medici Chapel, and at first sight it appears not only to upset all existing theories of the meaning of the monument, but the first impression received from the lines is a painful one. Probably they will be differently regarded and explained by different minds. In the first place they establish beyond controversy, under the hand of Michelangelo, that the monument with the figures of Day and Night is that of Giuliano, and not of Lorenzo, as surmised by an eminent writer. If the discovery of the bodies of Lorenzo and Alessandro il Moro in the sarcophagus of the other monument does not satisfy every one of its meaning and dedication, this description by Michelangelo himself removes all room for question. The lines, to my mind, establish beyond doubt that the idea of the monument—therefore that of the other also—must no longer be attributed to Michelangelo, but that the subjects which he was to carve in marble were prescribed—probably by Leo X.—when the order for the monuments was given. These fierce, extravagant lines were written by him in scornful derision of the adulation which the theme implied, and this is shown, not only by the tone of caricature, but by the last line, "che avrebbe di noi dunque fatto mentre vivea." The lines may be a sketch for a contemplated sonnet, never written. So little relation has their extravagance of diction to the real sentiment of the monument as it exists that writers on Michelangelo may still continue to speculate on his true purpose in the design, which shows how vain were the attempts made by his powerful employers to fetter his genius or to bind it to the realisation of their fancies. They prove—if I am right in my estimate of them—that the subjects of the monuments were dictated to him, as, as I have pointed out elsewhere, must have been the case when Julius II. commissioned his monument, which was to contain allusions to political events of which Michelangelo knew nothing, and to victories existing only in the Pope's imagination.

CHARLES HEATH WILSON.

P.S. Having consulted my friend the Cavaliere Gaetano Milanese as to his view of the real object of these lines written by the hand of Michelangelo, he informed me that he had shown them to the eminent sculptor Prof. Dupré, who had printed them in his *Michelangiolo Buonarroti: Ricordo al Popolo Italiano*. Signor Dupré does not attempt to assign a meaning to them, he only alludes to the explanations of the ideas which pervade the two tombs given by eminent Italian writers. To me it appears that these more or less suggest sycophancy on the part of Michelangelo, and, believing him incapable of this, I have elsewhere given a different view of his real purpose. These precious lines, written by himself, indicate his opinion of the themes prescribed; while his treatment of the monuments shows how he changed the sycophantic thoughts forced upon him into something very different from what was intended, and gave them a meaning consistent with truth and with patriotism.

NOTES AND NEWS.

THE Reviews this month contain several articles devoted to the discussion of art. In the *Fortnightly*, besides the "Reflections at the Royal Academy," by Mr. Statham, we have Mr. Frederic Harrison's letter to Mr. Ruskin, in which the subject of art naturally assumes considerable

prominence. The younger writer expresses brightly and forcibly enough his own trust and belief in the present age, but his arguments do not always show a very delicate appreciation of Mr. Ruskin's attitude. Mr. Harrison has the courage of his opinions, and does not shirk the task of enforcing his views by illustration. As might be expected, however, the statement rather tends to throw into sharper relief the antagonism of the combatants, and is by no means calculated to bring them into nearer agreement. Each fresh illustration, put forward with entire belief in its sufficiency, seems only to widen the breach between them, and to render reconciliation the more hopeless. Possibly reconciliation was no part of Mr. Harrison's purpose. His special force is that of a combatant, and for effective combat in literature some failure of sympathy is almost indispensable. Mr. Statham's criticism of the Academy is a pleasant expression of views widely held. Save for an emphatic but not very conclusive footnote, anent what the writer describes as the modern "tattle" about decorative art, it contains little that is new. Mr. Poynter's picture is preferred to Mr. Leighton's, but the reasons given for the preference are not very searching. The explanations of Mr. Armitage's failure in his picture of *Phryne* are still less satisfactory, and the praise of Mr. Tadema's *After the Dance* is not very strongly supported. There are some sentences in regard to certain pictures by Royal Academicians that may possibly be useful as giving frank utterance to a very general feeling, while among the more laudatory passages of the review the description of the sea-painting of Mr. Henry Moore is noticeable.

THE committee formed to secure for the Wellington monument the completeness of the original design is about to issue a small pamphlet containing a short account of Stevens's career. It is hoped that by this means sufficient public interest may be aroused to ensure the acquisition by the nation of the equestrian model which the sculptor left almost complete in his studio. If it is too late to add the bronze figure to the monument, it may at least be possible to purchase the plaster model for one of the national museums.

THE Royal Academy has permitted Mr. Alfred Marks to have a large photograph taken from the cartoon by Lionardo da Vinci in Burlington House. How soon the cartoon itself will be made accessible to the public it is hard to say, but as the gallery in which it is placed has long been finished, and the various artistic treasures belonging to the Academy duly arranged, it cannot be many years before the public is admitted. Very many of us may live to see not only this magnificent possession, but the Gibson models and the Diploma pictures exposed to view. In the meantime those who are interested in this particular design by Da Vinci will do well to examine the small first sketch of the composition in the British Museum; and, pending the publication of the photograph from the original, some slight idea of its beauty may be gained from the large engraving by Anker Smith, the only engraving of the cartoon in existence.

WE have received a pamphlet on *English Landscape Art; its Position and Prospects*, by Alfred Dawson, F.R.A.S. Mr. Dawson dwells with emphasis upon what he conceives to be the retrograde character of modern English landscape-painting. Its failure he attributes to three leading causes:—1. An unnatural and insecure constitution in our great Art Society, the Royal Academy; 2. the inferior quality of English art-criticism, which he describes as consisting in great part of "broadcast compliments, no doubt very pleasant to all parties concerned, but not at all likely to yield that truth on which artistic progress must depend;" 3. the introduction of various strange styles of painting and of taste, at the head of which Mr. Dawson ranks the pre-Raphaelite movement. The essay is not well arranged, nor

is it written with any particular grace or force of style, but it contains a number of facts that will be of interest to landscape-painters.

In the Athenian newspaper *Ἦρα*, under dates May 28 and June 8, 9, will be found a report of some recent discoveries made at Athens in the course of the excavations which the Archaeological Society there are now making on the south side of the Akropolis. On clearing away the more recent *débris* at its foot they have found upwards of thirty fragments of inscriptions, among which are some fragments of treasure-lists, and other documents of the most flourishing period of Athens. Between the Roman theatre of Regilla and the cave where once stood the Choragic monument of Thrasyllos, exactly under the south-west angle of the Parthenon, has been found a votive relief, representing two figures, one of whom reclines on a couch; below is the word *ΑΣΚΛΗΠΙΩΙ*, showing that the sculpture is a dedication to Asklepios. The indications which Pausanias gives as to the temple of Asklepios at Athens show that its site would not have been far from the spot where this dedication to the God of Medicine was found. On another fragment was the name of the Archon Euthias, associated with that of the tribe Demetrias. The date of his archonship falls between B.C. 296 and B.C. 287. Another relief is inscribed with a dedication to Herakles.

At a General Assembly of the Royal Academy of Arts, held on Thursday evening, June 29, Mr. Edward J. Poynter, Sir John Gilbert, and Mr. George D. Leslie were elected Royal Academicians.

THE new French postage-stamps are now in circulation. They represent Commerce with the caduceus and Peace with the olive-branch joining hands over a terrestrial globe, upon which is placed a number indicating the value of the stamp. The design is by M. Jules-Auguste Sage.

THE *New York Herald* announces that in the region of Fresno, California, hieroglyphics have been discovered of an interesting archaeological character, inscribed upon the rocks and in perfect preservation, resembling those of the Aztecs, which would lead to the supposition that they had settled at Fresno before the construction of the famous Casas-Grandes in Anahuaco.

THE Société Internationale des Aquafortistes will open an exhibition of etchings on the 9th of this month in the rooms of the Cercle Artistique et Littéraire at Brussels. It will be divided into two sections: the first containing works dating from the beginning of the century; and the second, works executed since 1830.

THE *Chronique*, without giving too much credence to the statement, records the discovery of a *Madonna and Child*, painted by Giotto, beneath the whitewash of an old house at Villeneuve-lès-Avignon.

THE medal which the Institute of British Architects has recently awarded to M. Viollet-le-Duc has only twice before been given to French architects—namely, to M. Hittorff and M. Lesueur.

At the Congress of French Architects, held last month at the Ecole des Beaux-Arts, the medals of honour were awarded to M. Paul Sédille, of Paris; M. Belle, of Paris; and M. Duphot, of Bordeaux.

It may be worth mentioning, *à propos* of the appearance of the Catalogue of the Greek Coins of Sicily, that the coins there described are in course of exhibition in the Gem Room of the British Museum; the first part extending from Abacaenum to Segesta, the second part to consist chiefly of the coinage of Syracuse. This is probably the finest collection ever formed of this splendid series, which is almost the only record of a special highly-marked branch of Greek art.

MR. JOHN HOUGHTON HAGUE, a rising member of the "Manchester School," is engaged upon a

picture entitled *The Chimney Corner*. It represents with much character and fidelity a group of old cronies enjoying themselves in the chimney corner of a country inn. The drawing in black and white is intended as a design for Mr. Edwin Waugh's forthcoming book, *The Chimney Corner*, and the oil painting is a commission from Mr. John Evans.

On the 27th ult., Messrs. Christie, Manson and Woods sold the valuable collection of the late Mr. Romaine Callender, of Mauldeth Hall, Lancashire, well known for the superb specimens it contained. Among the foreign porcelain, an Angoulême vase, richly gilt, and painted with subject in sepia, 155 gs.; Capo di Monte ewer, formed as a shell supported by sea horses, 24l. 10s.; Berlin plate, with classical subjects, 15l. 10s.; Dresden cup and saucer, gilt inside and painted with landscapes, 23 gs.; pair of vases, supported on tripods with centre vase, Marcolini period, gros-bleu ground and painted with classical subjects, 160l.; ecuelle and cover, gilt inside, painted with landscapes, 38 gs. But the principal attraction in the sale was the English part of the collection. Battersea enamel teapot, white and gold ground painted with landscapes and flowers, 28½ gs.; Worcester teapot, spirally fluted, gros-bleu and gold, and medallions of flowers, 17l.; Leek vase of large size, with painted subject, 24 gs.; the well-known "bee" milk-jug (specimen from the Stowe collection), 34l. 10s.; Chelsea: pair of pastoral figures, formed as candlesticks, 17 gs.; figure of Minerva, 12l. 10s.; scroll vase, 12½ in. high, claret ground, 75l.; basin, gros-bleu, with medallions of birds, 35l.; Plymouth: sweetmeat stand of coloured shells, 14l. 10s.; mug, painted with exotic birds, 12l.; another of curvilinear form, similar decorations, 19 gs.; jug, similar, 12l. The Bristol porcelain was the main object of attraction, many pieces forming illustrations to *Owen's Ceramic Art in Bristol*. A chocolate cup and saucer, laurel-leaf decoration, 30 gs.; two double-handled coffee-cups and saucers, with medallions and laurel festoons, 70l.; three jugs, same decorations, 35l.; figure of Europe, 30l., and another, 31l.; the companion, Asia, 30l., and America, 40l.; oval plaque, with central figure of Britannia, 18 gs.; pair of figures in the Macaronic costume of 1770, 37 gs.; figure of shepherd and dog, 31 gs.; dish with perforated border, 34l.; figure of Winter, 70l.; teapot of the well-known service given by Edmund Burke to Mrs. Smith in 1774, 71l.; sweetmeat shell stand, 17 gs.; pair of vases, light-blue scale ground, painted with birds and insects in compartments, 100 gs.; the celebrated teapot of the Burke service, given by Champion and his wife to Mrs. Burke in 1774, which sold, when originally brought into the market, for 180l., now realised the enormous price of 205 gs. Nothing can be finer than the quality of the paste of this teapot, or more common and tasteless than the design—Cupid on an altar charged with an escutcheon, and supported by two female figures: Minerva with cap of liberty, and Plenty. A chocolate cup and saucer of the same service, 91l.

LORD MALMESBURY'S pictures were sold by Messrs. Christie, Manson and Woods on Saturday. Few of them were of much importance, and but few fetched high prices. For 189l. was sold a portrait of Titian, attributed to Sebastian del Piombo, exhibited at the British Gallery in 1848. To Giorgione was attributed a fine portrait group of the Duke of Ferrara and the mistress whom he married; it realised 367l. 10s. An important Hobbema, *A Woody Landscape with Cottages and Figures*, left by Lord Radnor, it is stated, to the first Lord Malmesbury at the end of the last century, realised 1,102l.

At a sale last week at Sotheby's of some of the effects of the late Librarian at the Athenaeum Club, there was a book containing about sixty

prints from the *Liber Studiorum* of Turner. They were of very unequal quality. The volume sold for 118l.

At Messrs. Sotheby's the Anderson-Rose Sale has been proceeding during the week. We shall make further notice of it in our next issue.

THE STAGE.

THE theatrical season has suddenly collapsed, and the week has accordingly been a quite uneventful one. A farce at the Strand is the only new production, and a farcical comedy at the same theatre is one of two revivals. Mr. Frank Green's *Dress-Coat* is fortunate in appealing to an audience that is notorious for great animal spirits. It is accepted by that audience as something even better than the majority of farces. Mr. Sketchley's comic drama shares the same favour. Messrs. Cox and Marius appear in the *lever de rideau*, and Messrs. Turner, Grahame, and Vernon, and Miss Ada Swanborough, Miss Sallie Turner, and Miss Brunell in the more pretentious performance. But it is not unlikely that the burlesque of *L'Africaine*, which ends all, will continue to be the chief attraction to the theatre.

THE *Serf* has been revived at the Olympic: not, indeed, that *Serf* produced many years since, and which we have lately heard much of as the foundation of the *Danicheff* (a claim, by-the-by, which is far from being securely established), but that *Serf* by Mr. Tom Taylor which was brought out not a dozen years since at the theatre where it is again played. Mr. Henry Neville was in 1865 the creator of the title-role; and this part he resumes. Miss Kate Terry was the original representative of the Countess de Mauléon—the French lady who has fallen in love with the serf, who is an artist in Paris—and the Countess de Mauléon was one of Miss Terry's greatest successes. Miss Carlotta Addison brings many good qualities to the performance of the part, and the piece in other respects is fairly supported. Mr. Farjeon's new play, though received with approval on its first night, is to be removed from the boards after this evening.

MRS. BANCROFT who, we are sorry to say, has been ill, has not yet been able to resume her part in *Ours* at the Prince of Wales's Theatre.

MIDDLE BEATRICE will re-appear in London on Monday, when she and her company will act *Frou Frou* at the Globe Theatre.

L'Etrangère has not had a long success at the Haymarket, and it will quietly be withdrawn to-night, to make place for O'Keefe's comedy *Wild Oats*, which they will play on Monday.

MISS ADA CAVENDISH took a benefit at the Globe Theatre on Wednesday night, when she appeared in Mercy Merrick in the *New Magdalen*; the character which is probably her best, since it contains scarcely anything which she cannot completely render. She also gave the comedy scenes of the *Hunchback*. Her style in comedy, brilliant but at times artificial, is well enough suited to that over-rated work.

MR. TOOLE is at the New Theatre Royal, Bristol.

On Saturday evening, at the College in Queen's Square, Mr. Henry Irving read *Hamlet* to a crowded auditory. He had previously read the play with a like success to a private party in a London drawing-room.

On Tuesday night Miss Cowen gave her first Recital at St. George's Hall. It was numerously attended, and we are assured that in the Balcony scene from *Romeo and Juliet* Miss Cowen showed much dramatic power. In the lighter task of reciting Miss Procter's verses *A Woman's Question* and *A Woman's Answer*, the lady well satisfied those who listened to her.

THE Porte Saint Martin has revived *Louis the Eleventh*, the most important work of Casimir Delavigne; but it is not to the Porte Saint Martin that one must go to judge seriously of the merits of a piece and an author more esteemed twenty years ago than in our own day. The representation of the secondary characters was poor: that of the principal characters at best unequal and uncertain. Twelve years since the piece was performed under better auspices at the Théâtre Français, when Gelfroy played Louis Onze with admirable art, and Delaunay gave ardour and apparently youth to the part of Nemours. At the Porte Saint Martin, the other day, the character of the King was given to Taillade: an eccentric man, whose mistakes are sometimes those into which cleverness may fall more readily than folly. Taillade, in the present performance, exaggerates what there is of meanness, lowness, and villeness in Delavigne's portrait of the King—a portrait, nevertheless, infinitely more favourable than that drawn by our Sir Walter in *Quentin Durward*. M. Regnier, who plays Nemours, is far from possessing the accomplished art of the eternal *jeune premier* of the Français. Mlle. Patry is perhaps the best: she represents the Dauphin with more of young masculine vigour than that personage is generally allowed. Having regard to the many merits of the piece and the many faults of the interpretation, it is suggested that another revival of it shall take place at the Théâtre Déjazet, which M. Ballande has just hired, "pour y réinstaller, sans subvention aucune, l'Odéon disparu."

THE *Temps*, in recording the death of M. Jules Assézat, recalls to memory his work for the drama. He edited the Brothers Garnier's large edition of Diderot, of which the seventh and eighth volumes are devoted "à la critique dramatique et au théâtre de l'illustre philosophe."

M. CHARLES CONSTANT, an advocate at the Cour de Cassation, has just brought out a little book called the *Code des Théâtres*, for the use especially of managers and actors.

M. JULES CLARETTE, the dramatic critic, is on a tour in Great Britain, and has sent some notes home. He chronicles the enthusiasm with which Mlle. Cornélie d'Anka is received at Edinburgh as the representative of Mme. Angot, and he reports his surprise and delight at the establishment of telegraphic communication between the Opera Houses and the Houses of Parliament.

Monsieur Thomassin will probably be the name of the next piece at the Gymnase. It is in three acts, and M. Landrol will sustain a chief character.

MUSIC.

MENDEL'S MUSICAL LEXICON.

Musikalisches Conversations-Lexicon. Eine Encyclopädie der gesammten musikalischen Wissenschaften. Von Hermann Mendel. Band I.—V. (Berlin: R. Oppenheim, 1870–1875.)

IN THE ACADEMY of January 22 we gave a short note on the fourth and fifth volumes of the present work, the only ones which at the time were before us. In consequence, we suppose, of that note, the publishers have now forwarded the first three volumes to our office, and we are therefore in a position to speak of the Lexicon as a whole, so far as it is as yet issued.

We have more than once had occasion to remark that for laborious investigation and compilation of detail the Germans are unrivalled; and never has this fact been more forcibly impressed upon us than during the somewhat minute examination we have

made of the five volumes now under notice. The plan of the work can only be described as gigantic. The volumes before us contain over 3,000 closely-printed octavo pages, and yet they evidently form little if at all more than half of the whole lexicon, as they only extend to the word "Karow." We have been at some little trouble to estimate the number of separate articles, varying in length from one or two lines to forty or fifty pages, and are sure we are within the mark when we say that the five volumes contain at least ten thousand. This number, however, high as it is, gives only an imperfect idea of the completeness of the Lexicon. It is not merely a biographical dictionary of musicians, though in this respect it is probably without a rival as regards comprehensiveness; it is also a voluminous cyclopaedia of musical history and science. Many of the theoretical articles are elaborate treatises written by the first musicians of Germany. Among the names of the contributors are to be found those of C. Billert, A. Dörffel, Dorn, G. Engel, Gevaert, L. Hartmann, F. Hüffer, F. W. Jähns, Langhans, E. Mach, E. Naumann, Oscar Paul, A. Reissmann, E. F. Richter, W. H. Riehl, W. Rust, W. Tappert, O. Tiersch, and H. Zopff, nearly all of which will be familiar to students of German musical literature as authorities of the highest eminence in their respective departments.

It will give our readers some little idea of the amount of research displayed in the biographical portion of this work if we say that we find notices of ten different musicians named Arnold, 25 Bach, 12 Becker, 15 Benda, 16 Braun, 17 Costa, 16 Couperin, 14 Cramer, 36 Fischer, 15 Hartmann, 14 Heinrich, 45 Hofmann and Hoffmann, 26 Johann and Johannes—to select merely a few from a much larger list before us. Tested in another way, as to the inclusion of the names of modern composers, even of those whose names are only just coming prominently forward, we have found it almost equally satisfactory, not having sought for a single name of any German musician which is not given. The opinions expressed on young and rising composers may of course be subject hereafter to some modification. We remember to have read that in an early edition of Gerber's *Musical Lexicon* it is said of Beethoven that he is a young and clever pianist, with but little aptitude for composition! and we have before us, as we write, a *Biographical Dictionary of Musicians*, printed in London in 1824, in which we are told that Auber's music displays considerable talent but is too evidently in the style of Rossini—a remark that is perfectly true of *La Neige*, the latest opera which Auber had produced when the dictionary was published, but which read fifty years later as a criticism of his works as a whole would appear simply absurd. That the present lexicon is as complete in the department of non-German as of German modern musicians can hardly be said; we have looked in vain for a few names of modern Russian composers—*c.g.* Afanasieff and Faminzin, with which we are familiar through the Russian correspondence in German musical papers; and it is characteristic of the very imperfect knowledge even among the best informed

musicians on the Continent as to the state of the art in this country that not even the name is given of Sir John Goss, one of the most eminent composers of Church music in England. It is again in the biography of an Englishman, Dr. Samuel Arnold, that we have detected the solitary mistake which has come under our notice, in the statement that his edition of Handel's works is in pianoforte score instead of in full score. This error is the more curious as there surely must be a copy of Arnold's Handel in some of the musical libraries on the Continent. Such occasional oversights as these are inseparable from a work of such dimensions as the present; they appear to be extremely rare, and it may be fairly said that the book is on the whole as accurate as it is complete.

Perhaps the most valuable parts of this Lexicon are its historical and theoretical articles. By historical as distinguished from biographical we mean the most interesting series of papers on national music, and on the history of musical instruments; and in calling them the most valuable we mean no depreciation of the other parts of the work, but simply that they contain much information which it is difficult, if not impossible, for the average student to meet with elsewhere, while mere biographical details are much more generally accessible. It will furnish sufficient idea of the scope of the work if, instead of going through the whole five volumes, and giving what would probably be a merely tedious enumeration of the contents, we confine ourselves to the portion filled by letter A. This occupies 380 pages, and gives about 1,200 separate articles, some, of course, occupying only one line, while others fill many pages. Of these articles at least 500 are biographical, the most important under this letter being that on "Auber," which is not only very complete—rather more than four pages in length—but showing a just appreciation of the genius of a French composer such as is not always to be met with among German musicians. In addition to the explanation of technical terms to be met with in most works of this kind are to be found many, especially those relating to ancient music, which we do not remember to have seen elsewhere. If this enumeration exhausted the contents of the work it would still be one of great importance, but its most valuable portion, as mentioned above, is the series of elaborate articles which, in addition to all the ordinary information to be found in other books, it comprises. Of these, under letter A we have the following: "Aegyptische Musik," "Aethiopische oder Abyssinische Musik," and "Assyrische Musik," by C. Billert, three treatises dealing, one might almost say, exhaustively with the subjects—that on Assyrian Music occupies fifteen pages—"Arabische Musik" (ten pages) by L. Arends. Other valuable historical papers are those on "Akademie," signed by "H. M."—we presume, the editor—"History of Acoustics" by C. Billert, "Alphabet" by the same, and "Ambrosian Music" by Dr. A. Thierfelder. The theoretical and practical articles are of no less importance; among these may be particularly specified Prof. Mach's elaborate paper

on "Akustik," which fills thirty-eight pages, and the shorter but most capital articles by W. Tappert on "Accent" and "Accord," and by Otto Tiersch on "Auflösung" (the Resolution of Discords). The examples given in illustration of these theoretical articles are throughout the work most excellently chosen, and embrace specimens of all schools from Bach down to Wagner. Gustav Engel furnishes admirable practical articles on "Ansatz der Stimme" (the Production of the Voice), "Athem," and "Ausdruck im Gesange;" while as a good example of an aesthetical paper may be cited that by L. Wandelt on "Anlage" (Aptitude, or natural disposition for music).

From the above brief summary of the contents of about one-eighth of the portion of the Lexicon now before us our readers will obtain a slight idea both of the completeness of the work and of the herculean labour which its editor has undertaken. A musical lexicon on such a scale has never before been attempted, and when complete it will be simply invaluable. No musician who is able to read German ought to be without it, especially as it is published at a price which for its quality is absurdly low—only a few shillings a volume. We wish editor and publisher a speedy completion of their gigantic task. EBENEZER PROUT.

MR. WALTER MACFARREN, one of our most esteemed resident professors, gave a morning concert last Saturday, at St. James's Hall, with a programme of more than average interest. In addition to Mozart's charming but (except at the Monday Popular Concerts) very rarely heard trio for piano, clarinet, and viola, in which the concert-giver was assisted by Mr. Lazarus and Mr. A. Burnett, and Bennett's sestet in F sharp minor for piano and strings, Mr. Macfarren brought forward two important compositions of his own. These were a "Suite de Pièces" for piano solo, and a sonata (No. 2, in D major) for piano and violin. The former of these works has been already favourably noticed in these columns, and, as a copy of the latter has been sent us for review, we shall defer any criticism till we can speak of it in detail. Both works were excellently played, the violin part of the sonata being in the hands of M. Sainton, and were, as they deserve, warmly received. Mr. Macfarren and his pupil, Miss Kate Steel, played Mendelssohn's Allegro Brillante, Op. 92, in an arrangement for two pianos (why not in its original shape for four hands?), and vocal music was contributed by Mrs. Osgood, Mr. W. H. Cummings, and a choir of female voices composed of students of the Royal Academy of Music, of which, as most of our readers will be aware, Mr. Macfarren is a professor.

This month's number of *Macmillan's Magazine* contains a most admirable article on "Beethoven and his Works" from the pen of Mr. E. Dannreuther. The task which the writer has set himself is to point out clearly the characteristics which distinguish the music of Beethoven from that of his great predecessors, Haydn and Mozart, and to show wherein lies the secret of the remarkable power over the emotions exerted by his compositions. So far as we are aware, the subject has not been treated before in our language—at any rate not with the same clearness and fullness. We most cordially recommend the article to the notice of our musical readers.

MDLLE. ALBANI is engaged for the next season of the Théâtre-Italien, Paris, and is to give twenty representations, playing in *Lucia di Lammermoor*, *Rigoletto*, *La Sonnambula*, *Linda di Chamouni*, and *Don Giovanni*.

THE second Westphalian Musical Festival was held at Bielefeld at Whitsuntide, when among other important works Handel's *Joshua* was performed.

THE Dutch musical society called the "Maatschappij tot bevordering der Toonkunst" held a three days' festival at the Hague from June 9 to 11. On the first day Handel's oratorio *Hercules* was performed; on the second, Verhulst's Mass, op. 20, and Beethoven's choral symphony; and on the third, a miscellaneous selection, one of the principal items of which was Schumann's symphony in D minor.

THE programme of the Silesian Musical Festival, which takes place at Hirschberg, from the 12th to the 15th of the present month, includes as its chief features Handel's *Joshua*, Wagner's "Kaisermarsch," Beethoven's "Eroica" symphony and *Leonore* overture (No. 3), Berlioz's overture to *Benvenuto Cellini*, and a selection from the opera *Die Falkensteiner* by "J. H. Franz"—the *nom de plume* of the amateur composer, Count Hochberg.

HERR NESWADBA, the conductor at Darmstadt, died on the 20th ult.

THE death is also announced from Geneva, at the age of eighty-two, of J. J. Wehrstedt, the pianist of whom Von Lenz in his *Beethoven et ses Trois Styles* gives such a curious account. This eccentric musician spent, according to Von Lenz, twenty years in the practice of one shake in Beethoven's sonata, Op. 26.

In anticipation of the approaching performances at Bayreuth, Messrs. Schott and Co. have just published a cheap edition of the complete poem of the *Ring des Nibelungen*. The whole tetralogy forms an elegant and most beautifully printed little volume of some 350 duodecimo pages, and will be interesting not only to those who are about to visit Bayreuth, but to the much larger number who will be glad of the opportunity of making acquaintance with probably the most remarkable operatic poem in existence.

TABLE OF CONTENTS.

	PAGE
SYMONDS' STUDIES OF THE GREEK POETS, by G. A. SIMCOX	25
SIXTY-NINE YEARS AT THE COURT OF PRUSSIA, by MRS. OWEN	26
MALET'S ANNALS OF THE ROAD, by COULSON PITMAN	27
THE DRAMATIC WORKS OF SIR ASTON COCKAIN AND JOHN CROWNE, by R. C. BROWNE	28
WERNER'S BONIFACE THE APOSTLE OF THE GERMANS, by DR. H. BRESLAU	30
FINDLATER ON LANGUAGE, by J. RHYS	31
CURRENT LITERATURE	31
NOTES AND NEWS	33
OBITUARY: HARRIET MARTINEAU, by T. HUGHES, M.M. ASSÉZAT AND G. AVENEL, by G. MONOD	34-5
NOTES OF TRAVEL	35
LETTER FROM EGYPT, by ROLAND L. N. MICHELL	36
THE PROPOSAL TO ASK A UNIVERSITY CHARTER FOR OWENS COLLEGE, by J. S. COTTON	37
SELECTED BOOKS	37
BRADLEY'S ETHICAL STUDIES, by Prof. E. CAIRD	37
MERRY'S SPECIMENS OF GREEK DIALECTS, AND ARBOTT'S FIFTH GREEK READER, by OSCAR BROWNING	39
PUBLICATIONS OF THE EARLY FRENCH TEXT SOCIETY, by HENRY NICOL	40
SCIENCE NOTES (PHYSIOLOGY, CHEMISTRY AND MINERALOGY, PHILOLOGY)	40
THE LAPIDARIUM SEPTENTRIONALE, by CANON RAINE	42
THE CASA BUONARROTI IN FLORENCE, by C. HEATH WILSON	44
NOTES AND NEWS	45
THE STAGE	46
MENDEL'S MUSICAL LEXICON, by EBENEZER PROUT	47
MUSIC NOTES, TABLE OF CONTENTS, NEW PUBLICATIONS	48

TO COIN COLLECTORS.—W. S. LINCOLN & SONS, 462 New Oxford Street, London, have ON VIEW and SALE a great assemblage of COINS and MEDALS, arranged and priced, all warranted genuine. Lists of some of them can be had on application, but Collectors are invited to call and make their own selections.

NEW PUBLICATIONS.

Afloat and Ashore with Sir Walter Raleigh, by Mrs. Hardy, fcp 8vo (Nimmo)	2/0
Barker (Mrs. S.), Little Bright Eyes, illustrated, 4to (Routledge & Sons)	2/3
Blount (Lady Charlotte), The Old Palace, and other Poems, cr 8vo (Chapman & Hall)	5/0
Bourke (Ulric J.), Easy Lessons; or, Self-Instruction in Irish, 6th ed. cr 8vo (McGlashan & Gill)	3/6
Brown (Robert), The Fear of God, in Relation to Religion, Theology, and Reason, cr 8vo (Elliot)	5/0
Browne (E. A.), How to Use the Ophthalmoscope, cr 8vo (Tribner & Co.)	3/6
Buxton Guide. Matlock Guide (Benrose & Son) each 1/0	3/6
Cook's Tourists' Hand-Book to the Black Forest, 12mo (Cook & Son)	3/6
Dates and Data relating to Religious Anthropology and Biblical Archaeology, 8vo (Tribner & Co.)	5/0
Dent (W.), Various Views of the Higher Christian Life—Practical Discourses, cr 8vo (Benrose & Sons)	2/6
Dorking, a History of the Town and Neighbourhood, cr 8vo (Clark)	2/0
Ellis (Joseph), Caesar in Egypt, and other Poems, cr 8vo (Pickering)	9/0
Evans (Arthur J.), Through Bosnia and the Herzegovina during the Insurrection, 8vo (Longman & Co.)	18/0
Fairbairn (A. M.), Studies in the Philosophy of Religion—a History, cr 8vo (Strahan & Co.)	9/0
Feilden (Phoebe M.), Fellowship Unbroken—a Story, 12mo (Skeffington)	2/6
Flack (Captain), The Castaways of the Prairie, 12mo (Ward, Lock, & Co.)	2/0
Haas (Dr. E.), Catalogue of Sanskrit and Pali Books in the British Museum, 4to (Tribner & Co.)	21/0
Hamerton (P. G.), The Sylvan Year, 2nd ed. 4to (Seeley & Co.)	12/6
Hartman (William), Threhold Gift of Good, cr 8vo (Partridge)	5/0
Herbert (Wallace), My Dream, and Verses Miscellaneous, fcp 8vo (Washbourne)	5/0
Herring Boat (The), or a Quarrel and a Reconciliation, 12mo (Religious Tract Soc.)	1/0
Hugo (Victor), Les Misérables—Jean Valjean, 12mo (Ward, Lock, & Co.)	2/0
Hour Before the Dawn, an Appeal to Men, 8vo (Tribner & Co.)	1/6
How (W. W.), Plain Words, 3rd Series, new ed. 12mo (W. Gardner)	2/0
Hunter (W. A.), Systematic and Historical Exposition of Roman Law, 8vo (Maxwell & Son)	32/6
James (J. A.), The Young Man's Friend and Guide, 13th ed. 12mo (Hamilton, Adams, & Co.)	3/6
Jenkins (E.), Ginx's Baby, illustrated by Barnard, 12mo (Strahan & Co.)	2/6
Johnson (Theodore), Physical, Political, Commercial, and Historical Geography of the British Empire, fcp 8vo (J. Heywood)	2/6
Judah's Lion, by Charlotte Elizabeth, new ed. cr 8vo (Seeley & Co.)	5/0
Kiddle-a-Wink, or Three Guests, 12mo (Ward, Lock, & Co.)	2/0
Lamb (Charles), Life, Letters, and Writings, with Notes and Illustrations by P. Fitzgerald, vol. 4, cr 8vo (Moxon & Co.)	7/0
Laudor (W. S.), Works and Life, edited by John Forster, vol. 8, fcp 8vo (Chapman & Hall)	14/0
Lancker (Edwin), Half Hours with the Microscope, new ed. 12mo (Hurdwicke & Bogue)	2/6
Legends of Poets, 12mo (Provost & Co.)	3/6
Lytton, (Robert, Lord), Fables in Song, vol. 1, cr 8vo (Chapman & Hall)	6/0
Mabel Vaughan, by Author of "The Lamplighter," 12mo (Ward, Lock, & Co.)	3/6
Macquoid (Katharine S.), By the Sea, 12mo (Smith, Elder, & Co.)	2/0
Macnamara (C.), A History of Asiatic Cholera, 8vo (Macmillan & Co.)	10/6
Michell (N.), Sybil of Cornwall, and Hearts great Rulers, new ed. 12mo (W. Tegg & Co.)	2/6
Mindry (Robert), Chips from the Log of an Old Salt, cr 8vo (Longman & Co.)	1/0
Nation (W. H. C.), Apple Blossoms, Poems and Songs, new ed. 12mo (Provost & Co.)	5/6
Naval Science, vol. 4, 8vo (Lockwood & Co.)	10/6
Odling (William), Course of Practical Chemistry, 5th ed. cr 8vo (Longman & Co.)	6/0
Old Words and Modern Meanings, edited by T. W. Greene, 12mo (Longman & Co.)	6/0
Osborne's Practical Arithmetic, complete, 12mo (Gill & Co.)	1/0
Oxenham (Henry M.), Catholic Eschatology and Universalism, cr 8vo (Longman & Co.)	3/6
Peck (Francis), Religious Education in Elementary Schools, 8vo (Strahan & Co.)	1/0
Pennell (H. C.), Trolling for Pike, Salmon, and Trout, fcp 8vo (Routledge & Sons)	1/0
Potter (F. S.), Song-Mead with other Narratives in Verse, 12mo (Provost & Co.)	5/0
Purdy (William), The City Life, its Trade and Finance, cr 8vo (Low & Co.)	7/6
Rain and Rivers, or Hutton and Playfair against Lyell and all comers, 3rd ed. 8vo (Longman & Co.)	10/6
Records of the Gupta Dynasty, by Edward Thomas, imp. 4to (Tribner)	14/0
Retreats; a few Notes and Suggestions, 18mo (Hayes)	1/0
Rogers on Elections, 12th ed., by F. S. Wolferstan, cr 8vo (Stevens & Sons)	30/0
Saxby (Jessie M.), Daala Mist, or Stories of Shetland, 12mo (Elliot)	5/0
Select Library of Fiction.—Paul Wynter's Sacrifice, 12mo (Chapman & Hall)	2/0
Sidgwick (A.), Introduction to Greek Prose Composition, with Exercises, cr 8vo (Rivingtons)	5/0
Skelton (P.), The Comedy of the Noctes Ambrosianae of Christopher North, cr 8vo (W. Blackwood & Sons)	7/6
South Kensington Art Hand-Books.—Bedgrave's Manual of Design, cr 8vo (Chapman & Hall)	2/0
Spencer (Charles), The Modern Bicycle, 12mo (Warne & Co.)	1/6
Tables of Compound Interest between 7 and 10 per cent., by Lieut.-Col. Oakes, fcp 8vo (Layton)	21/0
Taine (H. A.), The Ancient Régime, translated by J. Durand, 8vo (Daldy, Isbister, & Co.)	16/0
Thorburn (S. S.), Bannu, or our Afghan Frontier, 8vo (Tribner & Co.)	18/0
Up the River, from Westminster to Windsor, illustrated, 8vo (Hurdwicke & Bogue)	1/6
Verne (Jules), Adventures of Captain Hatteras, 12mo (Ward, Lock, & Co.)	2/0
White (Walter), Holidays in Tyrol, 8vo (Chapman & Hall)	14/0
Wills (F. C.), Sermons Preached in St. Agatha's Chapel, Finsbury, 12mo (Hayes)	5/0
Ye Elizabethan Birthday Book, 16mo (Seeley & Co.)	2/6

TERMS OF SUBSCRIPTION

TO THE ACADEMY.

	YEARLY.	HALF-YEARLY.	QUARTERLY.
£ s. d.	£ s. d.	£ s. d.	£ s. d.
If obtained of a Newsvendor or at a Railway Station	0 13 0	0 6 6	0 3 8
Including Postage to any part of the United Kingdom	0 15 2	0 7 7	0 3 10
Including Postage to any part of France, Germany, India, China, &c.	0 17 4	0 8 8	0 4 4

SATURDAY, JULY 15, 1876.

No. 219, New Series.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

LITERATURE.

The Roof of the World, being a Narrative of a Journey over the High Plateau of Tibet to the Russian Frontier and the Oxus Sources on Pamir. By Lieut.-Colonel T. E. Gordon, C.S.I., &c., lately attached to the Special Mission to Kashghar. Illustrated with Sixty-six Drawings done on the spot, and Map. (Edinburgh: Edmonston & Douglas, 1876.)

SIR DOUGLAS FORSYTH'S mission hardly obtained all the geographical results that were looked for, and the use of the portable boat which Capt. Trotter hoped to float on the hidden waters of Lake Lob was confined to humbler exploration. But much valuable knowledge was collected, and we regret that the whole has not been digested and published together, instead of being scattered through independent volumes by various authors. The official report, though printed, is not published. It is a massive quarto, containing matter of various value, but much both new and curious; and with careful editing and condensation it would afford no small addition to our geographical literature. Such publication is hardly to be looked for now that Dr. Bellew has been permitted to give to the world his *Kashmir and Kashgar*, and Colonel Gordon his present volume. Dr. Bellew had six months' start in publication, but on the other hand he did not share, like Colonel Gordon, in the most interesting episode of the mission, the ride across the "Roof of the World;" though be it said that the great Himalayan plateau crossed and recrossed by the whole party between Ladak and Yarkand deserves that title better than Pamir. Colonel Gordon's sketches created much interest at the Paris Congress last year, and they constitute the chief feature of his book. It is, in fact, a pictorial chronicle of the expedition, connected and supplemented by a straightforward and unpretentious narrative, set forth in a type which is a delight to the eye. The sketches themselves are full of interest and novelty. They are literally reproduced by some new autotype process, and we must concede that the artistic result in some of the larger drawings is hardly satisfactory. The vignettes, which are introduced copiously like woodcuts in the text, are best; indeed, the effect of these is capital, and all the illustrations improve on acquaintance. Now first we see in pictorial and truthful representation those lofty tracts and solitary lakes over which we have pored in the notices of Hwen Tsang, of Marco Polo, of John Wood, and of the

Mirza, till we had them almost palpably before us. And in truth the reality is very like what our dreams pictured it.

Though we are assured by Colonel Gordon that the wild yak does not occur on Pamir, the Kirghiz have carried the domestic breed across its length and breadth. And the constant occurrence of this beast of burden is one of the novel characteristics of these sketches. The suggestion is that of a colossal Skye terrier, decked with horns and strapped with trunks.

This prolongation of the Himalya, binding the Indian Caucasus to the Celestial Mountains, this Outer Imaus, Tsung-ling, or Pamir, is the most notable watershed and natural limit in Asia. A hundred interests cluster round it, geographical, historical, ethnological, mythological. The sources of the Oxus are in the lakes that dot its lofty surface; and parted from these by hardly the elevation of a mole-hill are the sources of the Tarim, which flows eastward to that obscure Lake Lob; but which, according to Chinese legend and Hindu cosmography, finds its way onward to the Eastern Ocean. The *origines* of the Aryan nations have often been deemed traceable to the skirts of this region, and round these skirts still cling many singular fragments of Aryan race and Aryan speech. It was the earnest ambition to explore Pamir that cost poor Hayward his life. And the late ardent and accomplished traveller, Alexis Fedchenko, tells us that his heart's desire also, the vision before his eyes from the day that he first set out for Turkestan, was to reach Pamir.

Colonel Gordon and his colleagues confirm what Mr. Severtzoff stated some years ago, that *Pamir*, correctly speaking, is not a proper but a generic name. "What's the use of writing down so many names?" said to Dr. Bellew a Kirghiz, wearied by much geographical catechising; "we call one country Aláy, and another Kizil Art, and we call every spread of pasture *pámir*, just as we call a stony plain *sáy*, and a slope at the foot of a hill *sirt*." We need not cite the briefer explanations of Bellew and Gordon, because Fedchenko's account of the Alái Steppe, when compared with these and with Colonel Gordon's sketches, gives a clearer notion of what a *pámir* is; though the Alái itself, perhaps owing to its lower altitude, admitting of partial cultivation and winter occupation, does not bear the designation. The description is too long to quote verbally, but it amounts to this: The Alái is a valley some forty miles in length, lying between two parallel ranges. The floor of this valley is flat, but rises longitudinally from west to east, and as it rises spreads over the outlying portions of the parallel ranges. It is thus much wider at the eastern or upper end, where the crests of the ranges hardly rise above the diluvial floor; while at the western or lower end this floor sinks between the outliers of those ranges until it terminates in a defile barely giving exit to the river which drains the whole.

Indeed, the *pamirs* seem to correspond nearly, if not precisely, to those lofty valley-floors of diluvium which the people of Western Tibet call *Chang-tang*, or "Northern Plains," as lucidly described by Capt. H. Strachey in the twenty-third volume of the

Journal of the Royal Geographical Society (p. 21, &c.).

Though the word *Pamir* seems to be thus rightly generic, like so many other geographical names, it has been appropriated to this high region certainly for twelve centuries, and possibly for many more. Hwen Tsang (*circa* A.D. 640) gives the name in Chinese syllables as *Pomilo*, nearly the form used by the Alái Kirghiz now. It used to perplex us why Hwen Tsang described as a valley what we were accustomed to regard as a wide-spreading steppe, but we now see that the venerable "Master of the Law" was perfectly right. The name also appears (*Bámír*) in the positions of Al-Birúní (*circa* A.D. 1020) as protracted by Prof. Sprenger (*Post-und-Reise-Routen des Orients*); and it reappears (*Pamer*) in Marco Polo.

Hwen Tsang's notices of Buddhist edifices in the high (though *sub-pamirian*) regions of Wakhán and Sirikol led us to hope that some traces of these might still be found. Colonel Gordon's narrative hardly establishes a negative, though it discourages expectation. The *Chihil Gumbaz*, or "Forty Domes," which native explorers mentioned in a valley adjoining Sirikol, prove to be only Kirghiz tombs. The fort of Tashkurghan (or Sirikol) itself, which some had fondly connected with the Stone-Tower of Ptolemy, and others with the Kabandha of Hwen Tsang, is alleged to show no signs of antiquity, though, be it said, the travellers were not allowed to enter it; and the like is said of the so-called *Káfir* Forts of Wakhán. Now, though Wakhán is spoken of by Ibn Haukal at the end of the tenth century as still *Káfir*, it has certainly been Moslem for 600 years (as we know from Marco Polo), and probably a good deal longer.

Next to Wakhán, in descending the Panja stream of the Oxus, is the small State of Ishkashm, in which the river makes that sudden bend to the north which has been now first explored by a native surveyor of the expedition. Ghárán ("the caves") follows, in which lie the ruby-mines which carried the name of Badakhshan, in the form *Balas*, into mediæval Europe. Then come Shighnán and Roshán, two States under one prince, who bears the title of *Sháh*. Beyond Roshán is Darwáz, also visited recently for the first time by one of Colonel Montgomerie's surveyors, "the Havildar."

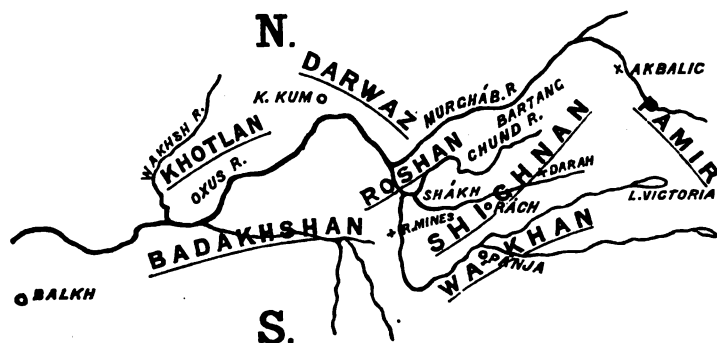
In Shighnán the Panja receives from the Pamir side a very large tributary, as Captain Trotter states (*Report*, p. 279), formed by two streams, those of *Shákh-darah* and *Ghund*:

"Both the Shákhdarah and the Ghund Rivers have numerous villages on their banks. . . . On the former, at two days' march from Bar Panjah, is the large fort of Rách, the residence of the Governor of the Shákhdarah district, which is said to contain about five hundred houses. The Ghund valley, the chief place of which is called Charsim, is said to contain about seven hundred houses. Roads lie up both these valleys to the Pamir steppes. . . . The direct road to Kashgar up this valley (Ghund) is said to be a much easier road than that by Tash Kurghan [which the Mission followed]."

The names of both streams are worthy of note: the *Shákh Darah* (or "Glen"), because it probably (in spite of a trivial meaning on the surface) preserves the name of the *Sacas* whom Ptolemy locates hereabouts;

the *Ghund*, because we recognise in it a name occurring in the history of the House of Timur, as translated in the *Notices et Extraits*, tom. xiv. pt. i. In 1411, Beháuddín, King of Badakhshan, of the old dynasty claiming descent from Alexander, having revolted against Sháh Rukh, the Prince in charge of Balkh entered Badakhshán, driving Beháuddín into the wilds; and we are told his forces advanced beyond the *Ruby-mines*, and penetrated "to the districts of *Saknán*, *Ghand*, and *Bámír*, in which lies the source of the *Jaihún*" or *Oxus*: a sequence exactly corresponding to the geographical relation of Ghárán, Shighnán, Ghund, and the Pamirs, as we see them in Captain Trotter's map.*

But the passage, showing as it does that one of the easiest roads across the Great Divide to Kashgaria runs thus from the *Oxus* valley in Shighnán, recalls associations older far and more striking than petty wars of the Timuridae.



Ptolemy in his introductory book, when discussing the length of the inhabited earth, treats in some detail an itinerary given by his predecessor Marinus, which had been noted on a trading journey to the Seres (i.e. to China) by Maës Titianus, a Macedonian merchant. The route ran from *Aria* (Hari or Herat) to *Margiania Antiochia* (Merv), and thence eastward to *Bactra* (Balkh). Thence it bore north up to the hill country of the *Comēdae*, after which it inclined somewhat south again

"as far as the *φάραγξ* or gorge in which the plains terminated. From this a distance of fifty *schoeni*, extending to the Stone-Tower, would seem to tend northward. This Stone-Tower stands in the way of those who ascend the gorge, and from it the mountains extend eastward to join the chain of Imaus,"

i.e. the Himalya.

The key to this route is the position of the *Comēdae*. And this the Chinese Hwen Tsang, stretching out a hand to the Alexandrian geographer, enables us to define almost with precision. He tells us that *Kumidha* lay to the eastward of *Khotl* (still *Khotlán* or *Kuláb*) in the lap of the Tsung-ling mountains. The *Shighni* country (*Shighnán*) lay to the south of *Kumidha*, and the *Potsu* River (*Oxus* or *Panja*) flowed by its S.W. border (*Pèlerins Bouddhistes*, II. 27). The position is that of *Roshán* and *Darwáz*, and the name of the capital of the latter, *Kúm*, probably preserves a memorial of *Kumidha*.

But a rough diagram will spare many

* As usual when one meddles with the *Oxus*, I find that Sir H. Rawlinson has anticipated my reference to *Ghund* (see *J. R. Geog. Soc.*, xlii. 498).

words in showing how exactly the position suits the route of the Macedonian caravan across Pamir. The mention of "the gorge in which the plains terminated" may refer either to the gorge of the great *Murgháb* or *Bartang* branch, which joins the *Panja* in *Roshán*, or to the defile of *Darband* on the *Panja*, two or three miles above that confluence, where the *Panja* valley contracts suddenly from a width of five miles to nothing. The route across Pamir, whether up the *Murgháb*, or (if that be too difficult, as Captain Trotter's information intimates) round by the *Ghund* or the *Shakhdarah*, would tend again northward, as the Macedonian route did from "the gorge" to the *Stone-Tower*. The position of the *Stone-Tower* itself is then to seek high on the *Murghab* above *Bartang*. Four days east of the latter, and near a spot known as *Akbálig*, the *Kirghiz* told Colonel Gordon (p. 159) there were the ruins of an old

graphical Society, xxxvi. 257). Now, Colonel Gordon mentions that in *Shighnan* "much wine is drunk . . . it is a red sweet liquor produced from the cherry" (p. 140). We may yet find that *Klaproth* had authority also for the *Dutch cheeses* which the "German Traveller" found in the same vicinity (ib. p. 258), improbable as they seem!

One of the native explorers (*Faiz Bakhsh*) applies the name of *Kul-i-Sikandari* (*Alexander Lake*) to the *Lake of Great Pamir*, which *Lieut. Wood* called, apparently by some misunderstanding, *Lake Sirikol*. There is really a lake called *Sikandar*, or *Iskandar*, in the highlands at the sources of the *Samarkand River*; but Colonel Gordon assures us (p. 162) that none of the guides recognised the name as applied to the *Lake of Great Pamir*. This affords occasion to notice a circumstance alleged by *Mr. Grant Duff* in his *Notes of an Indian Journey* (p. 105):

"As I drove yesterday with —, I asked him if he knew the scientific name of the tall grass which I heard called *tiger-grass* at *Ahmedabad*, and which is very abundant here. I think it is a *saccharum*, but am not quite sure. 'No,' he said, 'but the people in this neighbourhood call it *Sikunder's grass*, as they still call the main branch of a river *Sikunder's Channel*.' Strange—is it not?—how that great individuality looms through history."

Without impugning the closing sentiment, we must express grave doubt about its illustrations. We feel sure that "*Sikandar's Grass*" was a mere corruption of the common Hindustani word *sirkanda*, applied to a grass of the kind indicated, often used in making mats. *Williams* (*Sanskrit Dictionary*) gives the original form as "*Sara Kānda*, the stem of the *saccharum sara*, a reed-stalk, the shaft of an arrow." And it may be suspected as possible that "*Sikandar's Channel*," if really used generically, is based on some other corruption.

It is a remarkable circumstance, noticed by Colonel Gordon (p. 134), that the *Shiáh* people of *Wakhán*, and of some others of those secluded highland States, are disciples of *Agá Khán* of *Bombay*, and annually send to that remarkable personage, the living descendant and representative of the *Veglio della Montagna*, and pillar of the *Bombay Turf*, an offering of the tithe of their produce.

The photographic apparatus seems to have succumbed to the long marches in the snow, and in consequence the Mission has given us no photographs of the people of *Wakhán* or *Sirikol*. This is much to be regretted, for neither descriptions nor sketches are precise enough to give us any just idea of the ethnographic relations of these interesting groups of people. There is, indeed, one photograph (in the Mission Report, No. 78), entitled "*A Nogai from Omsk and a Native of Sirikol*." But even if we knew "which was which," the figures are too small and too obscure for comparison. H. YULE.

THE committee for the *Spinoza Memorial* at the Hague has announced that on February 21, 1877, the second centenary of *Spinoza's* death, they will lay before the subscribers the final plans for the monument which is to be erected in honour of the great Dutch metaphysician.

Remains of the late Rev. Arthur West Haddan, B.D. Edited by A. P. Forbes, D.C.L., Bishop of Brechin. (Oxford and London: James Parker & Co., 1876.)

A MELANCHOLY, almost a painful, interest attaches to the circumstances under which this volume is given to the world. Its contents recall to us the loss of a great scholar and vigorous thinker whom learning and the Church could alike ill spare; while a brief sketch of his life by a brother, Mr. Thomas Haddan, and a notice added by the publishers, as the last sheets were passing through the press, remind us that biographer and editor have both since also been removed by death.

Of Arthur West Haddan it may be said that he was emphatically a worker. Whether as a schoolboy devoting his leisure to Italian, as a *παιδαγωγός* to his allotted studies—or as an undergraduate, reading for a double-first (a distinction which through illness he just missed)—or as secretary to Mr. Gladstone's first Election Committee at Oxford—or as joint editor of that enduring monument of his erudition, the *Councils and Documents*—whatever his hand found to do he did it with all his might. He was of the very chivalry of learning, combining with a true devotion to letters a singularly fine sense of the obligations that devolve upon the author and the critic.

"No passion, no predisposition," says his editor, "no foregone conclusion influenced the man. Nor did the interest of great events induce him to slur over what was less important. A disputed succession in an obscure see in Scotland or Wales would receive the same care and consideration as the change of a dynasty or the establishment of a hierarchy. All events, whatever their importance, were regarded in their reference to that which formed the underlying principle of his exhaustive method, the pre-eminent sanctity of historic truth."

The present volume gives us nothing new, but it brings together a series of contributions to the *Guardian* and the *Christian Remembrancer* which all scholars will be glad to see republished in a connected form, and which cannot but bring home very forcibly to the reader the profound and accurate learning, the untiring research, and the clear judgment of the writer. The editor has confined himself to the simple arrangement and classification of the papers. The first two sections comprise those on "The Holy Scriptures" and "Doctrinal Views;" these are reprinted entirely from the *Guardian*, and, in many cases, extend only to four or five pages. To the theological student, however, their very brevity will often be a recommendation. They embody in a condensed form the views of a moderate Anglicanism with respect to the more important questions in Biblical criticism and Church doctrine that have come before the world during the past twenty years; and many a reader, unable or unwilling to bestow the time necessary for reading through the six volumes of Lange's *Life of Christ*, or the five volumes of Dorner's *History of the Doctrine of the Person of Christ*, will yet be glad to find, as here, a succinct and careful estimate of the merits of those works from the standpoint of a writer of this school. The criticism, if not free from bias,

is never vehement or vaguely denunciatory; for weapons like those with which critics of a certain school of English orthodoxy have long been wont to oppose the most profound and convincing conclusions of German theology of almost every shade were foreign to Mr. Haddan's whole temper and habits of thought.

The third section, containing the articles on "Ecclesiastical History," which fills nearly half the volume and represents at least five-sixths of its value, is, however, that to which most will turn with the greatest interest; and in the criticisms on Montalembert's *Monks of the West*, *The Churches of the British Confession*, *Scots on the Continent*, and *The Early English Church*, the reader will find sufficient evidence of that remarkable acquaintance with Celtic and Saxon antiquities which even so experienced an investigator as Mr. Freeman pronounces "astonishing," and wherein Mr. Haddan's great superiority undoubtedly lay.

The criticisms on Montalembert's brilliant but inaccurate volumes exhibit in striking contrast the spirit of Anglican and Romanist belief—Romanist, that is to say, as it existed before 1870. Notwithstanding the intellectual vigour and real learning of the celebrated Frenchman, his canons of criticism and statements of fact alike crumble before the test to which they are here subjected. In the relations that existed between the ancient British and Gallic Churches there is much in which a modern French writer might find reasonable grounds for complacency. The superiority enjoyed by the latter over the former is unquestionable. "Hilary of Poitiers," as Mr. Haddan says, "Martin of Tours, Germain of Auxerre, successively sway the British Church as absolutely their own;" and Wilfrid seeking episcopal consecration in Gaul in the seventh century is another noticeable instance how these traditions still, at that time, exerted their influence. Montalembert, however, almost wilfully shutting his eyes to these and similar facts, preferred the assumption of an acknowledged and generally recognised Romish supremacy in Britain in these centuries. Wilfrid's appeals to Rome, he imagined, constituted in themselves sufficient proof that the rights of investiture were already conceded to the Pope in England, and he was even guilty of so serious an anachronism as to censure the bishops of the English Church of that day for their ignorance of the False Decretals. All this, it need scarcely be said, is satisfactorily disposed of by his critic, who points out that in the sequel the English Church established its position, both king and bishops satisfactorily maintaining their ground against Papal usurpation. In fact, Mr. Haddan's interpretation of Wilfrid's career and character constitutes a new reading of this period of Church history, and has now been accepted by every competent writer on the subject from Mr. Freeman down to Mr. Green. How much light he has thrown on the question may be seen by a comparison of his treatment with that of Milman. To the latter, though his sketch of Wilfrid is one of the most elaborate in his *History*, the causes of that prelate's long struggle with the authorities of the Church at home seem

"lost in obscurity." Mr. Haddan shows that Wilfrid's appeals were really the first of a series of systematic efforts to subject England to Rome. Much, doubtless, is best explained by the character of his genius. "A sheer love of power, of being first and greatest," this it was which made Wilfrid "keep so tenacious a grasp upon a see stretching from Forth to Humber, and for a little while including Lincolnshire as well." Singularly enough, it was to a foreigner, and one too of the Pope's own choosing, "the lines of whose building in the Church of our land underlie its foundations and remain in substance unchanged to this very day," that English ecclesiasticism, at this period, was indebted for the preservation of its independence. The whole criticism on Theodorus constitutes a valuable correction of Dean Hook's appreciative but inaccurate sketch.

Not less masterly is the manner in which, as in the *Councils*, only more succinctly, the writer here disposes of the theory of a so-called "Orientalism" of the British Church—that is, of an Eastern or Greek tradition with respect to ritual. At the same time it is equally clear that the conformity ultimately arrived at to the prevalent usage of the Latin Church in the observance of Easter was not the result of mere servile deference to Rome.

"The argument," says Mr. Haddan, "was not 'the Pope wills this, therefore by a fundamental principle of the Church it is obligatory'—but, 'the whole Church except ourselves, Alexandria, the East, Rome, and all, keeps Easter by the new cycle, and therefore the presumption is strong against a little corner of the world by itself, which, having no ground save its own tradition, keeps it otherwise.'"

Of the real work and influence of the English, or, as he terms it, the Saxon Church, as she existed in filial though not servile relations to Rome, he thus speaks:—

"Had it not been for her, the Christian world might well have seen, in the seventh century, a combination of Churches, of which the British Islands would have been the nucleus, and its advanced posts stretching from Iceland at one extreme, to Columbanus' convent of Bobbio on the Lombard plains at the other, with almost everything that can constitute a distinct and vigorous school of religion—learning, devotion, missionary zeal, and extraordinary missionary aptitude—all flowing in home-made channels, and marked off by the not unimportant badges of a peculiar clerical habit, and a special fashion of ecclesiastical plain-song, and of ritual, and of liturgy, and by its own calendar of festivals—as widely spread and far better united than the Rome itself of that day, untorn by dissensions, unassailed by Arian barbarians, and as independent of Rome as the patriarchates of Antioch or Alexandria."

But the article most calculated to arrest the attention in this series, is certainly that entitled "Scots on the Continent"—"Scots," it need scarcely be said, being at this period used to denote Irish Celts. Even those students of history to whom ecclesiastical antiquities and theological controversy seem least inviting, will read with interest and probably with something of surprise, of a race of scholars who from the sixth to the tenth century went forth from Banchor and Lindisfarne, protesting alike against Roman dictation and Augustinian doctrine, uphold-

ing Greek learning and philosophic speculation when these were almost extinct at Canterbury and York, asserting the freedom of the will, believing in the existence of Antipodes, by far the best astronomers of their time, and who, as they pondered over the pages of Martianus Capella—that strange medley of philosophy and pedantry—well-nigh anticipated the theory of Copernicus. Of the remarkable and interesting progress of this school, as it followed in the wake of St. Columban, forming into famous societies at Luxeuil, St. Gall, and Bobbio, and branching off into minor foundations at Reichenau, Disentis, Remiremont, Lure, Jouarre, Faremoutier, Lagny, Hautvillers, Montier-en-Der, Fontenelle, and Jumièges, the whole article offers an admirable chart. Into the collateral question of the learning and doctrinal views that characterised the movement, Mr. Haddan enters less fully. There are, indeed, indications that his researches into the Carolingian era and Frankish history had scarcely been prosecuted with the same exhaustive thoroughness that belongs to his work in other fields. He quotes, for instance, the story told by the *Monachus Sangallensis*, of the manner in which Clement of Ireland and his companions became installed as instructors in the Palace School of Charles the Great, and greatly to our surprise seems disposed to give credit to the narrative. We can hardly doubt that further investigation would have led him to reject it; certainly M. Ozanam's acceptance of the story is but a slight argument in its favour. Then, again, he speaks of Alcuin, Theodulfus (the Bishop of Orleans), and Clement, as a "triumvirate" of instructors at the Palace School; without apparently recalling how bitter at this time was the feud between the Irish and the English clergy, and what a sad lament Alcuin addressed to Charles when he heard at Tours that Clement had actually been installed as his successor, or how fiercely Theodulfus satirised the "Scotellus." To speak, again, of Alcuin as "Irish-taught" is calculated to give a false impression of the whole traditions of the school at York.

The position and character of the Irish Church at this period seem to claim more than ordinary notice at the present time. That communion had not, it is true, as Ussher fancied, anticipated Protestantism, but, to quote Mr. Haddan once more, "in the gradual development of the Papal power she remained in her isolation a standing proof of the novelty of theories unknown to the Church in earlier times, a living instance of what had formerly been held for truth, an island not absorbed by the rising waters of the Papacy, until, indeed, the twelfth century." In fact the standpoint of the Irish theologian in those days, making due allowance for the experience acquired in the lapse of a thousand years, if not identical with that which Old Catholicism is now seeking to establish, at least resembled it in a remarkable degree.

There yet remains much to interest in this volume which we are compelled to leave unnoticed. Fragmentary as are its contents they often far outweigh in value many a carefully elaborated and completed discourse on the same subjects. And if

there be anything to qualify the pleasure it will afford to all true scholars, it will be the regret that the dispensers of patronage in that Church which the writer so nobly served altogether failed either to aid or adequately recognise labours equally dignified in the spirit in which they were undertaken and illustrious in their actual results.

J. BASS MULLINGER.

Myths and Songs from the South Pacific.

By the Rev. William Wyatt Gill, B.A., of the London Missionary Society. With a Preface by F. Max Müller, M.A., &c. (London: Henry S. King & Co., 1876.)

THE religion and mythology of the Polynesian race have often been treated before, as Prof. Max Müller says in his Preface to the present work, but we ought not on that account to be less grateful to Mr. Gill for his most valuable collection of songs and stories from Mangaia. It is not only because their home "has kept itself freer from foreign influences than almost any other of the Polynesian islands" that they have a special value; their exceptional worth is to a great degree the result of their collector's methodical and conscientious labour. The legends he has translated have about them a refreshing air of genuineness; they are simple, straightforward, and free from provoking ornaments of style. And his own remarks are thoroughly sensible and to the point. The whole work forms a most important contribution to the stores placed at the disposal of comparative mythologists. Mr. Gill's materials cannot be too largely drawn upon, nor can Prof. Max Müller's prefatory words be taken too seriously to heart. To comparers and dissectors of Popular Tales the Mangaian stories ought to prove as instructive as interesting. Not that they will always startle by their novelty, for many of them have been told before, and similar fictions will occur to readers versed in American mythology—or at least in such well-known works as those of Mr. E. B. Tylor. But as they appear to have been conscientiously treated, they can be appealed to as authorities, and as they are methodically arranged, they are capable of producing a distinct and lasting impression. On the great mass of the folk-tales of Europe they throw no light whatsoever. From them they are as wide apart as are the tales of the Greenlanders. But to the student of European folk-tales they are exceedingly valuable, as showing the wide difference between a myth in its original state and a story which, though probably based upon a myth, has been so altered by singers or tellers who troubled themselves little about other than mundane ideas, that its mythological features have become well-nigh irrerecognisable. Neither from Greenland's icy mountains, nor from the summer isles of Eden studding the Southern Seas, has been drawn such inspiration as enabled the forgotten story-tellers of the past to construct the elaborate fictions which we know through the modernised forms of Cinderella or Beauty and the Beast.

The Eskimo narrators had to struggle against unusual difficulties. Romance is inconsistent with Arctic cold and a blubber

diet, and humour must languish during the long winter nights in which a jester may be reduced to feel about for an appreciative smile. But the conditions of existence are less exacting in the case of the Polynesian islanders. To them nature has shown grace, and, if the reports of travellers can be believed, they are not unaddicted to romance. But it does not seem to enter into their popular fiction. Of fancy and imagination their songs and stories are by no means devoid, but the creative faculty of the relator of traditions has been subordinated to the retentive, and the poet has not been allowed to encroach upon the domain of the priest.

A few resemblances will be found between Polynesian and Hellenic mythology. As Prof. Max Müller justly says, "Who can read the Mangaian story of Ina (the Moon) and her mortal lover, who, as he grew old and infirm, had to be sent back to the earth to end his days there, without thinking of Selene and Endymion, of Eos and Tithonos?" Here is the story:—

"It is said that Ina took to her celestial abode a mortal husband. After living happily together for many years, she said to him: 'You are growing old and infirm. Death will soon claim you, for you are a native of earth. This fair home of mine must not be defiled with a corpse. We will therefore embrace and part. Return to earth, and there end your days.' At that moment Ina caused a beautiful rainbow to span the heavens, by which her disconsolate aged husband descended to earth to die."

Several links with European mythological tales are offered, also, by the story of Maui, the Polynesian fire-bringer. The son of Ru, the "heavens-supporter," and of Buataranga, the "guardian of the road to the invisible world," two of the "four mighty ones" who dwelt in Avaiiki, the nether-world, he was appointed "one of the guardians of the upper world where mortals live," and to which fire was unknown. Visited at times by his mother, who brought with her cooked food from the lower world, he followed her one day, carried on or in a red pigeon, through a black rock which opened and shut, after Symplegades fashion, in obedience to the magic words:—

"Buataranga, descend thou bodily through this chasm.

The rainbow-like must be obeyed.

As two dark clouds parting at dawn,

Open, open up my road to nether-world, ye fierce ones."

As in many European stories the closing rock snaps off a piece of the hero's magic horse, so in the Mangaian it tears away the pigeon's tail. Noteworthy is it that the snapping rock (or the guardian demons set to watch it) is addressed by "the names of the two clouds which are parted by the rising sun." Buataranga sent her son, when he begged to be told the secret of fire, to the fire-god Manike, who gave a firebrand to his visitor. Extinguishing it in a stream, Maui asked for a second, and then for a third. On the importunate beggar's fourth visit the fire-god waxed wroth, and a fight began which ended in Manike being forced to submit, and to reveal the treasured secret. Having learnt how to produce fire from wood by friction, Maui returned to the upper world, after burning the fire-god in

his abode. And he revealed the secret to mankind, ordering them, when plying their fire-sticks, to chant "the fire-god's song," beginning with the lines

"Grant, oh grant me thy hidden fire,
Thou banyan tree!"

This form of the legend differs in many respects from the Maori variant given by Sir George Grey in his *Polynesian Mythology*, in which fire is the property of a goddess, from whom it flows when she pulls out one of her nails. In poetic expression (of an apparently modern and European character), the tales of Mangaia often fall short of those of New Zealand. There is no story quite as striking as that of the Ponaturi, as given in Sir George Grey's collection—the 'strange people who dwell all day beneath the waters, but ascend to the dry land as soon as the sun has set; and who are at length destroyed by being kept in a darkened house till after sunrise, and then being suddenly exposed to the light. Nor is there any passage so suggestive of literary influences as the close of another New Zealand legend about the violent disruption of the Heavens and the Earth—

"Up to this time the vast Heaven has still ever remained separated from his spouse, the Earth. Yet their mutual love still continues—the soft warm sighs of her loving bosom still ever rise up to him, ascending from the woody mountains and valleys, and men call these mists; and the vast Heaven, as he mourns through the long nights his separation from his beloved, drops fervent tears upon her bosom, and men, seeing these, term them dewdrops"—

a passage by which some critics may be affected as Māui was, when he peeped into his mother's basket "and discovered cooked food." It seems that "he was decidedly of opinion that it was a great improvement upon the raw diet to which he was accustomed."

Mr. Gill seems to have refrained from improving upon his raw material, especially as regards the songs, which he has made no attempt to render poetical in form. Many of them are of great value as fragments of a Mangaian metrical mythology, intended either to assist the memory in retaining religious beliefs intact, or to produce an effect of a magical kind when employed as incantations. Without a commentary such songs would be far from intelligible. Take the following as an example:—

"Vena was enraged against Aldebaran,
On account of the brilliance of his rising.
She demanded if he recollected the fate of the
Pleiades,
Shivered by Sirius and his friends.
Alas! ye bright-shining gods! Bright-shining
gods!"

The explanation is that the Pleiades (Mata-riki, or Little-Eyes) originally formed one star. Its brightness irritated the god Tane, who attacked it, aided by Aldebaran and Sirius. It hid behind a stream, but Sirius drained the stream dry. Then "Tane hurled Aldebaran bodily against the exhausted fugitive, who was thereby splintered into six shining fragments." By explanations of this kind Mr. Gill has immensely enhanced the value of his collections. Brief, sensible, and always to the point, they are exactly what is required. From them we are enabled to gain a clear idea of the visible

and invisible universe as it presented itself to the priestly mind of Mangaia in heathen days. The precision with which Polynesian mythologists laid down their celestial and infernal charts is surprising. According to Mangaian teaching the world is cocoa-nut shaped. The interior of the shell is Avaiki, the "nether-world" or land of spirits. At various depths are different floorings, or lands, communicating with each other. At the bottom is "a thick stem, gradually tapering to a point, which represents the very beginning of all things." This point is a spirit or demon, without human form, named "The root of all existence," which sustains the whole fabric of the universe. Above it is a stouter demon called "Breathing, or Life," and the thickest part of the stem is "The long-lived," the third and last of the primary, ever-stationary, sentient spirits who themselves constitute the foundation, and ensure the permanence and well-being of all the rest of the universe. Above the stem is the home of a female demon, so cramped for want of space that her knees and chin touch, called "The very beginning." From pieces of flesh which she plucked off her sides sprang into life, and tenanted the various floors or strata of the lower world: Raka, or Trouble, who presides over the winds; Echo, whose home is in "the hollow grey rocks;" Tango, or Support, who dwells in "the land of red parrot feathers;" and Tinirau and Vātea, semi-piscine beings, of whom the latter became the father of gods and men, his name signifying "noon" in all the dialects of Eastern Polynesia. According to one legend he possesses "two magnificent eyes, rarely visible at the same time. In general, while one, called by mortals the Sun, is seen here in this upper world, the other eye, called by men the Moon, shines in Avaiki." A sixth child, a daughter named "Stick by the parent," lives with the Great Mother at the bottom of Avaiki, in "The Mute Land," a region in which the only language known is that of signs. On the outside of the cocoa-nut shell, and just at its apex, is the island of Mangaia. On either side are the two apertures through which the sun and moon descend into, and rise out from, the nether-world, answering to the "smoke-holes" which lead from the lower to the upper world in the mythological tales of South Siberia. One legend asserts that the sun descends into Avaiki to visit his wife, "Stick by the parent." Another states that there used to be a direct road into the nether-world. But the denizens of that spirit-land became so troublesome that a female Curtius, named Tini, "rolled herself alive down into the gloomy opening, which immediately closed upon her." Bending in successive arches above the upper curve of the cocoa-nut-shell world are the paradises set apart for happy warriors.

Vātea, the first-born child of "The very beginning," as he dwelt in his home called "The Thin Land" (from which some of the islanders imagined Captain Cook must have climbed up when he first appeared among them), was sometimes visited by a fair stranger during his sleep. Not being able to find her when he awoke, he "scraped a quantity of cocoa-nuts and scattered hand-

fuls down all the chasms in his territory." Before long he saw a slender hand stretched out towards the fruit. Dropping downwards, he secured its owner, who became his wife. From her—whose name was Papa, or "Foundation," and who was the daughter of "Nothing More" and his wife "Soft-bodied"—sprang "the first beings of perfect human form," Tangaroa and Rongo, some legends asserting that Tangaroa sprang, Athene-like, from Papa's head. In after times all fair-haired children were considered to be Tangaroa's, for he was sandy-haired; while the dark-haired majority are Rongo's, for Rongo's hair was black, as became the "god whose name is in the shades."

There is not a chapter in Mr. Gill's book that is not rich in valuable and interesting material. Particularly striking are those which treat of the dead and of human sacrifices. To read them is, to use Prof. Max Müller's words, "to find ourselves among a people who really believe in gods and heroes and ancestral spirits, who still offer human sacrifices, who in some cases devour their human victims, trusting that the scent will be sweet to the nostrils of their gods;" and to do this, as he remarks, "is as if the zoologist could spend a few days among the Megatheria, or the botanist among the waving ferns of the forests buried beneath our feet." Would that all who write about the various subjects on which Mr. Gill's book throws such welcome light would address themselves to the task in such a spirit as manifests itself throughout the Professor's grave, cautious, wise preface—an essay which is well worthy of being classed among the best of his writings. Without it, there might have been danger of the myths, to the collection and editing of which Mr. Gill has devoted so much time and work, being twisted into alleged evidence in favour of all manner of opposing theories. By its aid the explorer who attempts to trace religions to their source will be enabled to use without abusing what "to anyone who thinks that all religions begin with fetichism, all worship with ancestor-worship, or that the whole of mythology everywhere can be explained as a disease of language," may well be recommended as "one of the most useful books at the present moment." W. R. S. RALSTON.

Social Architecture; or, Reasons and Means for the Demolition and Reconstruction of the Social Edifice. By an Exile from France. (London: Samuel Tinsley, 1876.)

This author is a native of Styria, who was expelled from France as a dangerous character in June, 1848, and has since that time lived in England. Here, by attending Karl Marx's lectures, and reading the works of Sir T. More, R. Owen, Mill, Ruskin, Fitz-james Stephen (who will be astonished to find himself in such company), and others, he has been enabled to mature the comprehensive system for the regeneration of society described in this book. Readers acquainted with Socialistic literature will not find much that is new in it. Indeed, the writer himself acknowledges that it is little more than an attempt to combine and arrange in a systematic whole the communistic "ideas of many great writers on the social problem."

Viewed in this light, the book has its useful side. But in so far as it aspires to be more than this, and to lay down practical rules and methods by which the ideas of social philosophers are to be brought to bear upon and worked out in the ordinary life of men or nations, it seems to us a very elaborate failure. For what is the use of building up ever so beautiful and complete a social edifice in the air when you persist in resting it upon such foundations as these, which we take from the "immediate requirements" in the "first stage of progress" in social reconstruction. A tax, to be called the "Industrial Relief Tax," is to be imposed on all employers of labour, and expended in pensions and compensations to aged and disabled workpeople; and an "assistant-wage" is to be paid by the State to all workmen beyond their ordinary wages, to begin at the age of 20, on a graduated scale and so that those employed in dangerous, unhealthy, or repulsive labour will obtain the largest share (p. 431). Noblemen and gentlemen who surrender their lands to the State for national distribution are to be compensated by Parliament, and "the mansions and parks are to be converted into places of public recreation and retreat; care being taken by special provisions for the preservation of historic buildings" (p. 430). This is to be one of the first steps towards the complete abolition of private property. For the State is to become sole owner of every species of real and personal property, "all expropriation to be effected through equitable compensation" (p. 428). To the somewhat commonplace and obvious objection that owners will oppose the abolition of property, we are told that "reason will enlighten them, and they will voluntarily renounce their claims" (p. 411)! For "when the beauty of the new social system becomes apparent to all . . . the very possessors of money themselves will hasten with joy to deposit their gold and silver in the national vaults appropriated for the reception of precious metals; and these very men will with alacrity consign their bank notes, cheque books, bills of exchange, and shares to the flames" (p. 85).

Perhaps one may safely allow that "when the beauty of the new social system becomes apparent to all" this will happen. Meantime, let us look at some of the leading features of the society of the future. Marriage is "the occult cancer of society" (p. 21), and will be abolished; but "sexual unions" will be arranged for all, the State providing comfortable apartments; and "wedding outfits will be drawn from the national wardrobes and magazines, and the jewels they wish to wear on the wedding-day will be lent to them by the national treasury," &c. We shall not be surprised now to hear that the social reformer condemns "the private home" (p. 24), for which associated homes will be substituted. To these will be attached (besides factories, workshops, &c.) national boarding-schools, into which all children will be drafted at the age of three, this latter arrangement making the dissolution of "sexual unions" comparatively easy where either party desires it.

The evil practices arising from the use of money can only be remedied by its "total

abolition." The very day that money is abolished, we are told, "the law that if a man will not work neither shall he eat will become a stern reality" (one scarcely sees why), and a large number of persons engaged in its manipulation will become available for the performance of useful labour. "The abolition of luxury" will follow (p. 138, &c.); but, inasmuch as an irresistible desire for wearing finery will always possess some portion of the female population, the "new social State will only impose upon these silly women the condition that they shall do all the work required. Thus, if they wish to wear silk dresses, they must rear the silk-worms, spin the silk, wind it, dye it, weave it, and make it up; and "this will teach them the difference between luxury procurable in the old State by money and in the new by labour only" (p. 141). In like manner smoking and drinking will not be absolutely forbidden to those who choose to cultivate and manufacture their own tobacco and wines, in addition to the useful labour which they will have in any case to perform for the community. By the simplification of life under the new social arrangements the amount of labour which will be required of each person will not exceed three months in the year; so that the weaker brethren and sisters, who may still yearn after the flesh-pots in one form or another, will have time on their hands for securing the gratification of their foolish longings. On the whole, the author seems to incline to the rule in this matter laid down by Cabet for the Icarians, that every article of luxury must be authorised by the people; that the pleasant must always be postponed to the useful; and that no pleasure be allowed which cannot be enjoyed by all: under which régime "Rotten Row will become a thing of the past" (p. 147), and "plum-pudding will be banished for ever from the table of the associated home" (p. 177).

The chapters which treat of the "Waste of Labour" and the arrangements for its reorganisation are full of statistics which would be of interest if they could be relied on. But there are marks of carelessness on the face of them which destroys their value. Thus the average wage of an agricultural labourer is put at from seven shillings to ten shillings a week (p. 76); in the tables of the "domestic class" no indoor male servants are included (p. 100); the number of coal-workers is stated in one place to be 360,000 (p. 127), and in another 246,000 (p. 181); and the number of the "real productive-classes" seems to be sometimes taken at twelve, sometimes at ten millions (pp. 159, 166).

In that part of the book which treats of reconstruction there is, as we have already hinted, nothing new, except perhaps that the communistic State "will publish a universal newspaper, into which every citizen will be allowed to insert his opinion in a concise and intelligible letter or article," which we do not remember to have met with before. To sum up, the true social state will only be reached when all countries are confederated; when the whole people are living in associated homes; when representative government has given place "to legislation

and government directly emanating from the people;" when money has been finally abolished and all property nationalised; when idleness has been declared a crime, and equal distribution of labour and division of produce have been established; when modern armies have been superseded by national armies, in which every able-bodied citizen must be enrolled; and (last but not least) when lawyers have become extinct, and all civil and criminal actions are brought before the popular assemblies, one of which will be established for every 1,000 of the population.

With all its absurdities, however, the book ought to be a useful one, for it reproduces and works out thoughts and aims which are already held and taught by a large portion of the proletariat even in this country. The sooner the upper classes understand that a universal communistic republic, in which property and work shall be equally distributed, is a definite object for which more men are at this moment ready to make sacrifices and run risks than probably for any other, the better it will be for them. It is almost a generation since De Tocqueville asked whether it was likely that democracy which had destroyed feudalism was going to retreat now in fear of the middle classes and the rich, and the giant has made some long strides forward since then. It was only last year that Prince Bismarck said to some of those who were opposing clause 130 of his Penal Code Amendment Bill (enacting penalties on public speech or writing against matrimony or private property):—"Socialism, gentlemen, has made far greater progress than you think. A few years hence you will be yearning for these penal provisions as the solitary traveller in the desert thirsts for a drop of water." Mr. Disraeli hears the demand for physical and material equality rising "like a moaning wind" in Europe. In short, the question of supreme importance to us and our children is, whether ours is or is not a *civilisation usée*, and our time of crisis, in which that civilisation is bound to give place to another and a wholly different one. It would be rash to answer scornfully in the negative because we find many wild and foolish things in the writings and sayings of some of the leading Communists. It is far better to study these with patience, and this book on *Social Architecture* may be useful as showing what the avowed aims of these leaders are at the present time.

T. HUGHES.

The Atonement. The Congregational Union Lecture for 1875. By R. W. Dale, M.A., Birmingham. (London: Hodder & Stoughton, 1875.)

MEMBERS of the Established Church may feel a certain doubt whether, of all its institutions, the Bampton Lecture is the one most deserving the imitation of other Churches. However, the Congregational Union know their own business best: if a "Lecture consisting of a course of Prelections, delivered at the Memorial Hall" (unless it is inconvenient to the lecturer to deliver them), be the best means for "the promotion of Biblical science, and theological and eccle-

siastical literature," everyone will be glad to find these worthy ends so actively promoted; while no one will be surprised at a man of Mr. Dale's eminence being selected as one of the earliest of their official promoters.

Yet there is a difference between the talents of an ecclesiastical organiser, a preacher, and a theologian; and there is a corresponding difference between their functions of which it may be thought that Mr. Dale has an inadequate sense. A preacher addresses his own congregation only, and may legitimately deal only with the forms of thought familiar to them; a theologian professes the pursuit of absolute truth, and when he seems to possess it or to approach it, he is all the more bound to be ready to receive it from any quarter, or contemplate it in any aspect, whether familiar or no. Now, the danger of a theological lecture is that its plan may confuse the aim of the theologian, by forcing on him the method of the preacher; and this danger may be realised in more ways than one. From the tendency to disguise inadequate argument under powerful rhetoric, Mr. Dale is entirely free; it is in another way that he condescends to the level of his audience instead of preserving his own intellectual dignity—by basing his argument on such secondary or fragmentary data as are familiar to them, instead of dealing with works of original and independent power.

The volume may be best described as a reply to a tendency among liberal Evangelicals—while retaining their belief in Christ's divinity, on the one side, and in justification by faith, on the other—to explain away the doctrine of the Atonement, in which the two meet. Now, interesting as it is to learn which are the theological doctrines that have the firmest hold on the religious consciousness of Evangelical Christians exposed to the solvent of liberal thought, it can hardly be expected that the controversy can last long within these limits, nor can a discussion confined within them have a permanent interest. Dr. Bushnell was, and Dr. John Young may be, an able and thoughtful writer; but, even if it were likelier than it is that they would convince the world that divine forgiveness is the same thing as human repentance, they would still fail to convince the world that it is represented as the same thing in the Gospel. Mr. Dale proves very easily and very laboriously, that a doctrine of an Atonement is inseparably ingrained in the New Testament; and that neither the most trenchant criticism nor the laxest theory of inspiration will allow it to be eliminated, but that the truth of some such doctrine must stand or fall with the belief that the New Testament contains any divine revelation whatever. But what the doctrine of the Atonement is he declines to define. In the seventh lecture (without acquaintance, apparently, with Oxenham's *Catholic Doctrine of the Atonement*) he traces very briefly, clearly, and carefully the history of the doctrine, from the Scriptural unsystematised devotion, lasting little beyond the first century, to the later patristic theory of ransom to Satan, rarely put forward after St. Bernard—to the doctrine of satisfaction

for the wrong done to God by sin, lasting from St. Anselm through the scholastic theology—and to the dominant Protestant theory, of vicarious endurance of the punishment of sin. Conceding to his opponents that none of these three theories are thoroughly satisfactory to the conscience or the intellect, he argues truly enough that—"Theologians did not invent the Idea of an objective Atonement, in order to complete the symmetry of their theological theories. They have invented theory after theory, in order to find place for the Idea. . . . The Idea is not the creation of dogmatic theology, nor does it depend upon dogmatic theology for its hold on the heart and faith of the Church."

He reminds us how the Athanasian doctrine of the Trinity has worked itself into the consciousness of Christendom; how the Lutheran doctrine of Justification has worked itself into the consciousness of Protestant Christendom; "but this cannot be said of any doctrine concerning that relation of Christ to the human race which illustrates the theory of the Atonement." But on this relation he has some weighty thoughts, which seem to sum up well the teaching of the New Testament on the subject; the last lecture in the volume, which treats of it, may be said to be a real contribution to theology. But except this, the seventh lecture already referred to, and one or two vigorous protests in favour of the retributive, as opposed to the purely corrective, theory of punishment, the book may be called clever, but hardly valuable.

WILLIAM HENRY SIMCOX.

De Laudibus Legum Angliæ; a Treatise in Commendation of the Laws of England. By Chancellor Sir John Fortescue; with Translation by Francis Gregor, Notes by Andrew Amos, and a Life of the Author by Thomas (Fortescue) Lord Clermont. (Cincinnati, U.S.: Robert Clarke & Co.; London: Lockwood & Co.)

THIS book forms the third of a series of reprints of legal classics issued by Messrs. Clarke and Co., who are the authorised law-publishers of the State of Ohio. It contains nothing that has not previously appeared in print, but there are several reasons why it is not unworthy of notice in these columns. In the first place, it is a republication of a short and intelligible treatise, which is of primary importance for the right understanding of the early growth of our legal institutions and constitutional forms; a treatise often quoted from but seldom read, and of which no edition has appeared in this country for fifty years. And in the second place, it constantly refers to, and partly embodies, a magnificent edition of Fortescue's *Life and Works* which was a few years ago printed for private circulation by Lord Clermont, himself a lineal descendant of the great judge. Of this edition only 120 copies were printed, one of which was generously forwarded to the American publishers for their use in the preparation of this reprint, and another in the library of Lincoln's Inn has been carefully read by me for the purpose of this review. It consists of two royal quarto volumes, the first containing a Life of Sir John Fortescue, and all

of his writings which can now be ascertained to survive; and the second a genealogical history of the Fortescue family from the date of the Conquest to the present time. The general character of that work, its costly plates and illustrations, and perhaps other considerations, may have rendered it necessary that it should be limited to a semi-private circulation; but it is much to be desired that Lord Clermont would consent to the issue of a smaller edition to the public, abridged from his *édition de luxe*. The greater portion of its contents has never before been published, and though it is true that no other of Fortescue's writings can bear comparison with his *Treatise in Commendation of the Laws of England*, yet they are of great value for a proper estimate of the character and learning of the author.

To the American reprint the Life by Lord Clermont has been prefixed, with a small number of pardonable omissions, of which, however, the reader ought somewhere to have been apprised. It is a model of what such a biographical notice should be, composed mainly of extracts from chronicles and other contemporary records, arranged in a most readable manner, and singularly destitute of those impertinent dissertations upon everything connected, however remotely, with their subject, which so often expand biographies into unwieldy volumes. I have only observed one mistake of any importance: on p. xxi. a quotation is backed with the great authority of Selden, which is not to be found in the edition of the *De Laudibus* which Selden published in his own life-time, but only in the much later edition of 1737. That an error lurks somewhere is sufficiently indicated by the fact that the quotation calls Sir Edward Hyde Chancellor to Charles II., a style which Selden could never have used. The Latin text is also taken from the edition by Lord Clermont, which is based upon the earliest MS. known to exist, in the University Library at Cambridge, and the corrupt mediæval spelling is throughout preserved. The English translation is the one published in 1737 by Mr. Gregor, a Cornish gentleman, which Lord Clermont had also adopted; but the American publishers are mistaken when they state that he had "revised" it, for it is nothing more than a verbatim reprint, full of blunders and mistranslations. The notes, again, are a republication, endorsed by Lord Clermont, of those which Mr. Andrew Amos published in 1825, the last occasion on which Fortescue's work has appeared in England. They are extremely copious, and display a large amount of erudition, legal and historical; but they would endure much compression and revision, and it need hardly be said that they are not up to the standard of our critical knowledge at the present day.

Fortescue gave to his treatise the form of a dialogue between himself, as the chief speaker, and the young and ill-fated heir of the exiled House of Lancaster. Its purport is not inadequately expressed by the title, *De Laudibus Legum Angliæ*, but its proper value has suffered somewhat from the misapprehension which would transform it into an authoritative exposition in detail of early constitutional law. It is, in truth, a highly-coloured party pamphlet, written to contrast

the fundamental principles of the common law of England with those of the civil law, as exemplified in France, and with the further object of frustrating the projects of change which Edward IV. was supposed to entertain. It is not, of course, that the writer deliberately misrepresents the state of the law, or falsifies the facts of contemporary history. But with the skill of a practised advocate, and a liberal use of literary artifice, he throws into prominence the more favourable aspect of his case, passing over the notorious circumstances that would tell against himself, and neglecting to point out how frequently his ideal theory of the constitution was violated with impunity, during that turbulent epoch in which he lived. This consideration, however, does not affect the truth of the two main doctrines which he undertakes to instil into his royal pupil, which form the bulwarks of the old Whig theory of the constitution; that the king of England is a "*rex politice regens*"—a limited monarch, who can neither impose taxes, nor make laws without the assent of Parliament; and that trial by jury, which in his time was fully developed into its modern form, is the safeguard of the liberties of the subject. To these two positions he opposes the theory of the civilians "*quod principi placuit, legis habet vigorem*," and the mode of trial "*per testes*," which the French have also borrowed from the Roman law. On these two issues he has no difficulty in making out his case, and, indeed, wins so easy a victory over his imaginary opponent that the reader can hardly avoid suspecting him of unfairness. The book is, therefore, a political essay rather than an exposition of English jurisprudence. It must, however, be reckoned a fortunate circumstance for the preservation of our constitutional liberties, that the elastic rules of common law permitted the popular lawyers of the Stuart period to quote from it passages supporting their own liberal views, which were held almost to have the authority of judicial precedents. Apart from its admitted value as a treasury of constitutional principles, this little work of Fortescue deserves a careful perusal on other grounds. Its author was not only the first lawyer of his time, but a man of general culture, and a practised political writer. He was sprung from a distinguished family in the West of England, and is said to have been educated at the University of Oxford before he came up to the Inns of Court. His Latin is, no doubt, somewhat barbarous, but his literary style is elegant, and even occasionally witty, while the arrangement of his matter is admirable. The references which he delights to make to Thomas Aquinas, and at second hand to Aristotle, are appropriate and pointed, and are not more than sufficient to give a colouring of scholasticism to all his arguments. On the other hand, he has kept his subject entirely free from the intricacies of black-letter law, so that no student who is familiar with the phraseology of our legal system as it stood at the beginning of this century, need be afraid to encounter any difficulty. His pages are interspersed with most interesting allusions to the social condition and manners of his time; and he concludes with a unique

description of the schools of law then existing in London, which represents them as fully developed in all their essentials, and not materially different from what they still continue to be.

As to the character of the English translation, it is impossible to speak with approval. It is marked, indeed, by that freshness and idiomatic flavour which might be expected from a cultivated gentleman of the last century, and which it appears hopeless for our modern writers to imitate; but it is rarely a faithful rendering of the original, and gives a most inadequate representation of the forcible turns of expression in Fortescue's Latin. Its worst fault is that with singular infelicity it goes out of the way to paraphrase the more important statements of law with which Fortescue illustrates his arguments, and habitually leaves an erroneous impression upon the mind of one who does not take the trouble to consult the original. For example, in the celebrated passage in cap. 5, where Fortescue incidentally informs us of the legal rule in his day touching the exclusion of the half-blood from the inheritance, the translation absolutely inverts the sense of the original; and similarly, in cap. 26, the entire purport of the "*writ of attain*," to review the verdict of a jury, is misrepresented by the gratuitous insertion of the words "*contrary to evidence*." In these and other passages where Mr. Gregor goes wrong, the old translation by Mulcaster, which Selden did not disdain to edit, is baldly correct. A new edition of this book with modern notes is badly wanted in this country; and it is possible that a collation of these two translations might be so managed as to maintain the merits of each, and vindicate the credit of England in amicable rivalry with the publishers of a provincial town in the United States, who, in producing the reprint which has given occasion to these remarks, have performed with enterprise and good taste all that properly came within a publisher's province.

JAS. S. COTTON.

NEW NOVELS.

A Dog and his Shadow. By R. E. Francillon. (London: Grant & Co., 1876.)

Thornwell Abbas. By Grant Lloyd. (London: Sampson Low & Co., 1876.)

French Pictures in English Chalk. By the Author of "*The Member for Paris*." (London: Smith, Elder & Co., 1876.)

Jan of the Windmill. By Mrs. J. H. Ewing. (London: George Bell & Sons, 1876.)

A Dog and his Shadow is a very clever and original story. Mr. Francillon has introduced that favourite character the untaught peasant poet, but he has drawn the seamy side of the prodigy. Abel Herrick is a foundling, picked up in the dreariest of Cambridgeshire villages, who teaches himself to make much better verses than most that are published between decorative covers. To the "*dreaminess*" which is generally made a rather amiable trait in the poetic character he adds an extraordinary selfishness, which is the cause of

most of the complications of the story, and of the misery of the persons. And here a rather painful question in the rule of three arises. If a poet who, when a little boy, broke a cup and tried to throw the blame on a little girl, ends by suborning false evidence, making love to two young ladies at once, and attempting suicide, what will be the end of a young lady who strangled canary birds when in the nursery? As sporting writers say, we "*get a line*" through Abel Herrick to the future performances of Gwendolin Harleth. It is rather odd that Mr. Francillon has almost anticipated Gwendolin's scene with Klesmer. His heroine, Beatrice Deane, a very disagreeable example of the intellectual young lady of the period, loses her fortune, and consults Signor Fasolla as to her chances of success on the stage. "*You said I was a second Grisi, Signor Fasolla.*" "*Yes, mademoiselle—as an amateur.*" More practical advice than Klesmer's follows:—"If you could play the bassoon, that would be something; it would pay to be the only young lady who plays the bassoon. There would be twenty more by the end of the season, but you would make your fortune by then." It may, perhaps, be objected to *A Dog and his Shadow* that we see too little of the good hero, who was also an excellent cricketer, and of the successful heroine. The not-so-good characters, however, are much more interesting, and, indeed, it might be an improvement if the first young man and woman, the patient loving girl, the heavy excellent man, of fiction, could be represented by mathematical symbols. Thus "*A rescues B from villain;*" "*B renounces improper poet, accepts C;*" would do admirably instead of whole chapters of necessary commonplace. Mr. Francillon gives us as little commonplace as possible, and his country attorney even is an unusually fresh and spiritedly offensive specimen of his class.

Miss Veronica Kinnaird, in *Thornwell Abbas*, was a disagreeable member of a large family. She had a way of prophesying evil things to young brides; and as she was gifted with second sight, the evil things came true. Therefore when she told her niece, young Lady Grizel, just before her wedding, that her grandson would come to grief "*by the burn in the mead at St. Joseph's Thorn*," it was perhaps natural that Lady Grizel, some forty years later, should change her grandson at nurse. But "*no man may deal with his shapen fate*," and no grandmother either, and *Thornwell Abbas* tells how the changeling did get thrown from his horse by "*the little brook which ran from St. Joseph's Well among the grasses and ivy-clad roots of the Chase*." Lady Grizel was obliged to explain that "*she thought to save him from the curse, and to day it has alighted on him*." It is rather a bold experiment to introduce this well-worn sort of incident into a story of the most modern character, and it may be doubted whether the supernatural element in the tale gains gloom, or the everyday and chatty element lightness and grace, from the abrupt contrast. Next to the romance of second sight, a very adequate picture of Commemoration at Oxford is the

most interesting part of what, on the whole, is a clever and readable novel.

French Pictures in English Chalk is a collection of the delightful stories of French life which appear now and then in the *Cornhill Magazine*. There are no short tales in contemporary literature which come at all near these in wit, observation, grace and ease of style, and skill in construction. Every intelligent reader of fiction knows the "Rough, Red Candidate" and "Une Pétroulette" already, and will be glad to meet them and their companions again. It is not easy to make out the political views, if he has any, of the writer of *French Pictures*. Imperialists, Legitimists, Communists, if they fight well, he treats *nullo discrimine*, and is only severe on M. Buche, the censor of plays, and on M. Jobus, the eponymous hero of permanent officialism. Here is a description of the attitude which a private person would take in a revolution if he wished to imitate the conduct of our dear country in time of war:—

"All I had to do was to take a sheet of paper and write a feeling dispatch to the Citizen Bilis, reminding him that this was the nineteenth century; that we were in a civilised age; that it was perhaps a pity to molest one's neighbour; but that any how, if he thought otherwise, and persisted in assaulting the Curé Tricoche, plundering his church, and finally hanging him to a lamp-post, he might count upon my strictest neutrality. . . . By-and-by, when M. Tricoche was hanged, the church gutted, and the Citizen Bilis loaded with spoil, I might have appeared on the stage in character of mediator, made some more allusions to the nineteenth century, paid some new compliments to civilisation, and proposed to M. Bilis to surrender part of his lootings. On his refusal I should have begged him to believe that my esteem for him remained unaltered, and expressed a hope that the amiable relations between us would continue serene till the end of time."

Jan of the Windmill is a delightful story for children and older people. Mrs. Ewing does not make the mistake of supposing that children are idiots. She neither writes down to their supposed imbecility, nor grins through a horse-collar and burlesques things old, and alludes to the petty interests of politicians; nor does she stuff her work with texts and morals. Her characters are drawn carefully and strongly, and she does not keep explaining everything, like most writers for the young. The atmosphere of country life—"the very air about the door made dusty with the floating meal"—breathes freshly in the book, and the rural scenes are not unworthy of George Sand, if George Sand had written *pour les petites filles*. The growth of the hero's artistic power is as interesting as the old lives of old painters, and we have only one fault to find with the work. It is the third story, out of this batch of four, in which there is doubt and mystery about the parentage of the children. Now, since society emerged from the Thibetan stage of the family, ignorance on this important point is not so common—not common in the ratio of three to one. One could stand it in *The Dog and his Shadow*; it grew tiresome in *Thornwell Abbas*; in *Jan* it becomes a kind of nightmare.

Οὐ γὰρ πῶς τις εἶναι γόνον αὐτοῦ ἀνέγνω seems to be the novelist's motto. No one is obliged, however, to read the three tales we

have reviewed together, and perhaps next week the family of fiction will have reached some more civilised stage of development.

A. LANG.

RECENT VERSE.

Poems. By Thomas White, Jun. (Oxford and London: James Parker and Co.) Most poets have to confess with sadness that their performance falls far below their aspirations; the ideal is still unattained and unattainable. And while we by no means wish it to be understood that we share Mr. White's opinion that he deserves the name of poet, we are bound to admit that he, too, falls short of his desires and intentions. He has had, as he tells us, his "Day Dreams," in which a lady came to him—presumably the Muse herself—called him "darling" and "dearest," told him all that she had done for him, and all that she wished he should do for her.

"I it was that fed thee
With celestial food;
I that smote the passion
Through thy burning blood.

Dearest, and I freed thee
From the tyrant schools,
From their pedant jargon
And their sordid rules."—(P. 3.)

It is, indeed, quite true that this was done either by the lady or by something else, for Mr. White, being, as he tells us, an Oxford man, is by no means bound by the received rules of the studies usually pursued there. Thus he presents us with the plural "Cyclopes" (p. 15), and supposes "Cythera" to have been the name of the goddess of Love (p. 93). It is true that Anacreon uses the form, but we venture nevertheless to think it in this case a simple blunder for Cytherea. He appears to say that Catullus as well as Anacreon wrote in Greek (p. 95), and found that he read far more rapidly when he "cut old Growler's lecture" (p. 78). But, in spite of this freedom, and the commission to

"Sing me songs for England,
Songs of purpose high,
Passionate and simple,
Pealing to the sky," &c.,

he has written a quantity of mediocre verse, in which all that has any pretence in it of goodness is simple imitation, and all that is original is extreme trash.

Poems. By Edmond G. A. Holmes, St. John's College, Oxford. (Henry S. King and Co.) Mr. Holmes is a poet of quite another stamp. Without being very strong, and in spite of the great, even excessive, influence that the manner rather than the matter of certain other writers has had over him, he is always interesting and generally original. His verses represent adequately one side, and that one of the best sides, of Oxford thought—a philosophy coloured and softened by a vein of deep religious feeling, a religion vague and tentative, yet always manly and candid. The author's mind seems eminently receptive and eclectic in the best sense, and this is curiously reflected in the metres he chooses for his poems. If he writes in a meditatively religious mood he falls, as it would seem unconsciously, into the rhythm invented, or at least adapted, by Mr. Myers for his *St. Paul*; if he becomes more philosophic, yet clinging to a creed which seems for the time definite, he adopts the metre of Browning's "Rabbi Ben Ezra;" in another poem—"The Message"—which gathers up into expression so much that stirs vaguely in the modern Oxford mind, he takes an exquisite measure which in its precise form we have only met once before, in a prize poem of Bishop Alexander's on the installation of Lord Derby as Chancellor. We must quote a few stanzas from "The Message," though a certain difficulty of selection arises from the want of compression, and the somewhat excessive length, for the subject, of nearly all the poems. The thought and the

descriptions, always graceful, sometimes extremely beautiful, are beaten out rather thin. Mr. Holmes traces the wanderings of the Thames, or Isis, in its higher course

"Into that valley, in whose bosom sleep
Grey tower, and mouldering wall, and climbing
spire,

And court, and grove, and cloister nestling deep,
While lingering with desire,

Or hushed in reverence thy waters move,
Softly and noiselessly—so sweet the spell
Of peace and beauty, and unuttered love,
How sweet my heart knows well.

And all thy after course

Each humble hamlet church, each red-roofed to wn,
Each little inn, nestling in quiet shade,
Each old ancestral mansion looking down
Through lawn and wooded glade.

I know the season when thy hanging woods
Are glorious with rich autumnal hues,
Set mid dark pines that know no changing mood,
Whose leaf no season strews."

These lines will give some idea of Mr. Holmes's descriptive faculty; the more thoughtful parts of the poem have no one or two stanzas sufficiently condensed for extraction. Three stanzas, however, from another poem, "What think ye of Christ?" will show how he can conduct an argument within the limits set him by metre, and with these we must close our extracts, and refer our readers to the volume itself.

"Yes, Thou art God, I know—

Ah! if it were not so

Life would be void and meaningless and dark:
Quench every phantom light

Born of abyssmal night,

Leave, only leave, this one divine spark.

Ah! but I hear them say:

Prove first before you pray—

Prove that this man is God, living though dead.

I answer, Who will prove

That men breathe, think, and love—

Prove that the golden sun shines brightly overhead?

But that the Christ who trod

Our earth was one with God,

Is that so definite, minute a fact

That on one narrow deed

Man rests his holiest creed,

Or builds his hopes of Heaven on one recorded act?"

The Wonders of Creation, and other Poems. By Matthew Josephs. (F. E. Longley, 39 Warwick Lane, E.C.) Mr. Matthew Josephs is a negro schoolmaster, of royal lineage, as he tells us in his preface; his father being the eldest son of Agullon, a prince of one of the Eboe tribes, "who had been a general in his own land before he was stolen from thence." From his father's mother Mr. Josephs "received some information respecting the customs and manners of her country, Dahomey." This old lady's reminiscences might have been entertaining had they been presented to us by her grandson in place of verses on subjects far beyond him. The most that can be said for them is that some of the "sacred poems" are not much below the level of Brady and Tate; as—

"When from Egyptian bondage came

That mighty host at Heaven's command,

The sea with reverence heard His name,

And quickly fled its wonted strand.

Before them went that sacred sign,

By day, to screen them from the heat;

By night, a light—oh! wise design—

To cheer them in their lone retreat."—(P. 149.)

Village Verses, &c. By Guy Roslyn. (Moxon and Co.) These verses have been reprinted from various periodicals, none of them, however, being such as are distinguished by literary excellence. The lyrical poems are below mediocrity, and were probably only accepted or demanded by editors to fill a corner for which there was no other available copy. In their reprinted form they serve no such useful purpose, and only will

not be forgotten because they will probably never attract the smallest notice.

Caesar in Egypt, Costanza, and other Poems. By Joseph Ellis. (Pickering.) The publisher has done all he could to render this volume attractive: admirable type, good paper, wide margins, untrimmed edges—all things in which the book-lover's soul delights are here. A fair outside, but the informing soul is wanting. The following is certainly an average specimen of what is called a poem. Cleopatra speaks to Caesar:—

"Caius! I have a thought to let thee see
Oasis Ammon. 'Midst the desert sands
An Island rises fresh and flourishing . .

Thou wilt on Camel speed, and I the same—
'Ship of the desert' some time aptly styled;
We shall have retinue to keep us blithe
And after joy that novelty shall yield,
Regain the Barque, and float where we would go.
Dear Caius! This a timely thought, I ween,
Born to prolong our friendship."

"Cleopatra!

I much approve thy gay alluring scheme."—(P. 77.)
There are also a number of poems in modifications of a metre well known to our childhood, as

"A younker with his younker friend
A ramble goeth far away
Throughout a sweltering summer day
For ever."—(P. 221.)

Confer, si vis,

"Who ran to catch me when I fell,
And kissed the place to make it well?
My mother."

Even of the smaller lyrics and sonnets there is not one to praise, a thing somewhat unusual in a volume of this size written by one who is not ignorant of the laws of verse, and is not uneducated.

Poetical Débris. By George Messenger. (Ward, Lock and Tyler.) *Débris* = rubbish. We are unable to suggest any other epithet than that which Mr. Messenger has given to his own work.

Miscellaneous Poems. By Francis M'Dean, B.A. T.C.D. (Dublin: E. Ponsonby.) So, too, we wholly accept this author's own description of his verses when he speaks of them as "these trifling effusions."

Thoughts and Memories in Verse. By G. C. B. (Brighton: Thomas Page.) When "in deference to the opinion and desire of friends" an author "ventures to submit," &c., &c., we may generally take it for granted that in themselves the poems submitted are worth little. These verses are for the most part religious, well-intentioned, and the work of an educated man. But there all praise must end; they are quite without true poetic fire.

Masterpieces of German Poetry. Translated in the Measure of the Originals. By F. H. Hedley. (Trübner and Co.) This book seems to us a misnomer, though after all the question what is a Masterpiece must ever be decided by each German scholar for himself. Schiller's "Lay of the Bell," two somewhat less known of Goethe's poems, "Die Wallfahrt nach Kevlaar" of Heine, are all that are taken from the three great masters of German song, and these are not to our mind well translated.

Translations from the German Poets of the Eighteenth and Nineteenth Centuries. By Alice Lucas. (Henry S. King and Co.) These are well selected, and, as a rule, carefully translated in the original metres. The volume is pleasing and readable by those even who do not know German; those who do will be, as by most volumes of translations, now satisfied, now irritated.

"I sing as sings the bird whose home
Is in the air so free,"
is not the translation of Goethe's

"Ich singe wie der Vogel singt
Der in den Zweige wohnt;"

while, on the other hand, the lovely lyric "Das

Veilchen," by the same poet, has lost scarce any of its fragrance in translation. Miss or Mrs. Lucas is also very successful in some of the translations from Heine, but she has not attempted any of the more difficult "Lieder." She has kept well within her powers and deserves praise.

Love's Trilogy. By Thomas Sinclair, M.A. (Trübner and Co.) We confess that we cannot understand any single page or stanza in Mr. Sinclair's volume, nor can we catch even the faintest indication of what is the meaning of the collective whole. If we could understand them we might say that there are some sonorous words here and there building themselves into fine lines; but at present the whole seems to us like some embroidered stuff seen upon the wrong side, and the brain fails in the attempt to trace arrangement, connexion, or leading idea.

The Regent; A Play. By J. M. Chanson. (Samuel Tinsley.) There is no reason why this sad trash should have been printed, and every reason why it should not have been published. The author presumably puts out his greatest strength at his most thrilling scene, Darnley's murder, which is given thus:—

"Darnley. O roynish traitors! What is it ye seek?
Balfour. O hiding king! thy life.
Darnley. Draw, Standen!—Help!—
They take my life!—
O coystrel cowards!—Treason! Treason!
—Oh! [Exeunt.]

John and Eva: A Tale of Lower Dereham. By Francis Hughes. (Chatto and Windus.) How John Bevan, a country "doctor of repute,"

"Of noble lofty mien,
Of moderate size and of athletic build,"
wooded and married Eva Grey, of Knole Grange House, is here done into verse. It is very oddly constructed verse, being as a rule blank, but the three last lines of each paragraph rhyme in triplets. The whole thing is very poor and bald, though little is absolutely bad except a song, which the author, differing from us, calls

"The pretty little song they all so liked,
'The Skylark on the Wing,'"

of which these are two stanzas:—

"When day is on the break,
From out the corn I spring,
And then I love to soar above
Melodiously to sing.

"I climb up tow'ards the clouds,
While still it's almost dark,
And there I stay nigh all the day,
A very happy lark."

Sunflowers: A Book of Verses. By Herbert Gardner. (Henry S. King and Co.) Mr. Gardner has some command of poetic expression and a good deal of poetic feeling, but he is sometimes obscure and frequently imitative. We have, for instance, had this sort of thing very often. It is in a poem called "The Last Kiss."

"Only a moment of madness!
Marriage of pleasure and pain,
Gleam of an infinite gladness,
Storm-cloud and sunshine and rain,
Blurred by the mists of our sadness
Again."

In a play called "Leone," which occupies more than half the volume, the blank verse is good and the action vigorous. It deals with a difficult and dangerous subject, the schemes of a prince against a girl who turns out to be his daughter; but, though the author skates on thin ice, the play is pure, and the tragedy, for such it is, is not at all the terrible one of *The Cenci*.

Key Notes. By Arbor Leigh. (Norwood: Thomas Scott.) Arbor Leigh has here written twenty-three pages of very remarkable verse, which Mr. Thomas Scott has published as one of a series of pamphlets which he devotes to the propagation of Free Thought as understood by him. Arbor Leigh has much yet to learn about form and grace of expression, but there is

great poetic and profound thought in this little tract. The following lines are very striking:—

"I do not trust the unreflective praise
That would appropriate the fair 'must be'
As man's especial heaven-sent heritage.
For he who calls the glory of this world
His own, his right, his message from a God
Intent on beautifying life for man,
Will find his logic sadly overcast,
And all his music stricken out of tune,
When he, perchance, shall find his own delight
Hangs on that fact that strikes a brother dead."

—(P. 20.)

At times, however, especially in "A Summer Song," the form, as well as the thought, is beautiful; and we hope to hear more of "Arbor Leigh."

Lost Footsteps. Poems by Walter Sweetman, B.A. (Edinburgh Publishing Company.) Mr. Sweetman has written two plays, of which the scene and time are the world before the flood. He is a Roman Catholic, and the present work is the last of a series of tales and poems in which he has endeavoured to put forward a system of Christian philosophy. He wants to help the masses of men to keep faith, and thinks that those who will not read theological essays will read verse; hence this book. We, on the contrary, think that the masses of men have a good deal of common sense, which will keep them from reading anything so thoroughly weak as this volume, so wanting in every character of true poetry. One thing Mr. Sweetman has done which must have been difficult. He has produced the very worst translation or paraphrase which it has ever been our misfortune to see of the hymn "Stabat Mater dolorosa."

NOTES AND NEWS.

LORD GEORGE CAMPBELL has in the press a volume of letters sent home from the *Challenger*, giving a popular account of some of the various incidents of her famous voyage. This volume, under the title of *A Midshipman's Cruise in the Challenger*, will be published in the autumn by Messrs. Macmillan and Co.

MR. HENRY BLACKBURN has in preparation a series of Illustrated Handbooks to the National Collections of Pictures, Sculptures, &c., uniform with *Academy Notes*. The first part will contain sketches of some of the principal pictures in the National Gallery, and will be published by Messrs. Chatto and Windus.

MESSRS. REMINGTON AND Co. will shortly publish *Within Bohemia: or, Love in London* (after Balzac); seven stories in one volume, from the pen of Mr. Henry Curwen, author of *Sorrow and Song*.

MR. S. R. TOWNSHEND MAYER has resigned the editorship of the *St. James's Magazine*.

WE are glad to have to find no such fault with Mr. Elliot Stock's Facsimile Reprint of the First Edition of George Herbert's *Temple* as we found with his *Pilgrim's Progress*. The work is in all respects creditable. It appears from Mr. Grosart's Introduction, which is happily short, that there were no less than three issues of the poem in 1633—one undated, which Nicholas Ferrar would seem to have printed "for immediate friends," and two dated. Facsimiles of all three titlepages are given. Of the undated copies only a single exemplar is at present known, which is in the possession of Mr. Henry Huth. The three editions are identical, except as to their titlepages.

MESSRS. HARDWICKE AND BOGUE will publish by subscription a work on *The Antiquity of the Likeness of Our Blessed Lord*, illustrated with twelve photographs, coloured as facsimiles, and fifty engravings on wood, from original frescoes, mosaics, paterae, and other works of art of the first six centuries, by the late Thomas Heaphy. The price will be three guineas to subscribers.

THE Religious Tract Society have in preparation for early publication:—An illustrated work on America, by the Rev. Dr. Manning; *Jewish Life in the Time of Our Lord*, by the Rev. Dr. Ederahaim; a *Commentary on Ruth*, by the Rev. Samuel Cox; a volume of *Sermons*, by Canon Garbett; and *Life in the Southern Isles: a Record of Twenty-two Years' Residence*, by the Rev. W. Wyatt Gill. Dr. Green, author of *The Handbook to the Grammar of the Greek Testament*, &c., has been appointed one of the editors of the Society.

Mrs. ELLEN EPPS, widow of the late Dr. John Epps, the homoeopathic physician, died on July 6, aged about sixty-six, having been in precarious health for some years past. This lady, who was regarded with great affection and respect by a wide circle of friends, was a novelist and biographer: having published several years ago a novel that excited some attention, *Labour and Love*, followed by one or two others, and more recently a memoir of her late husband.

Messrs. LONGMANS have just published vol. iii. of the English translation of Comte's *System of Positive Philosophy*. We purpose to withhold our notice of the whole work until the issue of the fourth and concluding volume, which, we understand, will not now be long delayed. The present volume is entitled *Social Dynamics*, by which term is to be understood the historical proof and practical illustration of the Positivist theory of Sociology; and it is generally admitted that Comte's strength chiefly lay in the philosophy of general history. A considerable portion of the translation, and all the editorial labour, has been undertaken by Prof. E. S. Beesly; but certain chapters have been translated by Mr. S. Lobb, Mrs. Hertz, Dr. J. H. Bridges, and Messrs. Vernon and Godfrey Lushington. Mr. Lobb, we regret to say, has died before the publication of the book; and this opportunity ought not to pass without a tribute of respect to the memory of one whose contributions to literature were not well known in this country, but who wore out his life in hard work in the Educational Department of Bengal.

THREE recent publications of texts deserve the attention of theological students. The first is a new edition of Tischendorf's *Evangelia Apocrypha*, revised and brought up to the present time by the distinguished editor himself. The Prolegomena, unfortunately, remain as they were, but as they certainly would not have remained, had Dr. Tischendorf lived a few weeks longer; but Dr. Wilbrandt has given as much information respecting new critical authorities as could be expected. The second is the first fasciculus of the long-expected revision of Dressel's *Apostolical Fathers*. The commentary marks a distinct advance upon Dressel's; the text, carefully revised as it is, will require a still further revision on account of the recent discovery of a MS. of the Epistles of Clement at Constantinople. It is stated, indeed, that a new text of the Epistles of Clement is already being prepared by the joint-editors of the work, Drs. von Gebhardt and Harnack. The third is the first part of the first volume of Ceriani's photolithographic reproduction of the famous Ambrosian MS. of the Peshitto version of the Old Testament, containing the Pentateuch and Job i.-xxiv.

Messrs. NIEMEYER, of Halle, have published the first of a series of works to be edited by an Italian and German editor conjointly, entitled *Comunicazioni dalle biblioteche di Roma e da altre biblioteche per lo studio delle lingue e della letteratura romanza*. The first volume is the *Canzoniere portoghese*, from the Vatican Library. It is a collection of the songs of the earliest period of Portuguese literature, concerned mostly with the legendary King Denis and his court. The work contains 1,100 of these songs, of which only 100 have been published before.

THE Augsburg *Allgemeine Zeitung* contains in Nos. 179-181 the concluding article by the Baron

A. de Reumont on Dr. Doran's *Mann and Manners at the Court of Florence*, which completes the sketch of Florentine society by passing under review the reign of Grand Duke Peter Leopold to the death of Sir Horace Mann, which occurred in 1786, four years before the Grand Duke became German Emperor. Like the two first articles, the present one makes use of many other materials besides the extracts from Sir Horace's letters, which grow more and more scanty and unsatisfactory, while on the contrary the history of Tuscany under an active and able sovereign grows infinitely more interesting. M. Alfred von Arneth's publications, the private correspondence of Maria Theresa, Joseph II., and Leopold, throw much light on Tuscan affairs, and should have been consulted by Dr. Doran. The article likewise contains some details of Earl Cowper's long sojourn in Florence—which, in fact, became his home—and on his connexion with the literature and art of the country. To him was dedicated the first complete edition of Macchiavelli's works, begun in 1782, and he was the chief contributor to the monument in Santa Croce, erected in 1787. There exists in Florence a fine portrait of him, painted in 1769 by Raphael Mengs, and presented by him to his friend the Marchese Carlo Rinuccini; in the inscription he is called "Cowperus—inter Magnae Britanniae proceres—nunc Sacri Romani Imperii princeps." Goethe's Life of Philipp Hackert, the landscape and marine painter, frequently mentions Charles Gore, Lady Cowper's father, Richard Payne Knight's companion in his Sicilian tour, who died at Weimar in 1807, leaving his collection of drawings to the Duke's library. A postscript to M. de Reumont's article speaks of the house on the Arno which Mann occupied during the first years of his residence in Florence, and where Horace Walpole and Gray were his guests, Casa Ambrogi in the Via de' Bardi, lately demolished to make room for the new quay between Ponte Vecchio and Ponte alle Grazie, on the left bank of the river. The notice was communicated to the author by John Temple Leader, Esq., who has been for many years an inhabitant of the Tuscan capital, of which he has collected many memorials. Mr. Leader discovered in the parish register of Sta Felicità the following entry:—"1740. In casa Ambrogi l'Inviato Inglese Eretico Orazio Mann a. [anni] 36," and in 1742 another entry, mentioning Mr. Chute and others living in the same house, with crosses before their names. Mann took Casa Manetti in Borgo San Frediano, where he continued to reside until his death, in the autumn of 1740, for 120 scudi a year! According to the above-mentioned entry, he was, when he died, eighty-two, not eighty-five as Walpole fancied.

THE *Rivista Internazionale* maintains a high literary standard. The last two numbers have contained two interesting articles on George Sand, and an appreciative sketch, by Herr Scartazzini, of the life and labours of Leopold von Ranke. The number for July gives a specimen of a work on criticism by Signor E. Lombardi of Bergamo. The book itself, which is to treat of Italian literature generally, is at present going through the press. The chapter printed in the *Rivista* is the one which deals with Boccaccio, who has lately been a subject of dispute between German and Italian critics. Signor Lombardi approaches criticism from the philosophic rather than the literary side. He wishes to show the scientific development of the national thought, and to trace the influence of the scientific contents of thought in its artistic form. We shall await with some curiosity the appearance of his book. The experiment is certainly a bold one.

THE July number of the *Theologisch Tijdschrift* contains a review of Mr. McClellan's translation, &c., of the Gospels; controversial articles by Drs. Pierson and Kuenen on a positivistic work of edification by the former; and notices of Vol. iv. of the *Speaker's Commentary*, and of a thesis by M. Rivier on the Biblical tradition of the Deluge,

by Prof. Kuenen. The *Theological Review* for July also numbers Prof. Kuenen among its contributors. His object is, by means of Old Testament passages, to test the truth of the statement that Israel gradually rose from the worship of a single god to that of the only God; or, in other words, that Yahveh, from one of many gods, gradually became to his worshippers the one true God.

THE modern history of Norwich and its Parliamentary representatives has formed the subject of much close enquiry of late, and many curious facts have been elicited regarding the relations, chiefly of a pecuniary character, which have in recent times subsisted between member and constituents. The following letter, copied from the original in the British Museum, illustrates the same subject at an earlier period, when the pecuniary relations were of quite an opposite nature, and has on that account a wider interest as a contribution to the scanty materials in print concerning the old custom of paying members of Parliament for their services as legislators:—

"Laus Deo London the 21 No: 1650.

"Right Worshipp! my due respects remembred unto you & all your Bretheren, & it is now full five yeares this November, that I have satt in Parliament by your election, & as yett I have onely received from the City one hundred pounds, I was very senceable of the burthen, & I did use all meanes I could possible to have avoided it, knowing it would take me of from followeing my imployments I were then in, & also hinder me in any further way of livelihood, which I find by sad experiance, to my neare undoeing, not expecting such disrespects from a City, that I must say, deserved better from you all, it is forgotten how I stood for your priviledges, in opposing the Lord Matravers & his Father, when your whole City (except 2 Aldermen besides myself) did submit unto them, nere to my undoeing, except the Lord had wonderfully upheld me, Blessed be his name therefore, it cost me no small some of money, you have all fared the better for it, for those great men were ashamed ever to come at Norwich after I had given them that foyle, & am I thus requited, & delt withall so, as never any of your Burgesses, my predecessors were before, will you force me to move the house in it & by that meanes force you to pay it, as the Burgesses of Lin did, & by that meanes receive it to this day, the Towne of Yarmouth payeth their Burgesse, & London payeth also without askeing for it, I expect it from you as a due, & not as a guift, I pray you therefore acquaint your Bretheren & Common Counsell with this my letter, & I desier to receive your answer; I have not bene wanting to do my duty in my place, & I [am] most willing to resigne it to any other [that] may deserve better from you; & in the [mean] time I shall rest

"Your worships [to]
"command

"Tho: Atkin

"To the Right worships"

"Mathew Linsey Esq"

"Maioir of Norwich

"p'sent

"in

"Norwich"

THE Rev. W. Esdaile writes:—

"I read a notice in your paper of July 1 of my mother Mrs. Esdaile's death. With respect to the last sentence of that notice, if your correspondent means to assert that Mrs. Esdaile took no interest in the history of her father, the poet, and felt no admiration for his poetry, I wish distinctly to deny the truth of that assertion."

THE following Parliamentary Papers have lately been published:—Sixth Annual Report of the Deputy Master of the Mint, 1875 (price 3½d.); Reports of H.M. Consuls on the Manufactures, &c., of their Consular Districts, Part III. (price 1s. 6d.); Annual Report of H.M. Inspector of Explosives (price 3½d.); Report of Sir John Hawkshaw on the Purification of the Clyde, Minutes of Evidence, &c.; Report of Select Committee on Toll Bridges, River Thames (price 1s. 1d.); Report from the Select Committee on Ecclesiastical Dilapidations Act (price 3d.); Report of the Comptroller and Auditor-General

upon the Account of the Commissioners of Church Temporalities in Ireland (price 4d.); Returns relating to Areas, Inhabited Houses, and Male Population of the United Kingdom, 1871 (price 3s. 4d.); Return of Railway Accidents in January, February, and March, 1876 (price 1s.); Return of Superannuation Allowances in Public Offices (price 11d.); Fortieth Report of the Inspectors of Prisons of Great Britain, II., Northern District (price 2s.); Reports of the Medical Officer of the Privy Council on Public Health, New Series, No. 7 (price 1s. 4d.); Return of Home Accounts of the Government of India (price 9d.); Reports of H.M. Secretaries of Embassy and Legation on Manufactures, Commerce, &c., Part II. (price 8s. 4d.); Further Correspondence relating to the Indian Tariff Act of 1875 (price 6d.); Finance and Revenue Accounts of the Government of India for 1874-75 (1s. 9d.); Reports of the Inspectors of Mines for 1875, with Plates, &c. (price 10s.); Report of the Committee of Council on Education, England and Wales (price 2d.); ditto, Scotland (price 1d.); Return relating to County and Borough Prisons (price 1s. 5d.); Report of the Commission on Fugitive Slaves, and Minutes of the Evidence (price 1s. 8d.); Report of Cambridge University Syndicate appointed to consider the Requirements of the University in different Departments of Study (price 6d.); Reports on the Sugar Industry in Foreign Countries (price 4d.); Report of Committee on Ecclesiastical Dilapidations Acts (price 2s. 6d.); Report of Select Committee of the House of Lords on Ecclesiastical Offices and Fees Bill, with Minutes of Evidence, &c. (price 3s. 6d.).

We have received *Rain and Rivers*, by Colonel George Greenwood, third edition (Longmans); *Characteristics of Christian Morality*, by the Rev. I. Gregory Smith, second edition (Parker); *A Centennial Commissioner in Europe, 1875-76*, by John W. Forney (Lippincott); *Modern Spiritualism*, by J. N. Maskelyne (Warne); *The Spelling-Bee Manual*, by T. Edmondson (Routledge); *Rum Rhymes*, by W. A. Chandler (C. R. Brown); *Little Folks: a Magazine for the Young*, new and enlarged series (Cassell); *A Course of Practical Chemistry*, by Prof. W. Odling, fifth edition (Longmans); *Mr. Lockyer's Logic*, by William Carpenter (published by the author); *Foster's Decision of Character, and Other Essays*, Friendly Counsel Series (Ward, Lock and Tyler); *Central India in 1857*, by Henry Durand (Ridgway); *Easy Lessons: or, Self-Instruction in Irish*, by the Rev. Ulick J. Bourke, sixth edition (Dublin: McGlashan and Gill); *Gina's Baby*, by Edward Jenkins, M.P., thirty-sixth edition (Strahan); *By the Sea*, by Katherine S. Macquoid, new edition (Smith, Elder and Co.); *The Childhood and Schoolroom Hours of Royal Children*, by Julia Luard, new edition (Groombridge); *Leaves from my Autobiography*, by the Rev. Charles Rogers (Grampian Club); *The Ancient Régime*, by H. A. Taine, trans. John Durand (Daldy, Isbister and Co.); *Civilised Christianity*, second edition (Trübner).

OBITUARY.

MALDEN, Henry, at Hampstead, July 4, aged 76. [For 45 years Professor of Greek in University College, London; author of *Origin of Universities and Academical Degrees*, 1836.]

NOTES OF TRAVEL.

THE Norwegian Atlantic Expedition left Bergen on June 1 for the Sognefiord, where the first week was spent in preparatory work, sounding, dredging, and trawling, in 600 fathoms. The temperature at the bottom was found exactly the same as in former years, 43°-7 Fahr. The fauna was a mixture of Atlantic and Arctic. Several specimens were found of *Brisina coronata* (Sars), *Munida tenuimana*, one large *Actinia*, and a sponge, *Tisiphonia agariciformis*; and among other molluscs,

Axinus eumyrius (Sars), *Kelliella abyssicola* (Sars), *Malletia obtusa* and *Taranis Mörchii*. The second week was spent at Husö, a small island at the mouth of the Sognefiord, where magnetical base-observations were made on shore and on board, ship swung for deviation, &c. On June 20, the expedition left this place and steered along the deep channel surrounding Southern Norway from the Skagerrack up to Cape Stadt. The first soundings and dredgings showed a very flat bottom at a depth of about 200 fathoms, with a fauna mainly Atlantic. About 150 miles north-west of Cape Stadt the temperature began to fall, the depth remaining unchanged. At the next sounding the depth increased, and the bottom-temperature was still falling, until at last the Miller-Casella thermometer showed 32° at 300 fathoms, and 30° at the bottom in 400 fathoms. This agrees exactly with what the *Porcupine* found in the Lightning Channel. Off Stadt the fauna was Arctic and glacial. Among the specimens brought up was a gigantic *Umbellularia*, five feet high, a *Nymphon*, ten inches between the ends of the feet, a new large *Archaster*, and many other characteristic forms. No less than eight forms of *Hydroids* were also found at this depth, three different species of Arctic *Fusus*, and several specimens of *Yoldia intermedia*, &c. The Expedition ran in to Christiansund on June 23, and was to leave that port in a few days for the Faroes and Iceland.

THE *Explorateur* of July 6th announces the intended departure of a French expedition for the exploration of New Guinea. M. Raffray has been entrusted with this scientific mission by the Ministry of Public Instruction, and purposes to study the natural history of several of the Sunda Islands. M. Maurice Maindrow, of the entomological section of the museum, will accompany him to aid in his researches. The travellers intend to leave Toulon on the 20th of this month for Singapore, a transport-vessel having been placed at their service by the Ministry of Marine for the passage. From Singapore, passing by Batavia, M. Raffray will proceed to Ternate and thence to the island of Waigheu, at the western extremity of New Guinea, where it is intended to remain till spring of 1877. Afterwards the travellers will repair to Dorei on the mainland of Papua, and will endeavour to penetrate into Aropen, the country bordering on the south-east of Geelvink Bay, a region which has not yet been visited by the Italian naturalists Beccari and D'Alberty. M. Raffray's expedition is planned to extend over two or three years.

LETTERS have been newly received at Venice from Herr Hansal, Austro-Hungarian Consul at Khartum. He speaks of the magnificent reception given there to the second conqueror of Dar Fur, Ismail Pasha Ajus. This prince made his entry into the town on April 30, after an absence of more than two years, and Khartum was *en fête* for three days. The well-known Nile traveller Piaggia has joined Colonel Gordon's staff, and has been ordered to make for Magungo on the Albert Nyanza. A German, Dr. Snitzer, of Prussian Silesia, who has passed for a Mussulman at Constantinople, and who assumes the name of Emin Effendi, has also gone into the Egyptian service. Mr. Lucas, it appears, is going first up the Nile to Lado (near the old station of Gondokoro), and then intends to return to Meshra el Rek on the Ghazal, and afterwards to follow the direction of Dr. Schweinfurth's track for some distance southward. Dr. Junker, a naturalist from St. Petersburg, has arrived at Khartum with Herr Kopp, of Stuttgart. They are waiting till the rains are over, and then will try to get into Dar Fur, if the same obstacles which prevented Marno's journey thither do not also stand in their way.

THE Rev. S. J. Perry, one of the band of astronomers sent out from England to the southern ocean in 1874 to observe the transit of Venus, publishes a most interesting narrative of the ex-

pedition in his *Notes of a Voyage to Kerguelen Island* (Henry S. King and Co.). The voyage from the Cape to the Land of Desolation through the fogs and westerly gales and rough seas which encompass it, the preparations for observing, and the anxieties of the party as the momentous December 8 approached, are very graphically depicted, and good notions of the scenery, natural history, and climate of the island may be gathered from the notes.

IN the *Geographical Magazine* for July Mr. E. G. Ravenstein has begun a meritorious study of the facts hidden within the great bulk of the eleven volumes of the Census Returns of the British Isles of 1871; with the aid of several maps of the United Kingdom he brings out very distinctly in these first papers a great number of important facts relating to the birthplaces and migrations of the people. Dr. Rink, the learned director of affairs in Danish Greenland, supplies a paper containing the most recent statistics of the people and products of that interesting region. In another paper Captain Davis completes his capital narrative of the voyage of the *Challenger*, following the vessel homeward from Japan. In giving a hearty welcome to the good ship, he notes that she has sailed and steamed over not less than 68,000 miles since her departure from our shores. A good account of the Andaman Islands is also contributed by Mr. De Rœpstorff, to whose intimate knowledge of this region of the East Indies we were formerly indebted for a description of the Nicobar group.

A CAPITAL guide to "Pontresina and its Neighbourhood," by Dr. Ludwig, Resident Physician at Pontresina, has just been published by Messrs. Longmans, for the benefit of visitors to the Upper Engadine. The eminent arbitrator under the European Assurance Society Acts, Mr. F. S. Reilly, who is a member of the Alpine Club, has, with Alpine and public spirit, furnished the English translation, and made other contributions to this useful little book.

BIBLIOGRAPHY OF THE MICHEL ANGELO FESTIVAL.

WE owe to the kindness of Mr. Heath Wilson the following complete list—the only one, we believe, that has been compiled—of the publications which appeared on the occasion of the Michel Angelo Festival last year. It was observed on the day of the festival that numbers of the people had provided themselves with copies of the *Life of Michel Angelo*, and groups were seen reading them eagerly.

ANDREUCCI, Avo. Ottavio. Sulla scoperta di due busti in terra-cotta, e sopra quadro a tempera in tavola, nel possesso, gli uni del negoziante Pietro Radichi, l'altro del Dott. Enrico Gallizioli; opere ambedue di M. Buonarroti. Illustrazione storico-artistica, critica. (Florence: Campolini, 1875. 8vo.)

BENFENATI, Pietro Alfonzo. Michelangelo Buonarroti. Elogio biografico scritto in occasione del IV. centenario celebrato in Firenze nel 1875. (Bologna: Mareggiani, 1875. 8vo, 34 pages.)

BERTINI, Prof. Domenico. Sonetto LIII. di M. Buonarroti messo in musica con accompagnamento di Pianoforte. (Florence: Venturini, 1875.)

BOITO, Camillo. Il centenario di Michelangiolo Buonarroti. L'indole del uomo e il carattere delle opere. Articoli inseriti nella *Nuova Antologia di scienze, lettere ed arti*, anno X. V. XXX. fascicolo X., Ott. 1875 (pages 225 to 242) e XI. Nov. 1875 (pages 453 to 476).

BONARA, P. Domenico. L'Area di S. Domenico e M. Buonarroti: ricerche storiche critiche. (Bologna: Romagnoli, 1875.)

C.B. La vita di Michelangiolo Buonarroti, pittore, scultore e architetto, nella ricorrenza del IV. centenario raccontata al popolo Italiano da C.B.; e un conto dello stesso autore intitolato "Michelangelo a S. Miniato." (Florence: Sbargi, 1875. 16mo, pp. 32).

CALDERINI, Guglielmo. Michelangelo Buonarroti e l'architettura moderna. (Perugia: Boncompagni, 1875. 8vo.)

- CAPPONI, Gino. Ritratto di M. Buonarroti estratto dalla *Storia della Repubblica di Firenze* di Gino Capponi, ripubblicata per cura di Cammillo Tommasi. (Florence: Ricci, 1875.)
- CAPRESE, Ricordi di. Sul quarto centenario della nascita di M. Buonarroti celebrato il 13 Giugno, 1875. (Sansepolcro: Becamorti, 1875. 4to.)
- CIOMMI, Pio. Discorso pronunziato nell'occasione del centenario di Michelangelo Buonarroti in Pieve S. Stefano il 15 Giugno, 1875. (Giuliani, 1875.)
- CORSINI, Guido. Michelangelo nel suo IV. Cen.: Canzone. (Florence: Ricci, 1875.)
- DEI LUNGO, Enrico. Michelangelo Marcia. (Florence: Venturini, 1875.)
- DUPRÉ, Giovanni. Michelangelo scultore. Articolo pubblicato nel libro intitolato *M. Buonarroti: Ricordo al Popolo Italiano*.
- ESQUIVI di M. Buonarroti: testo di lingua per la prima volta ristampato sull'edizione dei Giunti del 1564. Con note del Cav. Gaetano Milanese e prefazione di Giulio Piccini. (Florence: Tipografia della *Gazzetta d'Italia*, 1875, in 8vo.)
- FALORISI, Guido. Il IV. Cent. di M. Buonarroti. Articolo stampato nell'*Archivio Storico Italiano*. Serie III. F. XXII., quarta dispensa del 1875. No. 89 della collezione da pagine 352 a 356. (Florence: Tipografia Galileiana, 1875. 8vo.)
- FATTORI, Ettore. Michelangelo e Dante: Studio. (Florence: Cellini, 1875. 8vo.)
- FREDIANI, Carlo. Ragionamento storico su le diverse gite fatte a Carrara da Michelangelo, pubblicate per le Nozze Bonghini e Manzoni. (Massa: Fratelli Frediani, 1837.)
- RISTAMPATA in Siena dal Lazzeri nel 1875.
- [Mr. Heath Wilson observes in reference to the above, "I sought this everywhere in libraries, collections, and at Massa, offering any price, but in vain. This republication is interesting."]
- GENNARELLI, Achille. Michelangelo e la facciata di S. Lorenzo. Articolo pubblicato nel No. 179 del giornale *La Nazione*, 28 Giugno, 1875.
- GIOTTI, Napoleone. Michelangelo Buonarroti. Ode sinfonica del Maestro Cav. Mabellini. (Florence: Galletti e Cocchi, 1875. 16mo., pp. 16.)
- GOTTI, Aurelio. Rapporto della deputazione intervenuta in nome del comitato fiorentino alle feste celebrate in Caprese ed in Chiusi per onorare la nascita di Michelangelo Buonarroti, letto nell'adunanza di 19 Giugno, 1875. Opuscolo estratto dal giornale *La Nazione*, 26 Giugno, 1875. (Florence: Le Monnier, 1875.)
- GOTTI, Aurelio. Vita di Michelangelo Buonarroti narrata con l'aiuto di nuovi documenti. (Florence: Tipografia della *Gazzetta d'Italia*, 1875. 8vo, vol. due.)
- LAZZONI, Emilio. M. Buonarroti: sue relazioni colla città di Carrara. (Carrara: Martini e Martelli, 1875. 8vo.)
- LOCKHART, Jones. Michelangelo Buonarroti: Ode for the Quatercentenary, 1875. (Le Monnier, 1875.)
- MAGHERINI, Giovanni. Michelangelo. (Florence: Barbera, 1875. 8vo.)
- MAGNA, Pietro. Ricordo del IV. Cent. della nascita di Michelangelo Buonarroti. 12 Sep., 1875. (Padua: Tipog. Profferini, 1875.)
- MARCHESI, Giulio. Michelangelo e le opere sue: plausi di Giulio Marchesi. (Florence, 1875. 8vo.)
- MERCANTE, Luigi. Illustrazione del Castello di Caprese. Michelangelo: IV. Cent. della nascita del grande artista. (Florence: Pella, 1875. 8vo.)
- MICHELLE, P. Everardo. Lettera a Pagano Paganini, in cui si contengono delle notizie sulla provenienza in Casa Pesciolini della statua di S. Giovannino attribuito a Michelangelo. (Pisa, 1875.) (Vedi nel giornale del *Risorgimento*.)
- MILANESI, Gaetano. Le lettere di Michelangelo edito ed inedito. (Florence: Le Monnier, 1875. 4to.)
- MISTALE, Franco. Per la solenne commemorazione nel IV. Cent. di M. Buonarroti: Ode a Firenze. (Bologna: Tip. Militare e delle scienze, 1875. 16mo.)
- MONTI, Achille. A Michelangelo Buonarroti per le feste solenni del IV. Cen. che celebra la gentile Firenze. Sonetto. (Florence, 1875, Tip. Claudiana.)
- MONTI, Achille. Il chiostro di Michelangelo. Articolo inserito nel giornale *Il Buonarroti*. Serie II. Vol. X. (June, 1875.)
- MUZZI, Salvatore. Michelangelo a Bologna. Articoli

- inseriti nei No. 4 e 5 del periodico intitolato *Lettere di famiglia*, Anno 27, 20 Agosto e 5 Settembre, 1875. (Florence: Cellini, 1875.)
- PANZOCCHI, Enrico. Michelangelo: Canto. (Bologna: Zanichelli, 1827.)
- PIEROTTI, Giovanni. Il Piazzale Michelangelo: Stanza. (Florence: Tipografia della *Gazzetta d'Italia*, 1875.)
- PODESTÀ, Bartolomeo. Documenti inediti relativi a Michelangelo Buonarroti. Stanno nel giornale *Il Buonarroti*, Serie II. vol. x. (fascicolo di Aprile, 1875, pp. 128.)
- RAFFAELI, Mse. Filippo. Di alcuni lavori del Buonarroti eseguiti nelle Marche; con cenni biografici di Ascanio Condivi. (Firenze: Paccafassi, 1875. 4to.)
- REVEL, Alberto. La mente di Michelangelo. (Florence: Typog. Claudiana, 1875.)
- RONCHINI, Amadeo. Michelangelo e il passo del Po a Piacenza. Memoria nel Vol. II. degli *Atti e Memorie della R. Deputazione di storia patria per le provincie Modanesi e Parmensi* a pag. 25.
- RONCHINI, Amadeo. Il Montemolina di Perugia e le fortificazioni di Roma al tempo di Paolo III. Nel *Giornale di rendizione artistica* (Perugia: 1875), Vol. I., p. 168. S'illustra con documenti la parte che ebbe Michelangelo nelle fortificazioni del Borgo a Roma.
- SIRIOILI, Ildebrando. Per le feste di Michelangelo Buonarroti nel IV. Cent. Ode, 1875.
- SUZZI, Celestino. Pel centenario di Michel., Ode. (Pistoia: Brocciolini, 1875, p. 6.)
- TARUFFI, Ricardo. Michelangelo poeta. Discorso letto la sera del 11 Settembre, 1875, nella sala del Circolo Filologico di Firenze. (Tipografia della *Gazzetta d'Italia*, 1875. 8vo.)
- VARIOUS AUTHORS. Michelangelo Buonarroti. Ricordo al Popolo Italiano. (Florence: Sansoni, 1875. 16mo.)
- ZUCCHETTI, Licurgo. Nel IV. centenario di Michelangelo poesia. (Perugia: Santucci, 1875.)

MARGARET OF ANJOU AND THE CITY OF ROUEN.

In the year 1444 a marriage was arranged, and it was soon afterwards celebrated, between Henry VI. of England and Margaret, daughter of René, Duke of Anjou and titular King of Sicily. Margaret was affianced by proxy in France, and as Queen she made, on June 8, a triumphal entry into the city of Rouen, on her way to England.

Mathieu de Coussy, in the twelfth chapter of his *Chronicle*, gives an account of this entry, and names some of the Queen's retinue, among whom were the Marquis of Suffolk and Edward Hault,* whose names are found in the documents mentioned below. While in Rouen the Queen bought some plate which had belonged to the Cardinal of Luxembourg.

The four documents before me (and of which I now give notes) show that the city of Rouen made presents to the Queen and some of her suite.

The first, second, and third documents are dated respectively April 24, 1444, and the fourth is dated May 7, 1444.

The first is an acquittance by Guillaume le Tavernier and Giuefroy Barnisson, goldsmiths, for 2,063 livres, 13 sols, and 9 deniers tournois, for the sale and delivery of 12 chargers, 12 platters and 12 bowls of silver, red-gilt and burnished, (*vermeil dorez et bruniz*) weighing together 155 marks and 6 ounces, purchased by the burgess-councillors of the town at 13*l.* 5*s.* tournois the mark; which were given (by an order made at the Hôtel de Ville by the said burgess-councillors and many other notables of the town) to the Queen at her entry into the town.

The second is an acquittance by Guillaume Poitevin, goldsmith, for 103*l.* 4*s.* tournois, for the silver furniture, red-gilt, on the case wherein the plate given to the Queen was put so as to keep each piece separate: viz., hinges, braces, latches, and 2 large handles with dragons' heads, weighing altogether 6 marks, 2 ounces, and 13 sterlings, at 16*l.* 6*s.* tournois the mark.

* I assume that he was the Edward mentioned in the fourth document.

The third is an acquittance by Godefray de Coulogne, coffer-maker, and Simonnet de Musurier, *escrip-torier*, for 10*l.* 10*s.* tournois; viz., to the cofferer for making the case where the plate given to the Queen was put, 6*os.*; and to the *escrip-torier* for covering and making the case with leather and painting thereon a daisy (*Marguerite*) and an *Agnus Dei*, 7*l.* 10*s.*

The fourth is an acquittance by Jehan Marcel, burgess and [money] changer of Rouen, for 209*l.* 10*s.* 6*d.* tournois, for the following things: viz., for 2 pots of silver, gilt, and *camoisee*, weighing 11 marks and 16 sterlings, presented by the town to the Marchioness of Suffolk, value 141 livres, 10 sols, 6 deniers tournois; a cup, red-gilt and *pointonné*, weighing 3 marks, given by the town to Wenlok, usher of the Queen's chamber, value 40*l.* 10*s.* tournois; a goblet, red gilt and *pointonné*, weighing 2 marks and 2 ounces, given to Edward, squire of the inn of the Marquis of Suffolk, value 27 livres tournois.

All the sums were paid by Martin Fauvel, receiver of the rents, aids, and revenues of the town of Rouen; and the acquittances for the first three were made by the payees before Guillaume de la Fontaine, Lieut.-General of M. Jehan Salvain, Chevalier, the King's Councillor and his bailiff of Rouen.

A. J. HORWOOD.

SELECTED BOOKS.

General Literature.

- EVANS, A. J. Through Bosnia and the Herzegovina on foot during the Insurrection, 1875. Longmans. 18s.
- FABRETTI, A. Raccolta Numismatica del R. Museo di antichità di Torino. Monete consolari. Torino: Bocca. L. 12. 50.
- FRANZOS, K. E. Aus Halb-Asien: Culturbilder aus Galizien, der Bukowina, Südrussland und Rumänien. Leipzig: Duncker & Humblot.
- GÉRARD, J. La Philosophie de Maine de Biran. Paris: Germer-Bailière. 10 fr.
- GRANT, James. History of the Burgh and Parish Schools of Scotland. Vol. I. Burgh Schools. Collins.

Theology.

- OEHLER, G. F. Lehrbuch der Symbolik. Hrsg. v. J. Delitzsch. Tübingen: Heckenhauser. 10 M.

History.

- FACSIMILE of Domesday Book, with translation by General Plantagenet-Harrison. Part I. Head & Meek. 2s. 6d.
- HANSERESSE, von 1431-1476. Bearb. von G. Fehrer. v. der Ropp. 1. Bd. Leipzig: Duncker & Humblot. 18 M.
- SIMSON, B. Jahrbücher d. fränkischen Reichs unter Ludwig dem Frommen. 2. Bd. 831-840. Leipzig: Duncker & Humblot. 7 M.

Physical Science.

- DORSON, G. E. Monograph of the Asiatic Chiroptera. India Museum.
- WIENER, C. Ueb. die Stärke der Bestrahlung der Erde durch die Sonne in ihren verschiedenen Breiten u. Jahreszeiten. Carlsruhe: Bielefeld. 2 M.

Philology, &c.

- BRUELL, A. Das samaritanische Targum zum Pentateuch. 2. Anh. Zur Geschichte n. Literatur der Samaritaner. Frankfurt-a-M.: Erbes. 2 M. 60 Pf.
- KALLIAG, D. DAMAG. Alte syr. Uebersetzg. d. ind. Fürstengesch. Text u. deutsche Uebersetzg. v. G. Bickell. Leipzig: Brockhaus. 24 M.
- LESKIN, A. Die Declination im Slavisch-Litauischen u. Germanischen. Leipzig: Hirzel. 5 M.
- STUDIEN zur griechischen u. lateinischen Grammatik. Hrsg. v. G. Curtius u. K. Brugman. 9. Bd. 1. Hft. Leipzig: Hirzel. 4 M.

CORRESPONDENCE.

WENTWORTH AND CORIOLANUS.

Valladolid: July 3, 1876.

I do not know whether it has occurred to any one that Shakspeare's judgment, on Coriolanus throws some light on what he would have thought of Stratford if he had lived thirty years longer. Stratford, indeed, is not exactly Coriolanus, and still less are Brutus and Sicinius like Pym and Hampden. The Roman has more command over himself, more versatility of nature; but in the main the characters are the same. They both despise the masses for their incapacity for action, their ignorance, and their unsteadiness. They both have a thorough knowledge of all the conditions of success, except that which depends upon sympathy with inferior natures.

Coriolanus shares with Strafford his special dislike of popular control over government (iii. 1):—

"They choose their magistrate,
And such a one as he, who puts his *shall*,
His popular *shall*, against a graver bench
Than ever frowned in Greece! By Jove himself,
It make the Consuls base; and my soul aches
To know, when two authorities are up,
Neither supreme, how soon confusion
May enter 'twixt the gap of both, and take
The one by the other."

This is exactly Strafford's difficulty. And we may be sure that Shakspeare, who admired Coriolanus, would have admired Strafford too. Shakspeare's citizens are wretched creatures, and his tribunes are all that the most embittered Royalist would have said of Pym and Hampden in the days of the Long Parliament. But, for all that, Shakspeare's sentence is against Coriolanus. As the First Officer says (ii. 2):—

"To seem to affect the malice and displeasure of the people is as bad as that which he dislikes, to flatter them for their love."

The pride of Coriolanus is the pride of one devoted to the service of an ideal State, not to the service of the actual men by whom he is surrounded. His failure comes from his standing apart from his fellow-citizens. When he attacks the tribunes they reply as the House of Commons would have done (iii. 1):—

"*Sicinius*. What is the city but the people?
Citizen. True,
Brutus. By the consent of all, we were established
The people's magistrates."

Coriolanus answers almost in the words which Wentworth used at York in 1628:—

"That is the way to lay the city flat;
To bring the roof to the foundation,
And bury all, which yet distinctly ranges,
In heaps and piles of ruin."

This, say the tribunes, "deserves death." Followed by the rabble, they come to seek him:—

"*Sicinius*. Where is this viper
That would depopulate the city and
Be every man himself?
Menenius. You worthy tribunes—
Sicinius. He shall be thrown down the Tarpeian
rock
With vigorous hands; he hath resisted
law,
And therefore law shall scorn him
further trial
Than the severity of the public power
Which he so sets at nought.
First Citizen. He shall well know
The noble tribunes are the people's
mouths,
And we their hands."

One almost fancies that Shakspeare was in spirit in Westminster Hall at the great trial, and that his sympathy was altogether on the side of the accused. But we read on, and we find that Shakspeare knows better:—

"Coriolanus is a grand figure, but
His nature is too noble for this world."

In this world to stand apart from others is to be either a god or a wild beast. The man who would die for Rome becomes a double traitor—a traitor to his country, and a traitor a second time to the Volscians who trusted him. There is nothing left for him but to die by the hands of those he has wronged. Then at last his great qualities can be remembered (v. 5):—

"Though in this city he
Hath widowed and unchilded many a one,
Which to this hour bewail the injury,
Yet he shall have a noble memory."

SAMUEL R. GARDINER.

OXFORD IN 1802.

Bottesford Manor, Brigg: July 10, 1876.

The following letter written by Thomas Taylor, the Platonist, to "Oha" Taylor, Esq., Secretary of the Society of Arts, &c., Adelphi, London," is interesting from the picture which it contains of Oxford seventy-four years ago. Taylor was a fervent believer in the Platonism of Alexandria, and consequently had but little sympathy with either the religion or the culture of the Oxford of 1802. The original is in my own possession.

EDWARD PEACOCK.

"No. 2 New College, Oxford: June 20, 1802.

"Dear Sir,—I should have written to you before, but I have been disappointed in seeing the Dean of Christ Church a second time, till yesterday, & I was unwilling to write till I had again seen him, as I thought he might wish me to transmit some message to you. He has however it seems nothing to send to you but his best compliments. I am much obliged to you for your introductory Letter to him, as he received me in a very flattering manner, said he was well acquainted with my works, & professed himself a great admirer of Plato & Aristotle: & he told me yesterday that he would subscribe to my Plato. I have also received great civilities from Dr. Smith the head of Trinity College, Dr. Winstanley professor of History in Corpus College; & particularly from the professors in New College where I reside. I have likewise found the Manuscripts which I expected to find in the Bodleian Library, to which I have the liberty of access after the usual hours. My application in making extracts from them has been so great, as my time is short, that I have injured my health by it, & must therefore remit my exertions for a day or two.

"I shall perhaps surprize you by saying that Oxford independent of the Bodleian library has no charms for me. For tho' I have received the greatest civilities from the black-gowned gentlemen, yet they appear to me to be in general haughty & superficial, & they flaunt thro' the streets with that self-importance, as if wisdom & wit were inseparable from the robe. And as to the numerous Colleges & Halls in Oxford these, tho' they may be considered as so many palaces, are to me so gloomy from their Gothic structure, that they give a melancholy aspect to the town & its vicinity. Even the trees in which these proud edifices at a distance seem to be embosomed, appear to me to lose all their verdure, as the barbaric towers & spires frown above them. In short every thing is infected with Monkish gloom; & I am not even yet reconciled to my apartments, which are very much in the style of some of the rooms in Mrs. Radcliffe's castles. If it were not therefore, that I consider my residence here for a short time, as necessary to the accomplishment of an object, to which I shall always consider every thing else as secondary, whatever & wherever be my situation in life, I should leave Oxford immediately, so black is the melancholy with which it assaults me. I shall be in town in the course of next week, & expect to return with Mr. Meredith. If you should see Dr. Powell before I return, be so good as to tell him that the two Duncans, Mr. Smyth, and the rest of his old fellow Collegians desire to be remembered to him. Please to give my best respects to Mrs. Taylor & your son, who I hope are well, & believe me to be,

"Yours sincerely,

"THO' TAYLOR."

"N.B.—Please to remember me kindly also to Mr. Borman & Miss Cockins. As I wish to make presents of two of my Aristotle, one to this College & another to one of its fellows, I shall be much obliged to you if you will send those two to me which Miss Cockins has in her possession, the first opportunity."

THE WALLOON CHURCH AT NORWICH AND THE MARTINEAU FAMILY.

Highgate, N.: July 11, 1876.

It is well known that a Martineau came over from Dieppe after the Revocation of the Edict of Nantes and settled in Norwich. The Registers of the French Protestant churches preserved at Somerset House show that Gaston Martineau, who went to Norwich in 1695, was married in London in 1693. I have in my possession a MS.

volume which bears a relic of this Gaston Martineau, of some interest in the history of a family which still so highly bears out its traditions of loyalty to truth and independence. This volume is *Le Livre de Discipline de l'église Walonne de Norwich, du v. Avril, 1589*: a thin parchment folio, seventeen leaves of which are taken up by the "Discipline" or rules for the government of the church, followed by five pages filled with the signatures of the ministers, elders, and others who successively subscribed to the discipline at different times for more than a hundred years. The latest date appears to be 1712. Various notes are appended to the signatures, to the effect that "la Discipline contenue en ce livre a esté leue de point en point en consistoire," and then subscribed. On the last page occurs the entry, "Oe 3^e de Juleit 1690 ont signé la discipline Jean du moulin," and the names of four others; then "le 28 Juin [no year] ont signé la discipline Francois La columbine, Gaston Martineau," and five other names. Thus the precise date of Gaston's signature is not given, but probably it was soon after his settlement in Norwich in 1695.

I cannot find that this "Discipline" of the Norwich church has ever been printed, nor does its existence appear to be known. A few years before this date 1689, the "strangers" in Norwich seem to have been in difficulties on account of their religion, as well as their flourishing manufactures (of which the English were jealous), and it seems probable that this book was drawn up on the basis of the "Discipline Ecclésiastique" of the Protestant Church in France (see Haag's *La France Protestante*, vol. x. p. 38), modified to suit the wants of the settlers in Norwich, and adopted by them partly to satisfy the English authorities. The "Conclusion" says that these articles "ont esté dressés et approuvés par les ministres anciens et diacres des églises françois se recueillies en Angleterre," that they must not be altered, yet there are several articles "qui ont esté dressés pour raison des circonstances, des lieux, des temps, et des personnes," which can be changed on a common deliberation. It goes on:—

"Nous exhortons neantmoins tous les freres du troupeau de se ranger volontairement a cest ordre, lequel nous a semble le meilleur et plus propre pour l'edification des églises quil nous a donnez en charge."

It was first signed on April 29, 1589, by the ministers, elders, and deacons of the church "de la langue françoise recueillie a Norwiche souz la protection de la serinissime Royne Elizabeth."

The book thus fills up the picture of a little church of the oppressed foreign reformed views, complete within itself, under English protection, and capable of absorbing other refugees who sought its shelter from time to time. Thus it was that the Martineaus joined it when they too fled in their turn.

LUCY TOULMIN SMITH.

ON "DOUBLE" IN "MIDSUMMER NIGHT'S DREAM."

London: July 6, 1876.

It is with the greatest diffidence that I approach the strictly-reserved ground of Shakspearean interpretation; and yet it seems to me that Mr. Charles Batten would have more clearly established the sense in which he believes the word "double" is used in the passage quoted by him from *Midsummer Night's Dream*, had he found a better definition of it as a counterfeit stone than that given by him—viz., "two pieces of crystal with a piece of foil between them."

In a "double" or "doublet," at least in all I have ever examined—and many passed under my examination in Bombay—the top of the stone is genuine, and only the under part is false—crystal or glass; the top and under part being joined together by a very clear cement, so that it is most difficult to detect the counterfeit character of the "double." When the top of a "double" is a

ruby, the under part is generally a garnet, and detection by the eye is in such cases almost impossible. There is a great sale of these "doublets" at Candy, and they are often offered for sale at Bombay. Helena's words would mean, therefore, according to Mr. Batten's interpretation, that she has found her "jewel" Demetrius, like a "double," partly genuine, partly counterfeit, that he can "both false and friendly be," "mine own and not mine own."

GEORGE BIRDWOOD.

SCIENCE.

The Geographical Distribution of Animals. With a Study of the Relation of Living and Extinct Faunas as Elucidating the Past Changes of the Earth's Surface. By Alfred Russel Wallace. Two Vols. (London: Macmillan & Co., 1876.)

THE advance of all the physical sciences within the last five-and-twenty years has been wonderfully rapid, but in few have the results gained under new leadership and by a new line of tactics been so striking and important as in the sister-studies of Zoology and Botany. If one turns back to the works of the best biologists written twenty years ago, it is impossible not to be struck with the total change of thought and effort which has since taken place. Here and there some of the new school may have wandered beyond their sphere, or have been hurried into a dogmatism which has been most hurtful to real progress; but the conquests which have already been made, and the ground which lies open before us show that the re-organisation has been as wholesome as it has been complete. In truth, it has been no revolution but a constitutional reform, based on the labours of the good men and true of the old time, and directed and controlled by leaders who saw and understood the changes in the position of affairs and moved in unison with them.

So long as the belief was unanimously held that each form of life was, and always had been, perfectly independent, and that each distinct fauna and flora was separate in its origin as well as in its maturity, the minor details of Biology were necessarily wanting in continuity and value. Its students were exposed to the reproach that their researches led to no results of general importance. Whether some petty weed or noxious insect was a native of this or that country, or whether it should be arranged in this or that family, were questions which might interest the specialist, but were beneath the attention of the philosopher. Now all is changed. Upon the minutest comparisons, upon the most diligent collection of seemingly trivial facts, generalisations and deductions are advanced and combated which will not yield in importance to the profoundest problems of the physicist, the geologist or the astronomer.

Among the chief causes of this reform in Biology have been the wonderful advance of our knowledge of the history of extinct life and of the development of living beings, the scientific study of the geographical distribution of animals and plants, and—springing from these—the promulgation of the doctrine of Evolution. With the latter two of these studies the name of Alfred Russel Wallace must ever remain inseparably connected.

Mr. Darwin and he were the first to give a distinct and intelligible form to the wandering fancies which had been floating in men's brains as to the origin of animals and plants. His travels and personal explorations in South America and in the Malay Archipelago brought to light some of the most interesting facts of zoological geography, and now in the handsome volumes before us we have the results of his mature and deliberate consideration of the whole range of our knowledge of the subject. His aim, he tells us, has been that his book "should bear a similar relation to the eleventh and twelfth chapters of the *Origin of Species* as Mr. Darwin's *Animals and Plants under Domestication* does to the first chapter of that work." This is undoubtedly a very high standard, but we think that most zoologists will consider that it has been fully attained.

Mr. Wallace's work is divided into four principal sections. Part I., on "The Principles and General Phenomena of Distribution," discusses the migrations and means of distribution of animals, the modes in which their ranges have been affected by geological changes, the arrangement of zoographical provinces and the systematic classification adopted. Part II., "On the Distribution of Extinct Animals," gives an excellent review of the present state of our knowledge of vertebrate palaeontology. In Part III., on "Zoological Geography," the great regions and their subdivisions are treated in detail, while Part IV., on "Geographical Zoology," gives a systematic revision of all the families of the vertebrated classes, and of some of the more important groups of insects and mollusks, with their geographical ranges. This last constitutes an invaluable work of reference, but all the matter of more general interest is included in the first three portions, and it is to these that the attention of most readers will be attracted. Before going further it may be remarked that the author has, very wisely as it seems to us, based his conclusions on the study of families and genera, to the exclusion of the consideration of species. This is done because the number of the latter would have been quite unmanageable, and because they are regarded as representing only the more recent and unimportant modifications of form.

As is well known, the credit of having proposed the first really scientific scheme for the division of the earth's surface into zoological provinces is due to Mr. P. L. Scater. In a paper on the "Distribution of Birds," read before the Linnean Society so far back as 1857, he divided the world into two primary sections, *Palaeogaea* and *Neogaea*, answering respectively to the Eastern and Western Hemispheres, and into six "regions." These latter were, (1) the *Palaeartic*, embracing (roughly speaking) Europe, Asia, and Africa, north of the Sahara and the Himalayas; (2) the *Ethiopian*, comprising the rest of Africa; (3) the *Indian*, consisting of India, Malaya, and part of the Eastern Archipelago; (4) the *Australasian*, with Australia, New Guinea, New Zealand, and the Pacific Islands; (5) the *Neartic*, equivalent to North America north of Mexico; and (6) the *Neotropical*,

embracing Central and South America, and the West Indian Islands. Since that date the boundaries of these regions have been rectified, and some important changes in the primary divisions have been suggested, but the scheme as a whole has stood the tests of criticism and of fresh discovery in a way which must be most gratifying to the distinguished naturalist by whom it was propounded. The most important modifications which have been brought forward are those which were proposed by Prof. Huxley in 1868. According to his views the differences between the faunas of the Old and New Worlds are not of equal importance to those between the northern and southern hemispheres, and he consequently made the primary divisions to be *Arctogaea* and *Notogaea*. A modification of this alteration has recently been adopted by Mr. Scater himself in his "Davis Lectures" at the Zoological Gardens and in his Presidential address to Section D of the British Association at Bristol. In these he recognised Mr. Huxley's *Arctogaea*, but divided his *Notogaea* into three, *Dendrogaia* (the neotropical region), *Antarctogaea* (the Australian), and *Ornithogaea* (New Zealand and the Pacific Islands). Mr. Wallace, on the other hand, accepts no higher divisions than the six regions originally instituted by Mr. Scater, contending that the separation of the eastern and western, and that of the northern and southern hemispheres, each indicates important differences, but leaves others out of sight.

The key-note of the general scheme of distribution as propounded by Mr. Wallace in the present work is the comparison of the extinct and existing faunas of each country, and the attempt to trace the course by which that now peculiar to each region assumed its present character. As far as we know, this is the first time that such a mode of research has been worked out on anything like so large a scale, or with such complete materials, and Mr. Wallace's conclusions will be discussed with as much interest by the geologist and physical geographer as by the biologist.

The main result arrived at, round which all the rest group themselves, is that all the higher forms of life seem to have originally appeared in the northern hemisphere, which has sent out migration after migration to colonise the three southern continents. These also appear to have been of great antiquity, varying, indeed, from time to time in form and extent, but each keeping essentially distinct, and each receiving wave after wave of animal life from the northward. In this way Mr. Wallace believes that the main peculiarities and anomalies of the various faunas may be explained.

According to these views the Palaeartic and Neartic regions appear to have remained distinct throughout the whole of the Tertiary period, as is shown by their Cretaceous Eocene and Miocene fauna and flora, but land connexion existed between them, probably to the northwards, and allowed of intermigrations taking place. The former region was much more extensive than it is now; it included the modern Indian, or, as Mr. Wallace prefers to call it, the Oriental region, and it is here, as he believes, that the

vertebrate type was first developed. At a very early period, probably in Secondary times, the Australian region was united to it, and received the then existing mammals—marsupials and monotremes, the former perhaps allied to those whose remains are found in our own Oolite. Since then Australia has remained completely isolated, and its lowly-organised mammals, protected from the competition of their superiors, have survived in the form of its existing kangaroos, wombats, and duck-bills. This is the simplest illustration of Mr. Wallace's hypothesis; the case of the Ethiopian region is more complicated but equally interesting. First it seems to have been peopled by animals of a low type, of which lemurs, insectivores, Edentates, and ostriches were characteristic, and which were certainly derived from the northward. Becoming isolated by the great sea which has left the Tertiary deposits of the Sahara and Arabia, this fauna spread abroad, and a most interesting remnant has been preserved to our own time by the early separation of Madagascar, which is probably the remains of a former eastern extension of the African continent. Then by the upheaval of the more northern parts the highly organised animals, which had come into existence in the meantime in the Palaearctic region, were enabled to cross over, and the apes, monkeys, large Carnivores, elephants, hippopotamuses, rhinoceroses, and antelopes spread over the continent, and the old fauna disappeared before them, leaving only a few stragglers behind. The Oriental region, as already said, was practically combined in early times with the Palaearctic, and shared with it the hot climate of the Eocene and Miocene ages. When the elevation of the Central Asian plateau and the gradual approach of the glacial epoch destroyed or drove southwards such tropical types as were incapable of modification, many of them survived in South-eastern Asia; and thus the Oriental fauna may be regarded as the least changed from that which was once predominant over the whole of Asia and Europe.

As already observed, the North American or Nearctic Continent has remained permanently distinct from the Palaearctic, but was connected with it by land, probably where the North Pacific is still shallow between Kamschatka and Alaska. Although many very extraordinary and distinct forms were developed in the Nearctic region during Tertiary times, yet the majority of the types seem to have been derived from the Old World, where their remains have been found in more ancient strata than in America. Among these were horses, elephants, antelopes, and perhaps lemurs and rhinoceroses; but the *Camelidae*, on the other hand, had their origin in the Nearctic region, where they became extinct after sending out the migrations from which the camels of Asia and the llamas of South America have been derived. Most of this Tertiary fauna disappeared under the influence of the glacial epoch, which was even more severely felt in the Nearctic than in the Palaearctic region, owing to the great mass of land lying in the higher latitudes. Last of the six great regions we have the Neotropical, in

some respects the most interesting of them all. Never apparently connected in Neozoic times with any other continent than the Nearctic, it seems to have been separated and re-united repeatedly, and to have undergone consequent changes in its fauna. First, during the Secondary epoch, it received Rodents and Edentates, which remained long protected from competition and became differentiated into numerous forms, the latter developing such huge and extraordinary types as the *Megatherium*, the *Myodon* and the *Glyptodon*. A reunion in early Tertiary times appears to have introduced the ancestors of the peculiar Neotropical monkeys, which were followed at a later period by mastodons, tapirs, horses, antelopes and camels. In return, the great Edentates just mentioned spread northwards over the southern half of the Nearctic region, but were soon after destroyed by the advent of the glacial epoch.

In a review of this nature it is of course impossible to do more than allude to the immense mass of facts from which Mr. Wallace draws these and other deductions. They have been collected with an industry and discrimination, and are marshalled with a clearness and conciseness, which probably his great colleague Mr. Darwin alone could rival. Nor is it possible here to discuss the minor details of distribution, though it may be remarked that the part which seems most likely to be criticised is the constitution of the sub-regions into which each of the greater divisions is separated; Mr. Wallace gives four of these to each region, an arrangement to which we suspect many naturalists will demur. Of course the specialist will find small errors and omissions in his peculiar department (though few, we fancy, of importance); and it is to be hoped that all naturalists will comply with the author's request to send him such additions and corrections as may help to make the future editions still more perfect. When such appear we trust that they will be illustrated by a greater number of maps; those of the present edition are beautifully executed, but they are small, and so much information is crowded into each that some confusion is the result. This is especially the case in the difference of shading by which the various altitudes are expressed; minute in themselves, they are almost totally obscured by the colouring which indicates the character of the soil and vegetations. The plates represent groups of the characteristic animals of the various regions, and appeal rather to the general than to the scientific public.

In conclusion, we can but concur in Mr. Wallace's hope that the attention of new workers may be directed to a line of research "not inferior in attractions to the lofty heights of transcendental anatomy, or the bewildering mazes of modern classification," and we have to thank him for a work which can only find a fit place on our book-shelves between Lyell's *Principles of Geology* and Darwin's *Origin of Species*.

EDWARD R. ALSTON.

Two Dissertations: I. On MONOTENHIZ ΘΕΟΣ in Scripture and Tradition. II. On the Constantinopolitan Creed and other Eastern Creeds in the Fourth Century. By F. J. A. Hort, D.D. (Cambridge and London: Macmillan & Co., 1876.)

It is refreshing to meet with a work so finished, scholarly, and in every way admirable as this. It deals with points, minute indeed, but—one of them at least—of some considerable importance. The reading selected for discussion in the first dissertation may be taken as a good "crucial instance" of the method of text criticism. The decision given on this point will carry with it that upon a number of others; and it seems to us that Dr. Hort has entirely made good his position, more especially against a recent and able critic who has stoutly advocated an opposite view. Readers of Mr. M'Clellan's elaborate and learned work (*The New Testament*, &c., Vol I., 1875) may be apt to yield to that writer's vigorous dogmatism; but the fact is that in matters of text criticism he has not, and the author of these Dissertations has, thoroughly grasped and mastered the conditions of the problem. Dr. Hort justly insists upon the necessity of tracking out systematically the history of the text, though this is a process the results of which cannot be shown in the treatment of any single passage:—

"In all cases where the text of a single passage is dealt with separately, a deceptive disadvantage lies on those who have learned the insecurity of trying to interpret complex textual evidences without reference to previously-ascertained relationship between the documents or between earlier lines of transmission attested by the documents. Their method presupposes a wide induction, the evidence for which cannot be set out within reasonable limits. Thus, so far as they are able to go beyond that naked weighing of 'authorities' against each other which commonly passes as textual criticism in the case of the New Testament, they are in danger of seeming to follow an arbitrary theory, when they are in fact using the only safeguard against the consecration of arbitrary predilection under the specious name of internal evidence."

The documentary evidence for the reading *μονογενὴς θεός* stands thus: \aleph B C* L 33 Memph. Syr. Pst. and Hcl. mg. [? Aeth.]. That for *μονογενὴς υἱός* incl. as follows: A C^e E F G H K M S U V X Γ Δ Λ II, all cursives except 33, It. Vulg. Syr. Crt. and Hcl. txt. Syr. Hier. Arm. Aeth. codd. The patristic evidence seems at first sight pretty equally divided: for *θεός* are unequivocally, Valentinians quoted by Clem. Alex., Clem., Orig., Epiph., Did., Bas., Greg. Nyss., Cyr. Al.; for *υἱός* unequivocally Euseb., Ath., Theod. Mops., Chrys. Dr. Hort observes upon this evidence:—

"As far as external testimony goes, *θεός* and *υἱός* are of equal antiquity; both can be traced far back into the second century. But if we examine together any considerable number of readings having the same pedigree as *υἱός*, certain peculiar omissions always excepted, we find none that, on careful consideration, approve themselves as original in comparison with the alternative readings, many that are evident corrections. No like suspiciousness attaches to the combination of authorities which read *θεός*. Analysis of their texts completely dissipates the conjecture, for it is nothing more, that they proceed from an imagined Egyptian recension. The wrong

readings which they, singly or in groups, attest can be traced to various distant origins, and their concordance marks a primitive transmission uncorrupted by local alterations. Such being the case, *θεός* is commended to us as the true reading, alike by the higher character of the authorities which support it, taken separately, and by the analogy of readings having a similar history in ancient times."

We may note that, parenthetically, a quite sufficient answer is given to the random and ill-considered statement that the two MSS., the Vatican and the Sinaitic, represent "a corrupt Egyptian text of the fourth century" (McClellan, *N. T.* i. p. xxx). A deeper insight into the principles of text criticism would have shown how utterly inconsistent such a theory must be with the facts. The only scientific method is to collect as widely as possible the instances of manifest and palpable corruption, putting doubtful cases on one side; from these to ascertain what type of text is the purest, and at what different points the different kinds of corruption have chiefly been introduced; and, having done this, to adhere to the standard type as closely as possible. Now all the phenomena converge in indicating as such a text that of which the most distinguished representatives are *Σ* and *B*; so far from presenting a fourth century text, they have not only escaped the corruptions found so plentifully in the old Latin version which dates from the middle of the second, and the other corruptions which found their way into the old Syriac towards the end of the same century; but they have also (especially *B*) escaped a peculiar and different class of corruptions which came in upon the line of the Alexandrine documents. Absolutely pure their text of course is not, but it can be demonstrated to be the purest that has come down to us. It is at least far from being overthrown by the forty or fifty paradoxical readings (some—those of *Σ* alone—not very much to the point) collected by Mr. McClellan out of all four Gospels. If it may be allowed to a novice to speak after a veteran such as Dr. Hort, the present writer may say that his own experience entirely confirms all that is said as to the value of the group of authorities which support the reading *θεός*, and that nothing but chaos would result from letting the mass of later witnesses override them. The beginner will find some very useful and instructive hints, and, indeed, a model discussion of a disputed passage, upon pp. 6, 7.

Dr. Hort, however, does not confine himself to the external evidence; he is careful to weigh the internal as well, both as regards the probabilities of transcription, and also with reference to the bearing of the context. Having worked out this with much subtlety and skill, he then traces the history of the phrase *μονογενὴς θεός* in tradition, showing by the way that it was not used controversially, except "by that very peculiar person, Epiphanius," so that it was not likely to be, as is sometimes thought, a doctrinal correction.

Still following the use of the phrase, the author goes on to discuss the relation to it of a clause in the original Nicene Creed, *τὸν υἱὸν τοῦ θεοῦ, γεννηθέντα ἐκ τοῦ πατρὸς μονογενῆ, τοῦ ἑστῶτος ἐκ τῆς οὐσίας τοῦ πατρὸς, θεὸν ἐκ θεοῦ, κ.τ.λ.* Here the question is raised

whether *μονογενῆ* is to be taken with *θεὸν* and so still preserve a trace of the Scriptural combination. Dr. Hort thinks that it "was put to double duty, combined alike with *ἐκ τοῦ πατρὸς* and with *θεὸν ἐκ θεοῦ*," and that this connexion, though weakened, is not intended to be broken by the parenthesis. We would not say that this is improbable, but it does strike us as perhaps putting somewhat too nice a point upon it. And, indeed, the only objection we could have to Dr. Hort's essay is that there seems to be a tendency at times to follow out the thread of an idea till it becomes almost too fine for profitable discussion.

The note upon the clause in the Nicene Creed forms the connecting link between the two Dissertations. From the Nicene Creed, properly so called, Dr. Hort passes to a consideration of that which has usurped its name, the "Constantinopolitan" Creed of 381. He seems to have proved satisfactorily that this Creed is constructed, not, as is commonly supposed, on the basis of the true Nicene, but rather on the basis of the Creed of Jerusalem—the Church represented by Cyril. The first division of the Constantinopolitan Creed tallies exactly with that of Jerusalem; so does a great part of the second, though a considerable extract is made from the Nicene: the third division had to be for the most part newly framed. The Creed of Nicaea is described as a "dogmatic standard," that of Constantinople as a popular Creed, intended rather for public recitation. Other Eastern Creeds are discussed, and the singular fact is noted that "the Fathers of Nicaea are claimed as the authors of all the three Creeds which have come into permanent ecclesiastical use—the Cappadocian and Mesopotamian, as well as the 'Constantinopolitan.'"

If we were to try to sum up the characteristics of this volume in a single epithet, we should perhaps choose the word "accomplished." We doubt whether any recent theological work, English or Continental—unless, perhaps, an exception is to be found in Dr. Hort's own university—more justly deserves the name. At the same time, the outer world may be pardoned if it grudges to see so large an amount of scholarly *finesse* and skill expended on points some of which do not quite seem to repay it. We would only cherish the hope that it may not be long before we have other and larger works from the same practised hand.

W. SANDAY.

[Since the above was written, a notice of the same work has appeared in the *Theological Review*, from the very competent pen of Prof. James Drummond. This is confined almost entirely to the first Dissertation, in regard to the subject of which Prof. Drummond seems disposed to take a different view. He has brought to light a new passage in Clement of Alexandria, which seems rather to divide that writer's testimony. His discussion of the passage in Didymus may perhaps somewhat impair the "certainty" of Dr. Hort's inference in favour of *μον. θεός*, but it still seems to us to leave it probable. The way, however, in which Prof. Drummond states the MS. evidence makes us doubt whether he too

has not an inadequate conception of the requirements of textual criticism. We agree with him in thinking that Dr. Hort has pushed his enquiry in several places beyond the point at which any clear decision is attainable. But the six objections that he has alleged against the reading *θεός* do not, we confess, appear to us to carry with them all the weight that is supposed. They might be alleged equally against many readings that are nevertheless sufficiently certain. And in any case it will be a degree more probable that the phrase came into the Creeds from the Gospel than into the Gospel from the Creeds. The question must ultimately turn, not so much upon the internal evidence, which is ambiguous, as upon the results of inductive enquiry into the relations and comparative value of the MSS.

W. S.]

SCIENCE NOTES.

THE third number of *Mind* certainly does not fall below its predecessors in the freshness and thoroughness of its articles. It illustrates too, perhaps more distinctly than these, the determination of the editor to secure a hearing for the two opposed schools of British speculative thought. The first paper on "The Origin and Meaning of Geometrical Axioms," by Prof. Helmholtz, is an expansion of the subject expounded by him in the *ACADEMY* of Feb. 12, 1870. In spite of some rather difficult geometric conceptions, it does much to convey to those who are not mathematical experts the meaning of the non-empirical space of Riemann, Beltrami, &c., and it points out, rather too briefly perhaps, the bearing of these reasonings on the necessity of Euclid's axioms and on Kant's doctrine of space as a transcendental form of intuition. The second paper is from the pen of Prof. R. Flint, and deals with "Associationism and the Origin of Moral Ideas." The writer, who unfolds his subject with great neatness and tact, succeeds in putting the case against the associationists with all possible force, though it is quite conceivable that an equally convincing rejoinder might be written from the other side. Mr. F. Pollock, in a short paper on "Evolution and Ethics," vindicates with considerable skill against the reasonings of Mr. Sidgwick the claim of evolution to supply prolegomena to future ethics, though he admits that, even after the displacement of the idea of happiness or pleasure in favour of some conception to be furnished by the evolution doctrine and only provisionally definable as "welfare or some-ness," ethical deductions will practically coincide with the teachings of Utilitarians. Mr. Shadworth Hodgson brings his interesting series of papers on "Philosophy and Science" to a close with a careful criticism of the method of philosophy as recently defined by Mr. Lewes. This chain of more abstruse essays is pleasantly broken by a very readable—not to say popular—account of Hermann Lotze, one of the most reflective, critical, and far-reaching thinkers of contemporary Germany. Finally, Mr. W. H. S. Monck continues the record of philosophic progress at the universities by an account of its principal phases at Dublin.

In the July number of the *Revue Philosophique* the most noteworthy papers are the conclusion of E. von Hartmann's review of the relations of Schopenhauer and Frauenstädt, and a *précis* of the psychological system of Herbart by the editor, Th. Ribot. Hartmann naturally concludes that where Frauenstädt has kept closer to his master than the author of *The Philosophy of the Unconscious* he becomes involved in inconsistencies; where, on the other hand, he has travelled further from Schopenhauer, the departure is not sufficiently justified. M. Ribot's paper is an excellent

summary of a writer who from his position and influence, if not from the remarkable originality of his method, deserves to be much better known in England. The essayist has some valuable remarks on Herbert's anticipation of a scientific quantification of mental phenomena.

In the new number of *The Journal of Mental Science* there is a remarkable unsigned "essay" on John Howard, which hints at the philanthropist's insanity; refuses to praise his motives, on the ground that all motives must be equally good; and denounces the tendencies of his reforms as illustrated in the present "enthusiasm for criminals." This singular paper is accompanied by a string of corrective foot-notes provided, the editor tells us, by one particularly well informed respecting Howard's life and character. The other articles are more strictly medical, though a paper by Dr. Yellowlees (*à propos* of two recent trials for murder at Glasgow) on "The Plea of Insanity in Cases of Murder" appeals to others than medical men through its clear separation of the scientific from the judicial problem of insanity.

THE last number of the *Journal of Speculative Philosophy* (for April) which, as our readers probably know, is dominated by Hegelian conceptions, continues to carry on the valuable work—exposition, criticism, and original speculation—which the journal has for some years performed for the benefit of American philosophical students. The principal philosophical article is one on "Kant's Reply to Hume," by John Watson, which, while pointing out the defects of Kant's system as estimated from the Hegelian point of view—that things are wholly the product of reason, and so do not require the substratum of the *Ding an sich*—contends that Kant has succeeded in completely upsetting Hume's position, and so in establishing once for all the impotence of the empirical or "psychological" methods. The article is clear and precise, and unencumbered by needless technicalities of expression. The useful function which the journal fulfils in introducing foreign speculations to the notice of Americans is represented by a translation of Haanel's account of Herbart's system of paedagogics. The prominence given to aesthetic subjects by Hegelian thinkers is illustrated in the presence of three pieces of aesthetic criticism, of which one on Turner is remarkable for a reverential appreciation of its subject that appears to be derived in part from Mr. Ruskin himself. A paper on the "Relation of Religion to Art," by the editor, brings out, under fresh aspects, the ideas of Hegel on this subject. It is always interesting to see what thinkers of this school have to say on art, and one cannot but be impressed with some of Mr. Harris's remarks on the religious significance of art-ideas—as, for example, that any one of Beethoven's symphonies or sonatas presents us with "a collision between the sensuous and spiritual in human life and the victory of the latter, although frequently with very bitter struggles and plentiful self-sacrifice."

PHILOLOGY.

THAT indefatigable scholar, Mr. Burnell, has published at the Mangalore Mission Press (London: Trübner) an essay on the history of Sanskrit grammar, in which he endeavours to show that the Tamil Grammar *Tolkāppiyam*, the Pāli Grammar ascribed to Kaccāyana, and the Sanskrit Grammar called the *Kātantra*, now being edited by Prof. Eggeling, are all arranged on the same plan—an older and simpler one than that invented by Pāṇini—and he maintains that these grammars, together with the Vedic *Pratīśākhya*s, represent a school of Aindra grammarians who are mentioned in the *Kathāsaritāgāra* and the *Bṛhat-kathā*, and also by the Chinese pilgrims and the Northern Buddhists. The essay (65 pages 8vo, with 53 pages of appendix) is entitled, *On the Aindra School of Sanskrit Grammar: their*

Place in the Sanskrit and Subordinate Literatures, and enters minutely into the question of the historical relationship between the grammars mentioned above; as far, that is, as it seems ascertainable, not only from the technical terms made use of, but also from the general manner and order in which the subject of grammar is treated in each. In the course of the discussion valuable descriptive lists—the most complete yet published—are given (pages 32 and 45–63) of all Indian grammars, whether of the Sanskrit, Pāli, or modern languages, which deal with grammar on the system which Mr. Burnell identifies with that of the Aindra school; and as the learned author acknowledges only two schools, the one just referred to and that of Pāṇini, whom he places about 300 B.C., it will be seen that these lists include a large portion of the extensive Indian literature on grammatical subjects. In Appendix A. Mr. Burnell then discusses the amount of reliance which can be placed on our present texts of Sanskrit works—and especially of the grammatical books—for purposes of historical research. The conclusions at which he arrives are briefly: that Indian literary history may be divided into three periods, which he calls the Vedic, the Mythical, and the Historical, extending respectively down to about 500 B.C., 700 A.D., and the present time; that the texts of the first period were at first unsettled, but have not been materially changed since their final redaction at a date now unknown; that the texts of the second period have been repeatedly reconstructed from different points of view, that they can only be used after the most rigid criticism, and that very little reliance can be placed upon the date of any particular passage they contain; but that in the third period a chronological history is possible, and affords the best foundation for researches into the earlier periods. Lastly, that of the works belonging to the second or mythical period the grammatical works have been the least tampered with, and that all Indian grammars may be classed in three divisions, viz., those belonging to the primitive—Aindra—system, those belonging to Pāṇini's system, and those written in historic times and based either on the one or the other of these two schools. The difficult and uncertain subject with which Dr. Burnell deals will not be settled without much further discussion: but the essay is a most important contribution to the history of Indian literature, and will confirm the high reputation which the author has deservedly gained both for industry and for critical insight.

MR. FREDERIC PINCOTT has published for the use of Hindi students the translation into that language of the *Śakuntalā* lately made by Kunvar Lachhman Singh, a deputy collector of the North-West Provinces (W. H. Allen and Co.). A text of this kind, purer in style and idiom than ordinary Hindi books, was much needed by more advanced students, who will also find Mr. Pincott's copious and accurate, though sometimes too elementary, notes of great assistance. The book is beautifully printed in Messrs. Allen's well-known thick Sanskrit type.

DR. FALLON has issued the second part of his new *Hindustāni-English Dictionary*, and with it has given a re-issue of Part I. We regret to notice that he has felt compelled to raise the price, already quite high enough, chiefly on account of want of subscribers, though Government takes more than 1,000 copies. If the whole work be carried out in the manner of these first parts it will be the only complete dictionary of vernacular Hindustāni—precisely that kind of work which would be likely to be most in demand. The work would be improved if less care were taken to point out all the cases in which words can be used with shades of meaning of doubtful propriety; and if more care were taken to give the full history and correct etymology of the words.

THE *Institutes of Gautama*, by Prof. Stenzler, and the *Institutes of Narada*, by Dr. Jolly, of Würzburg (Trübner and Co.), are important contributions to the history of early Hindu law. The

former gives the text only, of which a translation into German is to follow; the latter, an English translation only, the text being reserved for a future volume. It would be impossible to praise these two books more highly than is done in stating that Prof. Stenzler's is in every way worthy of his high reputation, and that Dr. Jolly's is well worthy of comparison with Prof. Stenzler's. Those who remember Prof. Goldstücker's complaints as to the deplorable effect on modern administration of the paucity of good works on ancient Indian law will realise the importance of these two volumes for the modern jurist; while those who are interested in Sir Henry Maine's contribution to the history of early Aryan institutions will recognise their value as historical documents; and they contain a great deal of matter of philological importance. We are glad, incidentally, to notice the revival of the Sanskrit Text Society, for which the *Institutes of Gautama* are printed.

AFTER so many unsuccessful attempts at a classification of the poetical passages of the Old Testament according to rhythmical rules, Dr. Julius Ley, of Saarbrücken, devotes 263 pages to the subject in his volume, *Grundzüge des Rhythmus, des Vers- und Strophenbaues in der hebräischen Poesie* (Halle, 1875). The book is full of contradictory statements. The author relies on the statements of Philo and Josephus, Origen, Eusebius, Jerome and other fathers, that the poetical passages of the Old Testament consist of hexameters and tetrameters. Anybody, however, who is at all acquainted with the views of these writers knows that their object was to represent to the Greeks the Holy Scripture, if not superior to their literary books, at least as having the same degree of perfection. We would ask Dr. Ley if he thinks that the doctors of the Mishnah and the Gemara were less acquainted with tradition concerning the Old Testament than the above-mentioned writers. None of the former, however, even allude to a rhythmical arrangement of the Psalms. These remained the property of the Synagogues in spite of Hebrew becoming a dead language, and the manner of reciting them passed traditionally from father to son. But there is no trace of a rhythmical recitation among the Jews, not even among those in the remotest East, where the modern theory of harmony has not yet reached the Synagogue. Dr. Ley, to arrange the poetical pieces in octameters and hexameters, is obliged to give a greater number of exceptions than of rules. In basing his theory on the accentuation derived from the Masoreths, he forgets that their school is nothing else than the tradition of the Synagogue as they found it in the sixth to the eighth century, and nothing was there known about a rhythmical method. Had it existed for the Psalms, for instance, the collector who provided some of them with headings would not have omitted to add on what rhythm such and such a psalm is based. Up to the present time no rhythmical form has been found in Phœnician or Himyaritic inscriptions; and the Koran, as far as we know, has no traces of this poetical form. One thing which cannot be denied is that the Psalms at least were arranged for recitation accompanied by musical instruments; therefore we find so often a regular rising and falling accentuation connected with an equal number of syllables, and also a parallelism of phrases in the corresponding verses. The Masoreths, in order to establish this regularity, employed the *Metheg* and the *Maqef*, while the other numerous accents are rather musical notes. If we do not agree with Dr. Ley in his theory about the rhythms in the Old Testament, we do not mean to say that his book is devoid of learning. On the contrary he gives very plausible explanations of some forms occurring in the verbs *medias vav* and *gemina*, and his enumeration of archaic forms, especially in the particles used in poetical pieces, is very exhaustive. These forms Dr. Ley takes as rhyth-

nical necessities. In our opinion the poet applied them for the sake of methodical harmony.

AFTER a lapse of several years a fourth fasciculus of the fifth volume of the *Abhandlungen für die Kunde des Morgenlandes* (published by the German Oriental Society) has appeared, containing a very elaborate paper on Samaritan literature, language, and dogma, together with two Samaritan texts, by Dr. Samuel Kohn. (There is a serious misprint on the page of contents; the author's name is given as Dr. S. Kohn, a writer on Hebrew-Persian literature.) The author is well known as a Samaritan scholar from his previous papers on the same subject in Frankel's *Monatsschrift*, and he is, so far as we can judge, perfectly acquainted with the latest publications on the subject. Dr. Kohn's paper is divided into three parts. (1.) The text of a Samaritan *Haggadah*, or prayer and hymns recited on the occasion of the celebration of the Passover, published from two MSS. belonging to Prof. Delitzsch, of Leipzig. This text, although provided with an Arabic translation written in the Samaritan characters, the sense being therefore certain, still needs a commentary in order to indicate whence the legendary part in these hymns is borrowed, as well as to explain some philological peculiarities. This part is admirably done by Dr. Kohn. (2.) A study on the Samaritan Targum in Petermann's edition and on Abu-Sa'id's Arabic translation of the Pentateuch. Here also we find much original matter, especially in the part where the author treats of the Arabic expressions which have passed into the later MSS. of the Samaritan Targum. (3.) Fragments of this Targum published from MSS. in the Library of St. Petersburg. We regret that Dr. Kohn was not acquainted with Mr. Nutt's *Fragments of the Samaritan Targum* while writing his able contribution; he promises, however, to pay full attention to it on some future occasion. The index at the end is very minute, and really facilitates the use of the paper, which extends to 225 pages.

MEETINGS OF SOCIETIES.

SOCIETY OF ANTIQUARIES.—(Thursday, June 29.)

REAR-ADMIRAL THOS. A. B. SPRATT, C.B., exhibited a marble statue of Venus, which was discovered about twenty years ago at Gnosos, in Crete. The head, of which the upper part is lost, was found about 200 yards away from the body. The left arm is missing. The height of the figure is 23½ inches. The goddess is represented as preparing for the bath, removing her left sandal with her right hand. A draped pedestal, with a rudder standing beside it, is on her left side, and the raised foot rests upon a swan. A similar statue was found at Cyrene, and there are many instances of the same attitude, in bronze, at the British Museum and elsewhere. The head is small, though the forehead is high, and the proportions generally are more slender than is usual in Greek art. The leg also, as compared with the thigh, is longer than the Vitruvian canon allows. In these respects it resembles the works of Lysippus more than those of other sculptors.—A. W. Franks, Esq., exhibited a volume containing contemporary copies of documents referring to Arabella Stuart, and of two poems, one of which is evidently an appeal from her to James I., though perhaps not written by her. The other describes a vision seen by a man imprisoned in the Tower, but is rather obscure. The binding is of cut vellum, in imitation of lace. In the centre are the arms of Q. Elizabeth, with the motto "Semper eadem" beneath. At the corners are two T's and two A's with true-love knots. Mr. Franks suggested that these letters might designate Elizabeth or Isabella Lennox, Arabella's mother.—The Rev. J. Collingwood Bruce gave an account of recent excavations at South Shields on the site of a Roman camp, which will shortly be built over. The ramparts are clearly traceable. The walls are five feet thick, and in some places five or six courses are still left standing. The dimensions are 360 feet by 615 feet, a size equalled by few stations on the Roman Wall. The four gates are not placed in the centre of their respective sides. At the eastern gate the guard-

chamber was found, the walls being covered with coloured stucco. In the centre of the camp was a small forum, containing an *acarium* with very strong walls clamped with iron, and sunk beneath the level of the ground. The five steps by which it was entered were still in their original position. The character of the masonry was good throughout, and the stones large, being principally freestone and magnesian limestone. From the tooling still visible on some of the stones Mr. Bruce conjectures that the building is of the time of Severus. On the west side was the burial-ground, where, among other remains, a skeleton was found, covered with a tomb rudely built of slabs of stone. Several skulls and bones were found in the *acarium*, probably the relics of soldiers slain at the time of the evacuation of the station by the Romans. The coins were mostly of the Emperors Trajan and Valens. Among other objects were four or five swords, from two to three feet long, with wooden scabbards and bronze chapes; lamps, fibulae, a stone fir-cone, bones and horns of deer and oxen, whelks, limpets, and oysters, the last of which are not found at present in the neighbourhood.—Octavius Morgan, Esq., exhibited a long rowelled spur, of the fifteenth century, which was found during the present year in Parliament Street, at a depth of 18 ft. below the surface of the ground.—The Rev. F. G. Lee exhibited a carved wooden bowl with a cover of the time of James I., and Mr. Franks exhibited one of similar workmanship, but without a cover, on which were carved the arms of England and the letters "I. R."

SOCIETY OF BIBLICAL ARCHAEOLOGY.—(Tuesday, July 4.)

S. BIRCH, LL.D., D.C.L., &c., President, in the Chair. The following papers were read:—I. "Notes on Cypriote Palaeography," by D. Pierides (Larnaca). This paper consisted of three communications to the President of the society, describing nine different Cypriote inscriptions which had been discovered during the recent excavations of General di Cesnola. The inscriptions were chiefly of a votive character, and contained several proper names, together with a few variants of the Cypriote characters already known. One of the most curious objects described by M. Pierides was a small seal representing a stag or mare suckling her young one. In the field of the seal were a few well-defined Cypriote letters, of which, together with those of the other eight texts, the author of the paper offered a transliteration and a translation. II. "Notes on Assyrian Religion and Mythology," by W. St. Chad Boscawen. In this paper the author pointed out the close parallel between the Jewish code and the Assyrian as to the effect of prayer as an antidote to sin. Extracts were given from various Assyrian tablets relating to the treatment of penitents, and to the times and places of prayer.

FINE ART.

Notes on the Churches of Derbyshire. By J. Charles Cox. Vol. I., The Hundred of Scarsdale. (Chesterfield: Palmer & Edmunds; London: Bemrose & Sons, 1875.)

SOME thirty years ago, when the taste for ecclesiology was in its infancy, Mr. John Henry Parker proposed to publish descriptive notices of the parish churches of England. The project unfortunately did not meet with the support it deserved, and after the issue of a few parts the work was discontinued, and, to the best of our belief, has never since been resumed. But meanwhile the fabrics themselves have certainly not been let alone. They have been visited and inspected more than ever by archdeacons and archaeologists; they have formed the subject of Parliamentary blue-books, of begging-letters, and of political and antiquarian controversy. By one party they have been swept clean; by another garnished with a vengeance, and by both denuded of

many of their most interesting features. In fact, it may be doubted whether our churches have not suffered more from the injudicious zeal of the present generation than from the apathy and ignorance of the past.

Happily there is another side to the picture. Popular attention has at any rate been drawn to a class of structures of which we may be justly proud, and, in a piecemeal sort of way, much progress has been made towards accomplishing the useful project which Mr. Parker set on foot. To these desirable results Mr. Cox's volume is in itself no inconsiderable contribution, and we thank him heartily for it. He assures us, and we can well believe, that the work he has undertaken has been an enjoyable relaxation from other pursuits, and that it would cause him a pang of regret to abandon the labour of love to which he has committed himself. This is the spirit of the genuine antiquary, and we shall share the author's disappointment if it does not meet with the encouragement it deserves.

Mr. Cox has not only personally inspected nearly every church which he describes, but has also investigated, with rare and painful industry, every available source of information, both as to the history of the buildings and also of the parishes in which they stand. Among the MS. documents which have been consulted with most advantage are the ecclesiastical surveys made by order of Parliament in 1650, and now deposited in the Library of Lambeth Palace; the collections of Adam Wolley in the British Museum, and the Church Notes of Francis Bassano in the possession of the College of Arms. These last are of peculiar value, inasmuch as they were made at the very commencement of the last century, and, therefore, at a time when the hand of the innovator was comparatively harmless.

By a judicious use of the materials thus acquired Mr. Cox has been able in many cases to rebuild (in print) the ancient edifices, to restore ruined monuments, to decipher inscriptions now illegible, and to insert afresh those far too numerous features which have been removed by some agent more active than "decay's effacing finger." In the matter of inscriptions the author found it necessary to exclude those belonging to a later date than the reign of Henry VIII., but he has not adhered rigidly to this rule, and in every case has reproduced monuments which have disappeared or have been defaced. And here we must make the only disparaging remark which Mr. Cox's volume provokes. Epitaph-writers take so many liberties with a dead language that we really cannot tolerate any addition to them. We should therefore have been glad if a little more care had been shown in transcribing, or correcting the printer's errors in the Latin inscriptions. Even the philosopher Hobbes (author of a Latin poem on the *Wonders of the Peak*) falls a victim to this form of negligence, for it can hardly be that the inscription to his memory in Hault Hucknall Church is disfigured with a false concord, and the deceased described as "Ver probus."

With this exception, all that we have to say of Mr. Cox's book is in the highest degree favourable. Such industry as it ex-

hibits is rarely found now-a-days, and still more rarely in combination with so much general and special knowledge. It is impossible to look through the volume without feeling that, from an archaeological point of view, the National Church has been a national advantage. The parish church has been the means of preserving the parish history in its most interesting form, and Mr. Cox has found that the annals of both must be recited together, and thus his Church Notes are in fact no mean substitute for a county history. We need scarcely say that Derbyshire is not, like East Anglia, especially rich in ecclesiastical architecture. Its spires cannot vie with those of Northamptonshire, nor its Perpendicular towers with those of Somerset. But, in spite of this, and the further fact that besides Ashbourne and Chesterfield there are no fabrics of the first importance in the county, Derbyshire is an attractive field for the ecclesiologist. The material of which the buildings are formed is durable, and suffers little from the lapse of time; the chief injuries have come from ignorant zeal, or, as at Newbold, from religious fanaticism. Yet enough survives to tempt one, with Mr. Cox's volume in hand, to ramble through the Hundred of Scarsdale, and see with one's own eyes the sculptured stone at Bolsover, the reredos at Chesterfield, the interesting monuments at Ashover and Brampton, and the beautiful specimen of Norman work at Steetley, which we sincerely hope Mr. Cox may be able to save from the destruction that so often follows desecration.

CHARLES J. ROBINSON.

THE ROTTERDAM ART EXHIBITION.

THERE is now open at Rotterdam a very fair exhibition of paintings—judging, *bien entendu*, from the standpoint of a town that is not a capital. Few of the best-known Dutch painters have sent pictures, as they find Paris and Philadelphia more productive of money and fame; but the young men are well represented, and they, with the help of Ten Kate, Rochussen, Klinkenberg, and a few foreigners, make a respectable show. With some consideration for visitors, too, the hanging committee have put almost all the hopelessly bad pictures into the last two rooms, so that anyone who likes may stop at the doorway. Of really first-rate pictures there are few: Munkacz's *Woman Resting*, Klinkenberg's view of the Vijverberg at the Hague, and Otterbeek's fine portrait of his brother artist Vermeer (lately deceased), are perhaps all that one would feel inclined to put in the first rank. Of these the first-named is full of pathos and dignity, and the painting is broad and massive, befitting the subject. The woman, wearied with the huge faggot she is carrying, sits resting on a bank in a wood: the evening shades are deepening upon her scarlet kerchief, blue apron, and black dress. Klinkenberg's view of the Hague is really a delightful picture, worthy almost of Van der Heyden, whose little town view in last year's "Old Masters" was so much noticed. But the view is of the Hague of to-day, when the bricks are no longer of that brilliant red that Van der Heyden loved to paint; time has toned them down, as time will one day tone down even Keble College! It was pleasant to see that this admirable picture has been bought for the Boyman's Museum at Rotterdam, that least known, but by no means least noteworthy, of all the Dutch galleries. Among pictures of the second rank might be put those by Dansaert, of Brussels, one of Meissonier's many imitators. His two single

figures, *Overwegend* and *The Smoker*, are capital; and the price—just one-twentieth of what the master would get—shows a modesty very proper in a pupil. The same painter's *Coffee-house under the Directory*—a club-orator haranguing—is one of the most ambitious pictures in the rooms; in fact, it is perhaps too ambitious. Herman ten Kate's *News from the Army* is hardly up to the mark of this artist, whose smaller works, at least, are so much sought after in Holland. A painter (to judge from his prices he is as yet little known) of a higher quality than most is H. J. Melis, of Rotterdam, whose two domestic scenes suggest the influence of Josef Israels. *Mother's Joy*—a Dutch peasant woman rocking a child in her arms—is a simple and delightful picture, free from that too common vice of modern art, the desire to tell an elaborate story upon the canvas. The old painters, Dutch as well as others, followed a better principle when they seized typical scenes—scenes in which whole departments of life were, as it were, summed up, as where Maas told the tale of unceasing industry in his *Woman Spinning*, or Terburg registered the life of the ornamental classes in his *Guitar Lesson*. Such pictures as this of Melis, or as David de la Mar's charming *Milking Time*, suggest thoughts like these by the very contrast between their simplicity and the laboured innuendo of half the pictures of modern times.

Albert de Vriendt, of Brussels, in his *Council Hall in the Fifteenth Century* (which fair maidens are profaning by a game of ninepins), and Julius Kronberg, of Munich, are rivals in the art of painting tapestry. Another Munich painter, Zimmermann, in a small head of an old woman, shows that there is a new era beginning in that city where Overbeck ruled so long. Luminais, of Paris, whose specialty seems to be the ancient Gauls, is at least vigorous, though his nude girl stretching her arms with a vehemence perhaps peculiar to that people cannot be called attractive. Rochussen's *Suspected House, Sixteenth Century*—a scene of the religious wars—is a powerful sketch, although his other picture makes one regret that this artist does more than sketch. J. H. Wijkamp, of Rotterdam, has painted with spirit and force a characteristic Dutch winter scene—the launch of the ferry-boat among the breakers and ice-boulders of the tempestuous Maas. Offerman's old woman polishing the clasps of the family Bible is as characteristically Dutch in another line. Lastly may be noticed Altmann's two fancy portraits of Jan Steen and Paul Potter; of which it may be said that probably the very last of their contemporaries that those painters would have chosen to paint their portraits was Mieris, and that Altmann is an inferior Mieris.

T. H. WARD.

THE ECOLE DE ROME.

Paris: July 2, 1876.

The regulation exhibition of the works of the students of the Ecole de Rome opened yesterday in the Ecole des Beaux-Arts. The sculpture, as was the case in the last Salons, is far superior to the painting. A higher degree of invention, execution and science—such science as we can expect from young men of that age—are generally noticeable.

A *Temptation* of M. Injalbert's calls for special attention; M. Injalbert is a student of the first year, and his striking figure of Orpheus losing Eurydice at the gates of hell, at the competition for the Grand Prize, was, you may remember, noticed by me at the time. The present work consists of three life-size figures in high-relief of Adam, Eve, and the Tempter, remarkable alike for strength and elegance, set in an oblong frame. Eve is represented bringing the apple to Adam, who half raises himself and appears to be waking from a deep sleep. The form of the Tempter justifies this act of feminine treachery, consisting in offering the poison to a man who is hardly yet aroused

from his dreams: from the tip of the tail to the loins the Tempter wears the form of a serpent, coiled round the tree of knowledge of good and evil; from the loins upwards the form of a woman, a woman with a triumphant and treacherous smile, and a pair of small wings growing out of her head that add to the strangeness of her appearance.

M. Injalbert has also made a marble copy of a charming antique in Florence known as the Apollino. Great hopes may fairly be entertained of this young artist.

M. Idrac, student of the first year, sends a *Love Stung by a Bee*, who lifts up the leg which has been stung, and dances about on the other while he makes an ugly face. The thought did not, I dare say, occur to the artist, but for my part I think it quite right that a bee should by means of his sting teach children that roses, even when they are strewn on the ground, are not intended to be trampled upon.

M. Marqueste, whose picturesque group of Theseus cutting off the head of a Gorgon, noticed at the Salon, has just been bought by the Government, has only had time to rough-hew a draped figure of a woman, intended for a *Velleda*, lying on and supported by a rock. The figure has great fullness of contour.

I pass over in silence a medal of no merit, by M. Dupuis, and some chalk studies from nature and from the antique by M. Bouteille, a student in line-engraving. The Roman Prize was given to him merely for the sake of keeping to the rules.

The productions of the students in architecture consist, as usual, of drawings from details of ancient buildings, very ably executed, and restorations of ancient monuments. I can only briefly mention MM. Loriot and Lambert's studies on Pompeii, on the temple of Antoninus, and on the portico of a church in Brescia, and M. Ulmann's restoration of the temple of Brescia, built by Vespasian. I have often asked why a modern nation should send its young men to study exclusively, for the space of four years, the ancient or Renaissance monuments of another nation, whose constructive materials, climate, state of civilisation, and genius are so entirely different from its own physical and social conditions; and, above all, why this modern people, which in the Middle Ages—in the dawn, that is to say, of modern societies—had an admirable school of architecture of its own, does not require these young men, who one day will have charge of its most national and useful monuments, to acquire some knowledge of the remains of its own national architecture. This question I still continue to put to all true-minded men.

The paintings sent in consist of a *Source*, a nude figure, common and in no sense mythological, reclining on the edge of a ravine and holding a large jug, such as are in use now among the Calabrian peasants, upside-down; a *Medea* draped in black, receiving the caresses of her two children, seated before some famous yellow curtains made fashionable by Régnault; an excellent copy, by M. Ferrier, of a *Saint George*, one of the Venice Carpaccios. Carpaccio has been very much the fashion of late years; he is certainly one of the early masters who was most learned in draughtsmanship, most true in his movement, and most brilliant in his colouring. One of the triumphs won by the criticism of our day is the having in some measure restored him to life. M. Ferrier sends, besides, a bright and clever sketch for a ceiling-piece. This young artist, before he entered the Ecole des Beaux-Arts, was a pupil of one of the most remarkable teachers of our day, M. Lecocq de Boisbaudran. There was cause to dread the influence of the Italian climate and the régime of the Villa Medici on his temperament, for he sent a most commonplace *David Slaying Goliath* to the last Salon. But the crisis is over; his natural genius has regained the mastery.

As for M. Toudouze, a student of the fourth year—that is to say, on the point of coming back to France—will he regain his lost vigour here?

Most desirable it is that he should, but hardly to be expected. His *Lot's Wife* is a confused bit of composition, ineffective both in colour and drawing. Nothing could be more droll than this statue of white salt erect in the middle of the picture. Angels and young winged creatures flutter like enormous swallows in the enclosure of a Turkish town adorned with bits of majolica, and the artist's realism has rather got the better of his mysticism. Can you conceive the Bible illustrated with photographs?

As I close my letter the exhibition of Black and White opens. PH. BURTY.

ART SALES.

ON the 6th inst. Messrs. Christie, Manson and Woods sold the valuable collection of porcelain of Mr. J. Staniforth. In Oriental, a pair of hexagonal vases with medallions of flowers sold for 37l.; a turquoise crackle bottle, 11l.; pair of crimson vases, with medallions of figures, 65l.; pair of turquoise crackle vases, 51l.; pair of turquoise crackle bowls, with Louis XV. ormoulu mountings, 50l.; and a pair of double fluted jardinières, 55l. The Dresden figures attained high prices: pair of groups, lady and gentleman seated, the plinth encrusted with flowers, 6 in. high, 70l.; pair of pug dogs, 30l.; pair of Chinese children in flowered pattern dresses, 44l.; four figures, masquerade, 80l.; pair of figures, lady and gentleman singing, 40 gs.; Negro boy seated on lion, 61l.; group of two children, with emblems of Spring and Winter, 51l.; group of three children representing Music, Song, and Architecture, 56l.; group of lady and gentleman with pug, 30l.; another with guitar and flowers, 41l. 1s.; pair of busts of children, 50l.; pair of groups, Apollo, Venus, and Cupid, 55l.; five female figures, with emblems on plinth representing the Five Senses, 200l.; Another set of four, representing the Seasons, 185l.; another, lady with hoop dress and gentleman, 77l.; pug dog, 32l.; pair of candelabra, with figures, 78l.; pair of candlesticks, boys holding fish, 58l.; clock, with Cupids and flowers in relief, 78l.; fountain, with figure of Neptune on pedestal formed by satyrs and shell-shaped dish, 200l.; Frankenthal group of Venus and Adonis, 28l.; four Chelsea Derby figures of the Seasons, 95l.; Capo di Monte porcelain snuff-box, with classical subjects in relief, 75l. Of Chelsea, a box formed as the head of a man, 34l.; patch box, formed as a female head, diamond eyes, 38l.; another, as a man's head, 31l.; needle case, painted with flowers, 19 gs.; scent case, female head, with diamond eyes, 27 gs. The Dresden snuff-boxes ranged in price from 15l. to 25l. Bonbonnières, with Watteau subjects, 53 gs., 48 gs., 46 gs.; enamel portrait of Peg Woffington, 26l.; of Madame de Pompadour, in Louis XV. frame, 88 gs.; of Marshal Catinat, 80 gs.; of Madame de Parabère, 48l. Battersea enamel box, with garden scene and Watteau figures, 71 gs.; pair of Louis XV. ormoulu candelabra, with Nymphenburg porcelain figures, 210 gs.; Louis XV. ormoulu chandelier for nine lights, 96 gs.; pair of Louis XVI. wall lights with three branches surmounted by baskets of flowers, 46 gs.; Louis XVI. mahogany side-table mounted with ormoulu, 76 gs., and the companion, 70 gs.; Sevres plaque, turquoise and gold, mounted on mahogany table with ormoulu chasings in the style of Louis XVI., 230 gs.; Louis XVI. dwarf screen, painted with Watteau figures, 120 gs.; five panels of tapestry, with oval medallions of children, 300l.; six carved and gilt Louis XVI. arm chairs, covered with tapestry, 194 gs.; set of old Genoa curtains of cut velvet-pile flower pattern on white satin ground, 400 gs.

THE whole of last week and five days of the week before were occupied by Messrs. Sotheby in the sale of the enormous collection of engravings formed by Mr. Anderson Rose. A selection from the mass had been exhibited at the Guildhall and in various provincial towns, and the advertise-

ment thus afforded to the collection proved no doubt to be of material advantage to the sale. Moreover, the catalogue of the collection, which could in no case have been brief, was swelled by biographical notices of the personages whose portraits figured in the sale. It was likewise illustrated. The modern part of the collection was in some ways disappointing. Méryon, the greatest modern master of original engraving—the genius whose name will live with those of the great masters of the Renaissance, when the fashions of a day shall have gone by—was represented, indeed, by many of his works; but these were, with but few exceptions, of quality notably inferior to those which came before the public two months ago in the collection of M. Philippe Burty, rich in many things, and richest of all in Méryons. The Méryons at Mr. Anderson Rose's sale appear to have fetched prices out of proportion to their quality. The Haden's were not in great force. The Whistlers were many and fine, but it may be doubted whether enlarged familiarity with Mr. Whistler's work in etching adds greatly to the conviction of merits always allowed to be considerable. A few fine etchings by Millet were in the sale, and there was a very large collection of the work of Legros, which has something in common with that of the elder master. The merits of both are sterling and undeniable, and greater undoubtedly than their immediate attractiveness. Among the living artists who devote themselves to the reproduction of the work of others Flameng and Rajon stand first. These were well represented. The following prices were realised for modern etchings:—Méryon: *Le Pont au Change*, vers 1794, after a design of Nicolle—a good impression—11. 15s. (Goupil); *Le Stryge*, third state, 11. 13s.; *Le Pont au Change*, second state, 31. 10s. (Goupil); the same, third state, 41. 6s.; *La Morgue*, fourth state, 11. 8s.; *L'Abside de Notre Dame*, third state, 11. 15s. Of these impressions some were very poor. *A View on the Seine*—No. 451 in the Anderson Rose Catalogue—was sold for 11. 15s. There would seem to be hardly sufficient evidence for assigning it to Méryon at all. Research would probably succeed in identifying it as the work of some other artist. Of Mr. Haden's work, a portfolio containing the twenty-five plates of the published set sold for 20l. (Goupil); a selected impression of the recent large vigorous etching of *Calais Pier*, 16l. (Thibeaudeau); an impression of the *Agamemnon*, 5l. (Goupil), and two etchings, *Park Scene* and *Donkeys in a Wood*, 21. 12s. 6d. Of Mr. Whistler's work, so largely represented, we quote the following prices:—*La Rétameuse*, 11. 4s.; *En Plein Soleil*, 11. 1s.; *The Unsafe Tenement*, 21. 3s. (Colnaghi); *La Mère Gérard*, first state, pure aquafortis, without any background, 11. 16s., and two impressions of the second state, 17s.; *Street at Saverne*, by moonlight, 21. 5s. (Colnaghi); *La Vieille aux loques*, 31. 10s. (Colnaghi); *The Kitchen*, a fine impression of what must be accounted Mr. Whistler's most attractive work, 21. 3s. (Colnaghi); *Black Lion Wharf*, 21. 15s.; *The Houses of Parliament*, with a view of Old Westminster Bridge, first state, 21. 5s. (Noseda); *Old Hungerford Bridge*, 41. 10s. (Colnaghi); *The Lime-burners*, two impressions, 61. 8s. 6d. (Goupil); *Limehouse*, first state, 31. 9s. (Hogarth); the same print, second state, 11. 11s.; another impression, on Japanese paper, 21. 2s.; *Rotherhithe*, first state, 11. 18s.; *Thames Police*, 11. 5s.; *Portrait of Monsieur Becquet*, violoncello player, 81. (Goupil); *Finnette*, first state, drypoint, Japanese paper, 31. 3s.; *Portrait of Ross Winans*, playing an accordion, 31. 4s. (Noseda); *A Lady at a Piano*, 31. 13s. (Thibeaudeau). A set of Wilkie's etchings, seven in number, given by Wilkie himself to Sir Edwin Landseer, was sold for 71. 14s. A set of ten etchings by Geddes, given by that artist to the same great animal-painter, sold for 51. 5s. A lot of etchings, by Mr. Charles Keene, twenty in number, sold for 51. 7s. 6d. (Palmer); A set of Veyrassat's etchings sold for 21. 7s. A

set of twenty-one pleasant etchings by a well-known amateur, Mr. J. P. Heseltine, sold for 11. 10s. Of Legros' masculine work, we note the following prices:—*An Old Beggar lying dead at the Foot of a Tree*, two impressions, 11. 10s. (Thibeaudeau); *Portrait of Victor Hugo*, last state, 11. 1s.; *Portrait of Delatre*, the printer of etchings, 21. 2s.; *The Lecturer*—a phrenologist with an array of human skulls before him—very rare, only four impressions being known to exist, 21. 2s. (Palmer). *The Sacrament, Women Kneeling*, very fine, 11. 1s. (Noseda). *Landscape, Early Morning*, 61. (Thibeaudeau). By Millet there were seven etchings, of which one, *Allant travailler*, is probably the most impressive work of the artist as an etcher. It fetched 91. (Goupil), while *La Batteuse de Beurre* fetched 21. 4s., and *La Cardeuse*, a fine proof of great rarity, 101. 10s. *La Couseuse* fetched 11. 13s. (Lauser), *Les Glaneuses*, 41. 10s. (Colnaghi), and *La Nourrice*, 31. 10s.—all of them, as their names imply, versions of peasant-life, roughly poetical. Of the etchings of Flameng we note especially two impressions of *La Source* of Ingres, which went for 21. 7s.—one of them was an *eau forte pure*, only three impressions taken—a brilliant proof of the *Stratonic*, held by some to be the masterpiece of the same master, only 18s.; and *La Ronde de Nuit*, a fine proof of one of Flameng's most elaborate productions of Rembrandt, 61. (Thibeaudeau). By Rajon, of whose reproductions there were many fine examples, we note an artist's proof of *John Stuart Mill*, after Watts, 41. 1s.; an artist's proof of the *Cour de Maison Hollandaise*, after De Hooghe, in our National Gallery, 21. 1s., and an artist's proof of *The Smoker*, after Meissonier, 21. 2s. Bartolozzi's print of *Miss Farren*, afterwards Countess of Derby, from Sir Thomas Lawrence, fetched 31. 3s. Of the works of the great line-engravers of portraits who flourished in the seventeenth and eighteenth centuries there was sold, by Abraham Blooteling, who worked in Holland and London, a portrait of *Cornelius de Witt*, for 41. 6s.; by Pierre Drevet, the elder, a rare and fine portrait of *Adrienne Lecouvreur*, 31. 15s. (Noseda); and a first state of *Lord Halifax*, after Sir Godfrey Kneller, 71. 7s. (Thibeaudeau). By Edelinck, many great works were absent, and nothing present fetched over a guinea. By Reynolds Elstracke, the portrait of *Cardinal Wolsey*, fine and rare, passed into the hands of Messrs. Goupil for 101. 15s. By William Faithorne, many of whose finest things were necessarily absent, a portrait of *Frances Brydges, Countess of Exeter*, fetched 71. 7s., and one of *Sir Thomas Fairfax*, 61.; the small print of *Henrietta Maria*, in widow's dress, a proof before any letters, 81. 12s. (Noseda); *Thomas Hobbes of Malmesbury*, 31. 3s., and *John Milton*, 51. 5s. By Antoine Masson, the fine portrait of *Brissac*, known as "the greyheaded man," fetched 121. 15s. (Noseda); by Robert Nanteuil, *Jacques Amelot*, premier Président de la Cour des Aydes, from the Brentano Collection, 21. 2s., and a portrait of *The Great Condé*, 21. 2s. Prince Rupert's *Head of the Executioner of John the Baptist* sold for 61. 15s.; Ludwig von Siegen's portrait of the *Landgravine of Hesse* for 151. 10s. The work is interesting as being that of the supposed inventor of mezzotint. Giulio Bonasone's portrait of *Philip II. of Spain* was sold for 61. Calamatta's modern engraving of the *Gioconda* of Leonardo da Vinci for 61. 5s. A set of proofs before letters of Ceroni's *Emaux de Petitot*—fifty portraits of historical personages and celebrated women of the time of Louis the Fourteenth—sold for 41. (Goupil). Of the works of the elder masters of engraving and etching, there were few fine impressions. *Christ Descending into Hell*, by Mantegna, fetched 41. 10s. Of the works of Lucas van Leyden we note the following prices:—*Christ before the High Priest*, 81. 8s. (Lauser); *The Return of the Prodigal Son*, 91. 10s. (Lauser); *The Poet Virgil Suspended in a Basket*, 151. (Goupil); and *David Playing on the Harp before Saul*, 211. 5s.

(Nosedá). Among the Dürer engravings, *The Prodigal Son*, 10l. (Goupil); *Apollo and Diana*, 10l. 5s. (Nosedá); *Philip Melanchthon*, 16l. 15s. (Nosedá). There was a single etching by Claude, a rare subject, but not a fine impression: the subject *Soleil Couchant* (Dumesnil, Numéro 15), 16l. The Rembrandts were generally not of a good class: an impression of the portraits of *Rembrandt and his Wife* fetched 5l. 10s.; the famous portrait of *Rembrandt leaning on a Stone Sill*, a somewhat damaged impression, 11l. 15s.; a very late state of the *Rembrandt Drawing*, 3l. 10s.; and *Christ Healing the Sick* (the hundred guilder print), described as a "brilliant" impression of the second state, only 10l. The entire sale lasted eleven days and produced a total of 3,704l. There were more than two thousand lots. The length to which the record of this sale has necessarily run obliges us to defer till next week mention of the Fitzwilliam Duplicates, which were sold a day or two ago.

NOTES AND NEWS.

SINCE the notice in last week's ACADEMY of the excavations made by the Archaeological Society of Athens at the southern base of the Akropolis, we have received the *Ἦρα* newspaper of June 19, which announces the discovery on that site of an inscription of very great historical interest. It is a decree recording the terms of a convention to be concluded between the Athenians and Chalcidians, after the successful expedition of Perikles to Euboea, B.C. 445. The treaty consists of two parts; in the first part the Senate and dikasts of Athens swear not to drive the Chalcidians out of Chalcis, nor to subvert their city, nor to molest or injure any citizen of Chalcis by depriving him of life, liberty, or property without the proper legal trial, nor to vote against either the city or any individual without giving them due notice and free access to the Senate and People of Athens, provided the Chalcidians are obedient to the People of Athens. The Chalcidians, on their part, swear not to revolt against the People of Athens; to denounce all who are disaffected; to pay the tribute; to be their faithful allies. This oath is to be taken by all adult male citizens of Chalcis, and whoever refuses to take it will forfeit his goods, and a tenth of them will be dedicated to the Olympian Zeus. Then follow other provisions about certain persons who are to be exempted from payment of tribute, sacrifices ordered by oracles to be made on behalf of Euboea, &c. This inscription should be studied in connexion with a fragment of a treaty of the same epoch (Newton and Hicks, Greek Inscriptions in Brit. Mus. No. IV.), which regulates the relations between Athens and the Kleruchs occupying the territory of the Hestiaeans in Euboea.

At the present time, when questions of art administration are beginning to attract attention, we may turn with interest to the report prepared by M. Edouard Charton upon the Direction des Beaux-Arts in France. This report forms one of a series of official documents upon the different administrative services. It deals partly with the history of art administration, and partly with the future conduct of the department, and in both sections it presents much that is instructive, not merely for France but for any country where the question of Government intervention in art matters has to be discussed. No branch of the public service, remarks M. Charton, has suffered so many changes as that of the Fine Arts. Under the old régime it was included in the department for the control of the royal buildings, and afterwards, when it was no longer connected with the management of the royal household, it was attached to the Ministry of the Interior, which was at first divided into three sections. This arrangement was substantially maintained till the year 1832, when the administration of the Fine Arts was transferred to the Department of Commerce and

Public Works; but in 1834 it was again placed under the control of the Ministry of the Interior. From 1840 to 1846 the service of the Fine Arts gradually increased in importance. It was divided into four bureaux, which remained under the Ministry of the Fine Arts till the year 1853, when they were transferred, and made a section of the Ministry of State. But the most retrograde step was made in 1864, when the entire service was taken away from the Ministry of State and made a part of the household of the Emperor. This state of things continued until the year 1870, when the Emperor issued a decree briefly announcing the fact that "the Ministry of Fine Arts is henceforth separated from the Ministry of our household;" and later on in the same year the department of the Fine Arts was placed under the control of the Ministry of Public Instruction. M. Charton having thus traced the history of the department, proceeds to discuss the more important questions of its present organisation. Before doing so, however, he raises a preliminary enquiry as to the department of Government under which the Ministry of Fine Arts should properly be classed. There are, he declares, only three main divisions in the different functions of Government: (1) those which pertain to the internal and external security of the kingdom; (2) those which concern the physical welfare and prosperity of the country, such, for example, as the administration of the finances, of commerce and public works; (3) those which have for their object the cultivation of the intellectual forces of the people. Accepting this classification, he unhesitatingly places the administration of the Fine Arts in the last division, and there is no need of argument to show that it comes more appropriately under this heading than under that of the Royal Household, or the Ministry of the Interior. With us, of course, the same principle is recognised, but not to the full extent. South Kensington is under the control of the Council of Education, while the British Museum is nominally included in the Civil Service; while the Royal Academy, so far as it can be said to have a public existence at all, occupies a position corresponding to that held by the Administration of the Fine Arts in France when this department was included in the management of the Royal Household.

In his survey of the present constitution of the department M. Charton comments, in the first place, upon the undefined scope of the authority and influence accorded to the Director of the Fine Arts. What may be the measure of this authority is partly determined by the decree of December 27, 1873, creating a Conseil Supérieur des Beaux-Arts, by whose deliberations the director is assisted in his labours. This council, composed of distinguished artists or amateurs, some of whom are members of the Institut, meet every month on a fixed date to tender their advice to the director upon all questions concerning the advancement of the Fine Arts, whether as regards public exhibitions, artistic education, or the acquisition of works of art by the nation. Proceeding to test the vitality of the department by an examination of the manner in which it exercises these several functions, M. Charton reports: (1) that in respect to artistic culture both the encouragement offered to the artist and the means of instruction afforded to him are too exclusively confined to the capital. The buildings of the provincial towns remain without decoration, while large sums are expended upon the buildings of Paris; and, on the other hand, there is need of some further extension of the system of art instruction in the public primary and secondary schools. Passing to the consideration of the arts in their relations with industry, M. Charton finds that France is here in danger of being passed in the race by other countries, and England is specially mentioned as illustrating progress in this direction.

"No one," he writes, "can any longer be ignorant of

the zeal and munificence which are shown in the establishment of industrial museums of art in London and the principal towns of the North, since the great exhibitions where the different nations have measured their forces in the industrial arts. A French visitor to England cannot see without a feeling if not of envy at least of emulation the Museum of South Kensington, at London; the National Museum, at Munich, the Austrian Museum, at Vienna, and the Museums at Moscow and elsewhere."

The remainder of the report is devoted to questions of internal organisation, and M. Charton concludes in the name of the commission by offering certain recommendations for the future guidance of the department, which recommendations are partly anticipated in the body of the report.

THE mania for "reorganising" public galleries has to a slight degree possessed the authorities of the Hague. Many old favourites in the Mauritshuis have had to change their places on the walls, and the disturbance has been great enough to make a new catalogue necessary. The cause is the removal of the magnificent collection of Chinese porcelain and curiosities to a separate house on the Vijjoerberg, which has put four or five more rooms on the ground-floor at the disposal of the director. Some fresh pictures have been bought, and several have come out of the warehouses in which till now they have been stored. Among these the chief is a really fine Martin van Veen (commonly known as Hemskerck)—a large sacred picture in two compartments with double faces. One front represents the Annunciation; the other the two Adorations, of the Magi and of the shepherds. The work as a whole makes one think more highly of Hemskerck, who would have been a great painter if he had lived fifty years earlier, or if he could have abandoned himself entirely to his native inspiration. As it is, his Virgin is like a Virgin by Memling, with the draperies and the pose of Michel Angelo. Hemskerck travelled in Italy, and was spoilt rather than helped by what he learned there.

FROM some correspondence in the *Manchester City News* it would appear that the Decoration Committee of the Manchester Town Hall have serious thoughts of applying to MM. Guffens and Swertz, the Belgian painters, to embellish some rooms—in much the same style of art, we presume, as that which these artists have adopted in a large new church in Antwerp. Anything more disastrous than this result at Manchester could scarcely be imagined. The Flemings have very seldom been successful in mural decoration; and, what is more to the purpose, MM. Guffens and Swertz have been most unsuccessful. The writer happens to have examined last summer, to the cost of his patience, the works of these two painters, boundless in area as they are in common conventionalism. The quantity of work achieved would seem to indicate their executing rapidly; the thirty huge pictures, containing perhaps from five to eight hundred figures, often of colossal proportions, would, as regards quantity, have done little discredit to the combined lives of Raphael and Michel Angelo. But of the quality, all we will here say is that we trust the like—so pretentious, so hard, so hidebound and ironbound—will never be permitted to deface the walls of any English building. "Countrymen, countrymen," as Blake pathetically exclaimed on some occasion more or less similar, "do not suffer yourselves to be deceived!"

A LARGE new Salle is to be opened before long at the Cluny Museum to contain the numerous collections which have been bequeathed to this museum and otherwise acquired during the last few years, and which are at present stowed away from want of space for their exhibition.

AN appeal has been made for aid in the establishment of evening drawing and modelling classes for workmen at the Royal Architectural Museum

in Tufton Street, Dean's Yard, Westminster. Sir Gilbert Scott, R.A., has written an excellent handbook of this museum.

THE French papers announce the death of the distinguished sculptor M. Bosio.

Among the objects recently found in the excavations at Rome are a large block of amethyst, numerous amulets in the form of animals, a bag of chalcidony, thirty-one stone coffers containing iron weapons, a woman's head, life size, well modelled in terra-cotta, on which are traces of painting, and a little statue in Greek marble representing the figure of a man lying down asleep, with his head covered with a *paenula*.

An exhibition of the pictures, statues, and other works of art, commissioned by the Municipality of Paris for the decoration of public buildings, is open this week at the Ecole des Beaux-Arts. Beside the pictures, &c., acquired last year, several works of sculpture from the Salon of this year are exhibited. Among these may be noticed a marble statue of *Cain* by M. Caillé; *The Charmer*, a plaster cast by M. La Vingtrie; and *Le Joueur de Billes*, a fine marble by M. Lenoir. Several important paintings of older date taken from the churches and municipal buildings of Paris also form part of this exhibition. It seems that it is the intention of the Administration of Fine Arts to bring forward every year a certain number of these works, which are apt to be forgotten in the churches and other places to which they belong, and which are often found when removed to be in great need of cleaning and judicious treatment. Two large ex-voto paintings by Largillière and Troye from the church of Saint-Etienne-du-Mont, and an entombment by Salviati from Sainte-Marguerite, are the principal works chosen this year.

THE STAGE.

O'KEEFE'S "WILD OATS."

THE manager of the Haymarket has this week revived *Wild Oats*, one of those old-fashioned comedies which make their appearance on hot nights of July, when sultry weather and a bad play have combined to empty a theatre, and the uncritical cousin who is in town between hay and wheat harvest can alone be compelled to come in. O'Keefe's comedy and pieces of its kind have, indeed, a literary interest of a sort, but that is slight, and is soon exhausted. The power of attraction in the piece—such as it is—must in the main be assigned to its bustling intrigue, and to the fact that not the wildest expedient is neglected by which a laugh can be raised. The characters and the incidents have so little in common with those that pass around us that it is by anything rather than by the holding of the mirror up to Nature that such a play can succeed. The adventures of the characters and the positions in which they are placed are amazingly difficult of belief; and the funny people, of whom there are several, are only funny if you look at them as in a world of their own. They are not successful exaggerations of the types they profess to depict.

Wild Oats is too many-themed a drama to be put into three acts. It is either a comedy in five acts or a farce in one; that is to say, the leading fancy may have materials for a very rattling farce, or the complete plot should be presented with the usual length needed for its development. Presented as it now is, it is difficult to seize, and hardly worth the seizing. It can be best enjoyed by those who are carried away on the stream of its fun. But at their peril they must not reflect. The fabric perishes at a touch. High animal spirits and the audacity of distortion take the place of real inventive power and of the perfection of mechanism.

The story revels in improbabilities, of which one of the least is that two runaways who do not know that they are cousins, but who become

warm friends, join the same company of players, only to separate, to meet again in a house where the uncle of the one man is found to be the father of the other, and the husband of a lady who, to his astonishment, now for the first time appears. With the main theme demanding that strain on our credulity, the lesser incidents are not likely to be more life-like, nor the characters to be fashioned after the truth. The lesser incidents include, first, the brutality of a farmer whose villany is discovered by his refusing to a wayfarer shelter during a rainstorm—which the mechanical contrivances behind the stage of the Haymarket do indeed but ludicrously imitate—and secondly, the humanity of the "poor cottager" of romantic drama, whose hospitality is necessarily limited to the administration of currant-wine; and thirdly, the generosity of the wayfarer who, in return for draughts of that exhilarating beverage, bestows the whole of his estate upon the cottager, who happens to be not only a cottager but a debtor, and not only a debtor but an honest debtor.

The characters are not much mixtures of good and evil. They represent the virtues and the vices, and there is no mistaking them. The virtues are personified by the farmer's son—the lad Sim, who even at the bidding of his father declines to remove his neighbour's landmark—by the cottager who would seem to be in perpetual attendance immediately behind the door of his cottage to bestow upon every comer, at the first opportunity, a welcome and currant-wine; and by the Lady Amaranth, who has become the Quakeress Mary for the nonce, and who, as the Lady Bountiful of the country-side, not only relieves the destitute, which is one thing, but lets the destitute ride beside her in her carriage, which is another. And the vices are represented by one Ephraim Smooth, Mantegna-like in his expression of greed and lust; by the farmer who oppresses the poor; and by his daughter, a bold hussy who will never cause her sire to utter the apprehensive words of the Sir Giles Overreach that he resembles:—

"Should the foolish girl prove modest
She may spoil all; she had it not from me,
But from her mother."

The characters, therefore, it is plain, are wholly conventional: the talk of certain seafaring men—Sir George and John Dory—is a compound of nautical similes such as have amused the pit any time since the humours of the British sailor have been held worthy of illustration on the stage. And the public is slow to be persuaded that the sailor does not always hint at common things by nautical similes. The Naval Commander is conventional: his neglected wife—a shadow—is conventional too. Nor does it need a very intimate acquaintance with Quaker life and character to show that the Quaker-scenes have nothing of the merit of recognisable caricature. The Quaker-dress is not quite faithfully copied by the actors; but that is a small thing—the greater is that the author himself, working absolutely from the outside, has produced not a permissible caricature of Quakerism as it was in his own day, but a gross and clumsy and constantly halting invention, which has no likeness to Quakerism whatever—it may have a little more to common Puritanism, but in that only of course to the ugly side, which, with natural revenge for the treatment which Puritanism gave to the stage, the stage delights in.

One of the few parts which still affords some occasion for fun is that of Rover, the young player, who knows the dramatists by heart, and speaks their language. It is played by Mr. Charles Harcourt, not indeed as a consummate light comedian might play it, but with spirit and understanding. The second runaway is played naturally by Mr. Kyrle. The good lad Sim—who, after all, is the one bit of nature in the play—is represented by an actor new to us, Mr. William Younge, who displays to the full his heartiness and his rough good nature. The actor who plays the theatrical manager, and appears only for a few minutes, has

a touch of the last century's ceremonious courtesy. Sir George Thunder, the naval uncle who is looking for a nephew and finds a son and a wife, is played by Mr. Howe very tediously and monotonously. It is the misfortune of a "useful" actor like Mr. Howe that he gets used in characters of which he cannot be a fitting exponent, even more than in the parts which are properly his own. Miss Henrietta Hodeson appears as the Lady Amaranth, with the quietness and demureness and kindness suited to the character. The heroine of O'Keefe's play is allowed no scene of strong emotion. She is as passive as a French *ingénue*, and cannot be very interesting.

FREDERICK WEDMORE.

Mdlle. BEATRICE appeared on Saturday, as she was advertised to do, in *Frou-frou*, at the Globe Theatre. Her own talent and that of her company are alike remarkable for no conspicuous success and no conspicuous failure. If the public finds itself amused by the representation of plays which would be far better in the original French, no great harm is done by Mdlle. Beatrice and her company travelling round the provinces and coming now and again to London to give such representations. They cannot claim to be of special interest, and that they should succeed at all proves indeed something for the capacity of Mdlle. Beatrice and her troop, but more for the tendency of British playgoers to be drawn by the name of a thing and not the thing itself. Mdlle. Beatrice's translations, however literal, cannot succeed in planting the playgoer in French ground: one or two of her actors have acquired the gestures of the French, but generally there is the disagreeable sense that the foreign work is seen under unfavourable conditions. The action that passes before our eyes appears neither quite French nor quite English. *Frou-frou*, itself, the particular piece which Mdlle. Beatrice and her company have been playing during this week, has been criticised too often for it to invite much of further comment. That it presents us with a true and vivid picture of what a spoilt girl is likely to be, brought up by a father who boasts of journeys to "Bohemia," and married to a serious man who should have married her sister, may certainly be allowed. For that and for the interpretation at once bright and pathetic which Mdlle. Desclée gave to the character, the play became celebrated. It was thus fortunate; and more fortunate in this way than remarkable in others.

TO-NIGHT the *Danicheff* is withdrawn from the St. James's Theatre, and we shall be the losers by the cessation of a performance not only more equal but in many places more brilliant than those to which we are accustomed. Messieurs Maseet, Marais and Porel, and Mdlle. Petit and Mdlle. Fargueil carry their admirable art into some French towns and watering-places. At the fag end of a tiresome season their appearance in London has been a great refreshment.

A LONG farce by Mr. Byron is announced for early performance at the Gaiety.

THE successful performances of *A Scrap of Paper* at the Court are drawing to an end.

MR. NEVILLE is playing in the *Ticket of Leave Man* at the Standard Theatre, and Miss Ada Cavendish will appear at that house on his withdrawal.

It is reported that Mr. Arthur Oecil and Mr. O. Sugden will go to the Prince of Wales's Theatre at the beginning of next season.

Corinne has had to be withdrawn from the Lyceum—Mrs. Fairfax's brief management has come to an end—and the theatre is closed until the Carl Rosa Company take possession of it in September.

MR. H. B. CONWAY will, in the early part of next season, be a welcome addition to the company at the Court Theatre, it is said.

At Mr. Henry Neville's Benefit last Saturday night he made a speech of the frank and confidential kind now fashionable with leading actors. He had had successes, he said, and he had had failures. *The Ticket of Leave Man* had been his best friend. Next season he would bring out the *Duke's Motto*, which was one of Fechter's chief successes at the Lyceum. There were also other promising revivals.

MUSIC.

THE tenth concert of the Philharmonic Society, given last Monday evening at St. James's Hall, brought the present series to a conclusion. The chief interest of the evening centred in the performance by Mme. Essipoff of Chopin's Concerto in E minor. It was with this work that the talented pianist two years ago made her first appearance in London, and there is certainly none in which she is heard to greater advantage. Her playing on Monday was fully worthy of her high reputation. The orchestral pieces of the evening were the "Eroica" symphony and the two movements of Schubert's unfinished symphony in B minor. Miss Emma Beasley was the vocalist in the place of Mme. Edith Wynne, who was prevented from singing by illness; and the concert concluded with Weber's *Jubilee* overture, concerning which it is surprising to find so well-informed a musician as Prof. Macfarren repeating in the analytical programme the so often disproved statement that the overture in question is that of the "Jubilee Cantata"—an entirely different work. In looking back at the season now concluded, it is impossible to speak with any great enthusiasm of the results achieved. We have had, it is true, an opportunity of hearing the splendid "Deutsches Requiem" of Brahms; but except this there is very little to be thankful for. Of the few novelties originally promised in the prospectus, two of the most important (Hofmann's "Frithjof" symphony, and Raff's symphony in C major, No. 2) have not been given; while the two new works by Rubinstein which were brought forward can certainly not be considered a compensation. The neglect of English music and musicians which appears characteristic of this society has been this season as marked as usual; the only English names which have appeared in the instrumental part of the programmes have been those of Sterndale Bennett and the Philharmonic conductor, while among the ten instrumentalists who have appeared there was not one who was not a foreigner. Such facts speak for themselves; comment is as needless as it is unpleasant.

A SERIES of Summer Evening Promenade Concerts is announced at the Alexandra Palace, to be given every evening, commencing at 7 or 7.30 p.m. A special orchestra is erected in the centre of the central hall, and the band of the company will be increased to 130 performers. The programmes are to include overtures, operatic selections, dance music, &c., as well as songs and ballads by popular vocalists, besides part-songs, &c., by the Alexandra Palace Choir, which is to be augmented to 500 voices. Special trains will be run to all parts after the concerts for the accommodation of visitors, and it may reasonably be anticipated that these Summer Evening Concerts will prove formidable rivals to the Promenade Concerts usually given at this time of the year. The musical arrangements will be under the direction of Mr. Weist Hill, the conductor of the Company's band.

THE programme of the Festival of the Three Choirs, which this year takes place at Hereford, has been issued. The date fixed is from September 12 to 15, and the chief works selected for performance are *Elijah*, *Samson*, the first part of the *Creation*, *Sophy's Last Judgment*, Mendelssohn's *Lobgesang*, J. F. Barnett's *Raising of Lazarus*, and the *Messiah*. The band will be led by M.

Sainton, and Mr. Townshend Smith, the organist of Hereford Cathedral, will conduct.

WEBER'S *Freischütz* was revived at the Paris opera last Monday week, the 3rd inst. The *mise-en-scène* is said to be more remarkable than the performance of the music, in speaking of which M. Adolphe Jullien, the critic of the *Revue et Gazette Musicale*, is very severe on the liberties taken by the chief singers with Weber's text.

Le Roi de Lahore, an opera in four acts by M. Massenet, has been accepted for performance at the Opera, Paris, and will probably take the place of Gounod's *Polyeucte*, which (as recently mentioned in these columns) has been withdrawn by its composer.

MANY of our readers will remember M. Hasselmans, whose excellent conducting contributed so largely to the artistic success of the French opera performances last summer at the Gaiety. At the time of the recent destruction by fire of the Théâtre des Arts at Rouen, he was conductor there. He has now been appointed director of the Conservatoire at Marseilles.

ONE of the most distinguished German musical historians and critics, Dr. A. W. Ambros, died at Vienna on the 28th ult., at the age of sixty. Ambros was born at Mauth, in Bohemia, and was a nephew of Kiesewetter, author of a well-known history of music. He was one of Schumann's collaborators on the *Neue Zeitschrift für Musik*. His principal works are the series of essays entitled "Culturhistorische Bilder" and "Bunte Blätter," and a "History of Music," which his death has unfortunately prevented his completing, only three volumes being at present published.

THE German musical papers are at present full of details concerning the Bayreuth rehearsals, which are now in full progress. So far as can be as yet judged, the artistic success of the performances appears likely to surpass the most sanguine expectations. It has been decided that no free press admissions whatever can be issued, as the event is of such European interest that the large number of applications has rendered it quite impossible to comply with them.

TABLE OF CONTENTS.

	PAGE
GORDON'S ROOF OF THE WORLD, by COL. H. YULE . . .	49
REMAINS OF THE REV. A. W. HADDAN, by J. BASS MULLINGER . . .	51
GILL'S MYTHS AND SONGS FROM THE SOUTH PACIFIC, by W. R. S. RALSTON . . .	52
AN EXILE FROM FRANCE ON SOCIAL ARCHITECTURE, by T. HUGHES . . .	53
DALE ON THE ATONEMENT, by the Rev. W. H. SIMCOX . . .	54
NEW EDITION OF FORTESCUE'S "DE LAUDIBUS LEGUM ANGLIÆ," by JAMES S. COTTON . . .	55
NEW NOVELS, by A. LANG . . .	56
RECENT VERSE . . .	57
NOTES AND NEWS . . .	58
OBITUARY, NOTES OF TRAVEL . . .	60
BIBLIOGRAPHY OF THE MICHEL ANGELO FESTIVAL . . .	60
MARGARET OF ANJOU AND THE TOWN OF ROUEN, by A. J. HOLLWOOD . . .	61
CORRESPONDENCE:—	
Wentworth and Coriolanus, by S. R. Gardiner; Oxford in 1802, by Edward Peacock; The Walloon Church at Norwich and the Martineau Family, by L. Toulmin Smith; On "Doubt" in "Midsummer Night's Dream," by Dr. G. Birdwood . . .	61-2
WALLACE'S GEOGRAPHICAL DISTRIBUTION OF ANIMALS, by E. R. ALSTON . . .	63
HORT'S TWO DISSERTATIONS, by the Rev. W. SANDAY . . .	64
SCIENCE NOTES (PHILOLOGY, &c.) . . .	65
MEETINGS OF SOCIETIES . . .	67
COX'S NOTES ON THE CHURCHES OF DERBYSHIRE, by the Rev. C. J. ROBINSON . . .	67
THE ROTTERDAM ART EXHIBITION, by T. H. WARD . . .	68
THE "ECOLE DE ROME," by PH. BURTY . . .	68
ART SALES . . .	69
NOTES AND NEWS . . .	70
O'KEEFE'S "WILD OATS," by FREDERICK WEDMORE . . .	71
STAGE NOTES . . .	71
MUSIC NOTES, TABLE OF CONTENTS, NEW PUBLICATIONS . . .	72

NEW PUBLICATIONS.

Active List of Flag Officers, Captains, Commanders, and Senior Lieutenants of the Royal Navy, 8vo . . .	(Griffin & Co.)	3/6
Asch (Isaac), Medical Politics; being the First Carmichael Prize Essay, 8vo . . .	(Fannin & Co.)	4/0
Australian School Atlas, 40 Maps, 4to . . .	(Collins)	2/6
Baker (William), Manual of Devotion, chiefly for use of School-boys, 32mo . . .	(Rivingtons)	3/6
Barker (Mrs. S.), Little Golden Locks Story Book, illustrated, 4to . . .	(Boulton & Co.)	2/0
Barnabas Itherarum, or Barnabee's Journal, new edition, revised by W. C. Hazlitt, 12mo . . .	(Reeves & Turner)	12/0
Bergen (W. C.), Seaman's Ship, 2nd ed. 8vo . . .	(Simpkin, Marshall & Co.)	3/0
Bramston (M.), The Carbridges, a Suburban Story, new ed., 8vo . . .	(F. Warne & Co.)	3/
Brown (R. C.), The Life of Peace, 12mo . . .	(Masters)	2/6
Christian World Pulpit, vol. 9, 4to . . .	(J. Clarke & Co.)	4/6
Civilised Christianity, a Reply to Modern Christianity, 2nd ed., 8vo . . .	(Fribner & Co.)	3/6
Cullingworth (C. J.), The Nurse's Companion, 12mo . . .	(Churchill)	3/6
Dun (John), British Banking Statistics, 8vo . . .	(Stanford)	5/0
Fashion and Passion; or, Life in Mayfair, 3 vols. post 8vo . . .	(Chapman & Hall)	31/6
Fleming (Mrs. M. A.), A Mad Marriage, a Novel, new edition, 8vo . . .	(Tinsley)	6/0
Frank O'Meara; or, The Artist of Collingwood, by T. M., 8vo . . .	(McGlashan & Gill)	3/0
German Home Life, Essays on Domestic Life of Germany, 8vo . . .	(Longman & Co.)	6/0
Hall (Joseph), Memorials of Wesleyan Methodist Ministers, 1777-1810, 8vo . . .	(Haughton)	3/0
Handbook of Illuminated Initial Letters, Sixth to Eighteenth Century, 12mo . . .	(Newbery & Co.)	12/0
Historical Handbooks—English History in the Fourteenth Century, by C. H. Pearson, 8vo . . .	(Rivingtons)	3/6
Hodge (Henry), Linear Perspective, 4to . . .	(Collins)	2/0
Holiday Rambles on the Yorkshire Moors, by Two Sunday School Teachers, 8vo . . .	(Pickering)	2/0
Holland (Dr. J. G.), Story of Sevenoaks, new ed., 8vo . . .	(F. Warne & Co.)	3/6
How (W. W.), Daily Family Prayers for Churchmen, 7th ed., 12mo . . .	(W. Gardner)	1/6
John and Eva, a Tale of Lower Dereham, by Francis Hughes, 8vo . . .	(Chatto & Windus)	6/0
Johnston's W. Map of Turkey in Europe, 8vo . . .	(Johnston)	1/0
Kloden (Karl F. von), The Self-Made Man, an Autobiography, edited by Max Jahn, vol. 2, 8vo . . .	(Strahan & Co.)	2/6
London Series of English Classics—Selections from Pope, with Notes, 12mo . . .	(Longman & Co.)	14/0
London Society, vol. 28, 8vo . . .	(Low & Co.)	10/6
Lumley (W. G. and E.), Public Health Act, 1875, 8vo . . .	(Shaw & Sons)	25/0
Mathews (William), Words, their Use and Abuse, 8vo . . .	(Fribner & Co.)	9/0
Mignet (F. A.), Histoire de la Révolution, new ed., 8vo . . .	(Williams & Norgate)	3/6
Moody (D. L.), Arrows and Anecdotes, with a Sketch of his Life, by John Lobb, 8vo . . .	(Christian Age Office)	1/6
Moore's Irish Melodies, illustrated by Maclean, new ed., 4to . . .	(Longman & Co.)	21/0
Niemann (Edmund J.), Critical Catalogue of some of the Principal Pictures Painted by him, 4to . . .	(Simpkin, Marshall, & Co.)	1/0
Our Volunteers, How and Why I joined them . . .	(Nimmo)	1/0
Proctor (B. A.), Half-Hours with the Telescope, 5th ed., 12mo . . .	(Hardwick & Bogue)	2/6
Punch, vol. 13, Library Series, 4to . . .	(Bradbury & Agnew)	21/0
References to Nerves, being Tabular Views of the Motor Nerves to Muscles, &c., 16mo . . .	(Livingstone)	1/0
Rifle Shot's (The) Manual of Target Shooting with the Snider and Military Smallbore, 16mo . . .	(Clowes & Son)	1/6
Robinson (Chas. E.), Cruise of the <i>Widgeon</i> , 700 Miles in a 10-Ton Yawl, 8vo . . .	(Chapman & Hall)	9/0
Rogers (Charles), Leaves from my Autobiography, 8vo . . .	(Houlston & Sons)	14/0
Roslyn (Guy), George Eliot in Derbyshire, a Volume of Gossip, with Introduction by G. B. Smith, 8vo . . .	(Ward, Lock, & Co.)	4/0
Royal Atlas of Modern Geography, new edition, imp folio . . .	(Johnston)	125/0
Saunders (John), Bound to the Wheel, new edition, 8vo . . .	(Chatto & Windus)	2/6
School Atlas, new editions.—General Geography; Astronomical; Physical; Classical . . .	(Johnston) each	12/6
Sherwood (Mrs.), The Indian Pilgrim, new edition, 12mo . . .	(Houlston & Sons)	2/6
Smith (Henry), Surgery of the Rectum, 4th ed., 12mo . . .	(Churchill)	5/0
Swete (H. B.), History of the Doctrine of the Procession of the Holy Spirit, 8vo . . .	(Bell & Sons)	7/6
Text-Books of Science—Introduction to the Study of Chemical Philosophy, 12mo . . .	(Longman & Co.)	3/6
Textile Colourist (The), a Journal of Bleaching, Dyeing, Printing, &c., vol. 1, 8vo . . .	(Palmer & Howe)	21/0
Useful Library—How we Managed without Servants, 12mo . . .	(Houlston & Sons)	1/0
Van Campen (S. R.), The Dutch in the Arctic Seas, vol. 1, a Dutch Expedition and Route, 8vo . . .	(Fribner & Co.)	12/0
Williams (W. M.), Through Norway with a Knapsack, new edition, 8vo . . .	(Hardwick & Bogue)	6/0
Wilson (J. H.), The late Prince Consort, 6th ed., 8vo . . .	(Partridge)	1/0
Wood (J. G.), Insects at Home, 8vo . . .	(Longman & Co.)	14/0
Xonge (Charlotte M.), Eighteen Centuries of Beginnings of Church History, 8vo . . .	(Moxley & Smith)	5/0

TERMS OF SUBSCRIPTION

TO

THE ACADEMY.

	YEARLY.	HALF-YEARLY.	QUARTERLY.
	£ s. d.	£ s. d.	£ s. d.
If obtained of a Newsvendor or at a Railway Station . . .	0 13 0	0 6 6	0 3 3
Including Postage to any part of the United Kingdom . . .	0 15 2	0 7 7	0 3 10
Including Postage to any part of France, Germany, India, China, &c. . .	0 17 4	0 8 8	0 4 4

In a few days, VOLUME IX. of the ACADEMY, January to June, 1876, bound in cloth, price 10s., free by post, 12s. Now ready, CASES for BINDING Volume IX., price 2s., free by post 2s. 4d. R. S. Walker, 43 Wellington Street, Strand.

SATURDAY, JULY 22, 1876.

No. 220, New Series.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

LITERATURE.

Eight Months at Rome during the Vatican Council. By Pomponio Leto. Translated from the Original. (London: John Murray, 1876.)

THE special interest of this remarkable volume, over and above its unquestionable ability, lies in the circumstance, noticed by the translator, that it is not only "the work of a sincere and liberal Roman Catholic, inspired by a genuine desire to promote the welfare of that religion," but also that "the writer had peculiar means and opportunities of closely observing the incidents which he depicts;" or, in the words of the Italian editors, which are much stronger in the original than in the English, "that the author was an eyewitness of all he relates is beyond doubt, as the book itself proves." The author himself says in his Introduction that he has only recorded that of which he was a personal witness or which he received on authority of equivalent value; and he elsewhere speaks of its being "impossible for a person not an eyewitness" of what took place in the Council, to understand the feeling it conveyed of utter isolation from the rest of the world. It is, in fact, an open secret that the author derived his information on these points from the late Cardinal Vitelleschi, who took part in the Vatican Council as Bishop of Osimo, and kept a copious diary, which he placed at the disposal of his brother the Marchese, under whose roof he was residing, and who prepared this volume for the press and edited it. We understand that when the original work, which appeared more than two years ago, was brought under the Pope's notice, although he naturally did not like it, he refused to have it placed on the Index. All this gives a peculiar importance to the statement of facts contained here; and there is the more reason for insisting on this because the writer confirms with singular emphasis and precision the very points which have been most sedulously and indignantly called into question by those professing to be well informed, and notably confirms in the minutest details, so far as we have been able to observe, the accuracy of the *Letters of Quirinus*, while he adds, as might be expected, several graphic touches of his own as to what occurred within the Council Hall. And it is this "simple chronicle" of events, divided according to the months during which the Council remained in session, which constitutes the speciality of the volume, though the chapters where the author enters more fully into an exposition of

his own views—especially that on the "Condition of the Catholic Nations" and the "Conclusion"—have a very high interest of another kind, which is largely increased by the origin and circumstances of the publication. There is also a valuable appendix of official and other documents, some of which may be found in the *Letters of Quirinus*, and others in Friedrich's *Documenta*, but which it is handy to have collected here in a readily accessible form. We cannot do more within our present limits than briefly notice the salient points of the volume, but a word must be said on it in its double aspect, as both a record of opinions and of facts, so far as the two can be discriminated.

There is not much that will be absolutely new in the way of information to those who are familiar with *Quirinus*, but they will find many of the same facts stated afresh, often more fully, and regarded from much the same point of view. Thus at the very outset the author remarks on the number of titular prelates in the Council, who had no cure of souls, and therefore lacked "that practical knowledge and sense of responsibility required to render their vote disinterested and valuable," and were entirely "devoted to Roman interests;" and he frequently recurs to the point afterwards. So, again, he speaks of the acoustic qualities of the Council Hall being designedly "inimical to discussion;" of the invitation to Easterns and Protestants being so worded as to court a refusal; of the previous silence as to the matters for discussion studiously maintained by the authorities at Rome, even towards the Bishops themselves, who were thus "left in complete ignorance" of what was coming before them; of the real object of summoning the Synod being the authentication of the Syllabus, the Assumption, and, above all—what it is worth observing that he always calls—"the personal Infallibility," or "the apotheosis of the Pope;" of the great influence exercised by the *Civiltà Cattolica*; of the very prominent part taken in securing the triumph of the infallibilist dogma by Archbishop Manning—who, in spite of "having been in error the first half of his life," is said to have been its "author and originator;" to be actuated by "immoderate restlessness," and destitute of "real Catholic perception;" to be with his English suffragans "more Catholic than the Pope himself," and to have joined in a scheme for settling the matter out of hand by "declaring the whole of the Opposition excommunicate and out of the Church;" and who on the day the dogma was promulgated received a solemn acknowledgment of his services from the Jesuit staff of the *Civiltà*. Thus, again, the author makes the same complaints as *Quirinus* about innovations on the Tridentine model in the order of proceedings, the unfair and onesided selection of the different Commissions, and the form of the decrees, "Pius Episcopus, sacro approbante Concilio;" about "the moral violence of every sort adopted against the Opposition;" the contemptuous and insolent conduct of the majority, and their promises of "universal peace for the conscience," which reminded him of "L'ordre règne à Varsovie;" the blasphemous utterances of some of its individual mem-

bers, who, e.g., almost identified "the Grotto of Bethlehem, the Shrine, and the Vatican;" and the attempts to shake the constancy of the martyred Archbishop Darboy by the offer of a Cardinal's Hat, who eventually "disappeared unregretted and unwept from a world that was unworthy of him." These are but a few of the points, too numerous even to specify here, in which this volume unequivocally endorses the testimony of *Quirinus*. One or two more of the kind may be mentioned on account of their crucial significance and the confident denials which have been hazarded by persons claiming to speak with authority. Such are: the strange demeanour of the Pope towards the aged Chaldean Patriarch, who was summoned to his presence and ordered either to retract his opposition or resign his office; his equally strange conduct about the Requiem Mass for Montalembert; his startling assertion to Cardinal Guidi, "I am Tradition," and his threat to imprison the Vicar-General of the Armenian Archbishop, who had to appeal for protection to the Turkish Minister; the repeated attempts to carry the dogma by a surprise or by a *coup d'état*; the wonderful speech of Bishop Piè, who undertook to prove it from St. Peter being crucified head downwards; the fierce "uproar" in the Council Chamber on more than one occasion, as during the speeches of Strossmayer and of Cardinal Guidi, when "the Presidents quite lost their temper," and the infallibilist fathers gathered round the tribune and shook their fists in the speaker's face. These and many kindred allegations of previous writers which have been hotly contested are now deliberately reaffirmed on the authority of a member of the Council, who was subsequently raised to the purple. Some additional instances are given of the pressure exercised to procure the definition—as e.g., that, when the parish priests of Rome had decided not to petition in favour of it, "the authorities immediately intervened with all their force" and made them do so. These are but a few specimens of a narrative which has the strangeness, though scarcely the charm, of a fairy tale, while for all who are concerned about the future of Christianity, and especially of Catholic Christianity, it must inevitably possess a far deeper and more painful interest.

But it is time now to turn from the record of facts to the author's judgment upon them, so far as it can be gathered from these pages. It is only natural that he should express himself with caution, and should disclaim the intention of meddling with theology as such. But still his estimate of the objects, conduct, and issue of the Council is made so plain that he who runs may read. This is, indeed, evidenced clearly enough, as our readers will have already observed, in his way of narrating the history. It is insisted that one aim constantly kept in view throughout by those who originated and carried out the programme was the assertion of "the personal infallibility" of the Pope; but the author thinks that they ought to have directed their efforts to a very different end. "The question at stake was to decide whether the Catholic nations of Europe are or are not to have a religion." His view of the relative position of the

doctrines of ecclesiastical and Papal infallibility is intimated not obscurely in the following significant passage:—

"The infallibility of a single man is a more striking miracle, and a greater infraction of the laws of nature, than the infallibility of a large and well-organised assembly under the security of a strong and severe discipline; it is much more so, because the infallibility of society with regard to itself is by its very nature relative, while that of an individual towards society cannot be other than absolute. It is reasonable to believe that God protects the Church, as we believe that God protects the world, and that the Church in her own office should be infallible may be in a certain sense reasonable; but that God should take away from an individual man the liability to error, which is characteristic of humanity, would be an absolute and standing miracle. In the first case Faith allies herself with reason; in the second she subdues it" (pp. 34, 35).

But he regarded the proposed definition as a matter of vast practical moment, though not exactly in the same sense as its advocates. He held that the triumph of the majority would determine that "most of the States at present Catholic would cease to be so in fact, and with them a large number of the noble and intelligent minds who hitherto had remained within the bosom of the Church." And when the end was drawing near he spoke of it as "the final combat, in which was to be irrevocably decided the fate of the Catholic Church, the most serious struggle in which she had ever been engaged." He considered with *Quirinus* that the assertion of the supreme ordinary jurisdiction of the Pope would reduce the bishops to mere "official delegates." He thought that Catholic nations would cease to regard the Council with any attention when they saw it "occupied only in building up a perplexing and questionable apotheosis" instead of grappling with the real problems of the age, while the true mission of the Church is to seek rather to enlarge than to narrow and restrict her limits. And as to the Syllabus, it "confuses the evils of a system with the system itself, and passes judgment on a whole category of facts only some of which are really reprehensible: as if we were to say 'thirst is wrong, because it leads to inebriety.'" The contrast drawn out in detail between the condition of Catholic and Protestant nations is very suggestive as coming from such a quarter. The writer attributes the evils he deplores mainly to an excessive exaggeration of the principle of authority in Catholic, and especially Jesuit, education, which again provokes a recoil "into the wildest revolutionary excesses." And hence it comes to pass that "frequently in Catholic societies religion hinders the advancement of the nation." But we must refer our readers to the chapter itself for a further account of the author's comments on this subject, which we should be disposed ourselves to supplement by reference to the weighty consideration dwelt upon in Dr. Newman's *Apologia* as to the serious loss, moral as well as material, suffered by the Church at the Reformation, when the Catholic became virtually identified with the Latin nations of Europe. Our author evidently fears that this "circumscription," as Ranke calls it, will grow narrower still:—

"The very name of 'Catholic party,' which the

devout Catholics of all countries have spontaneously assumed, seems to be a forecast of the future, and to indicate the opinion of those who have given up the universality of their kingdom, while it points out the probable condition of the Church of Rome in its laborious struggle with modern society."

In a concluding chapter, the longest in the book, the author dwells in a tone almost of despair on the religious prospect of the future. He sees alike in the submission of the bishops to the Vatican decrees, and in the resistance of the Old Catholics, "a forlorn resignation, which almost assumes the character of a passive resistance," while the inferior clergy are "reduced to mechanical rather than intelligent members of the Church," and the triumphant party—Dr. Newman's "insolent and aggressive faction"—rejoices over every fresh desertion, "preferring to see the number of the faithful constantly diminished rather than to recognise as such any who are not completely and blindly submissive." Meanwhile, as to those who remain, "Catholics at the present day very often neither have nor profess any religion whatever," and instinctively "draw closer to those confessions of faith which tend most towards rationalism." But here again we must refer our readers to the chapter itself, which they will find well worth a careful perusal. On one point we are hardly prepared to follow our author, if we rightly understand him, when he urges that it would be detrimental to the Church if the Papacy ceased to be Italian—meaning apparently exclusively Italian. Not to speak of several of the earlier Popes being Greeks, he surely cannot have forgotten that the great "reformation of the eleventh century," as it has been called, was mainly effected through German influences, and that some of the best popes, like Adrian VI., have been foreigners. But this is a mere *obiter dictum*, and in nowise affects the general argument of a book which would possess a quite exceptional interest if it had nothing to rely on but its own intrinsic merits, and has a still further claim on the attention of all thoughtful observers of the present phenomena of Christian society from its close connexion with one of the ablest and most highly cultured of the Roman Cardinals of the day, who used to be spoken of in his lifetime as not unlikely to be the successor of Pius IX. The translation, on the whole, is a good one, but strange inaccuracies, either in writing or correcting the press, occur not unfrequently. Why should Father Hyacinth be metamorphosed into "Father Giacinto," Mermillod into "Monsignor di Ginevra," and Maret, Bishop of Sura, into "the Bishop of Sens?" Who, we may also ask, is "Monsignor Scissmor?" At p. 201 "Haymald" is named instead of Hefele; and it is simply a mistake, though not one for which the translator is responsible, to speak of De Mérode as a "leader of the Opposition." Then, again, we have such barbarisms as "De Potestate Temporale," and a doctrine "proxime fidei," and are told that Fabius "cunctando restituant rem." But these are mere surface blemishes, which will easily be corrected in a second edition.

H. N. OXENHAM.

The Marriage, Baptismal, and Burial Registers of the Collegiate Church or Abbey of St. Peter, Westminster. Edited and Annotated by Joseph Lemuel Chester. (Printed for the Harleian Society, 1876.)

THE volumes hitherto published by the Harleian Society are interesting only to a limited circle of antiquarian readers, but the registers of Westminster Abbey have a world-wide interest, for they abound with names which are honoured and familiar wherever the English language is spoken. The handsome volume now lying before me is not a mere list of names, however illustrative, for every page is more than half filled with notes, in which the editor has worked out the history of the persons named in the register with marvellous accuracy and minuteness. His information is mainly derived from wills, marriage-licences, and other unpublished authorities, which enable him to correct on almost every page statements hitherto accepted without challenge in standard books of reference. The amount of time and labour which has been expended on such a work can only be appreciated by those who have attempted enquiries of a similar kind, for, as the editor says in his preface, "there is many a line and half line which is the concentrated result of weeks of patient research." For this important contribution to the materials of English biography the Harleian Society is indebted to Colonel J. L. Chester, an American gentleman resident in London, whose genealogical collections are so widely known that of late years few books of genealogy have been published in England or America in which the assistance derived from them is not gratefully acknowledged. He discovered some years ago that the extracts from the Abbey registers printed in the *Collectanea Topographica et Genealogica* by the late Sir Charles Young, Garter, were so full of errors, both in the text and notes, as to be worthless for historical purposes. He thereupon transcribed with his own hand the whole of the registers down to 1875, and has devoted several years to the labour of identifying the persons named in them. His arrangements for publication were interrupted by the death of Mr. J. G. Nichols, when he liberally permitted the Harleian Society to print an edition exclusively for their own members.

Considering the rank and importance of the persons who were married, christened, or buried at the Abbey, it is surprising that the registers should have been more irregularly kept than in many obscure country parishes. The earliest existing register was compiled after the Restoration by the zeal of Philip Tynchare, Precentor of the Abbey from 1660 to 1673, who prefixed this heading:—

"The Register of the Collegiate Church of Westminster of Weddings, Christenings, and Burials; such as could be found in imperfect books, and such as have been carefully taken notice of since the happy restoration of His Majesty King Charles the Second; by Philip Tynchare, Chaunter of the said Church."

The baptisms and burials begin in 1607, and the marriages in 1655. Before these dates they are lost beyond recovery, and the existing registers (especially before the Re-

storation) are constantly deficient and inaccurate. "These discrepancies have been reconciled by the editor whenever positive evidence could be obtained." In these corrections he displays considerable learning and ingenuity. For example, the third entry in the Burial Register records the interment of "Mary, daughter of King James," on December 16, 1607, and the same date is stated on her monument in the Abbey as the day of her death. But Col. Chester proves by a *catena* of evidence that there is an error of three months in these dates, for the Princess really died on September 16, and was buried on September 23. It might have been expected that the burials of the King's children would be accurately registered. But Charles Prince of Wales is said to have been buried on May 13, 1629, and his sister, the Lady Anne, on December 8, 1640, whereas these were the days respectively of death and not of burial. Their sister Catherine, who was born and died January 20, 1638-9, and is known to have been buried in the Abbey, is not mentioned in the register. "Richard Hackler, Prebendary of this church, buried November 26, 1626," is identified with Richard Hakluyt, the famous collector of voyages and discoveries, who died November 23, 1616. His burial, therefore, is post-dated ten years in the register. Camden, the antiquary, was buried on November 19, 1623, and not on November 10, as the register states. In the entry "Dr. Lee, buried September 21, 1645," Colonel Chester discovers the fate hitherto unknown of Dr. William Leo, *alias* Loe, sub-dean of Gloucester, the ingenious author of verses composed exclusively of monosyllables, which were reprinted in 1871 by the Rev. A. B. Grosart. It is related of Dr. Loe that, having to preach in a church near London in the morning where Mr. Adam was going to preach in the afternoon, he chose for his text, "Adam, where art thou?" to which Mr. Adam responded in the afternoon by preaching from the text, "Lo, here am I." "1707-8, January 22, Mr. Christian Fox buried." This should be *Mrs.* Christian Fox, the twin sister of the first Lord Holland, who was born September 28, 1705, and tumbled out of the window on January 20, 1707-8. Colonel Chester adds that her mother, the second wife of Sir Stephen Fox, is wrongly described in all the peerages as Christian, daughter of the Rev. Charles Hope, of Nasely, county Lincoln. The error is an old one, for it appears in a pedigree in the College of Arms, which is signed by Sir Stephen himself. But there is no such place as Nasely in Lincolnshire, and there was no clergyman of the name of Charles Hope at that period. Lady Fox was the daughter and co-heir of the Rev. Francis Hopes, rector of Haceby, and afterwards of Aswarby, both in Lincolnshire, who died March 13, 1704-5.

The omissions from the registers are serious and frequent. The burials of Ben Jonson and Old Parr and others can only have been omitted from sheer neglect; but there is good reason to suspect that other entries were wilfully suppressed after the Restoration by some over-zealous Loyalist. "Else," asks Colonel Chester, "why do we fail to

find the name of a single member of the Protector's family? Yet Cromwell himself was buried in the Abbey, as were his mother, his sister, his daughter, his son-in-law, and his grandchild. Why do we also fail to find the names of Bradshaw, and Pym, and Strode, and Bond, and May, all of which appear in the Royal Warrant for disinterment in 1661, and of whose places of burial there must have been some record, as their coffins were readily found?"

On the other hand, "many persons have the historical reputation of interment in the Abbey for whom its gates were never opened." The monumental inscriptions cannot be trusted, for in many cases the monuments are cenotaphs of persons buried elsewhere, and *hic jacet* is often a mere synonym for *in memoriam*. Even the dates are often wrong, and the famous monument by Roubiliac of Lady Elizabeth Nightingale gives the year of her death as 1734 instead of 1731. It is curious that this error is neither detected nor corrected in the elaborate *History of the Shirleys*.

Several notes are specially devoted to refuting standing scandals of history. For instance, Robert Townson, Bishop of Salisbury (who was buried May 16, 1621), is said to have left his widow and her daughters in so great poverty that his wife's brother, Dr. John Davenant, was appointed to the bishopric on condition of providing for his nieces. But it turns out that Bishop Townson's widow bequeathed by her will considerable sums of money, and that Bishop Davenant speaks in one of his letters of her giving good marriage-portions with her daughters. Again, Stephen Marshall, the celebrated Presbyterian preacher (who was buried on November 23, 1655), is commonly reputed to have been the father of Anne and "Beck" Marshall, who were actresses and mistresses of Charles II. in 1672; but Colonel Chester shows that at the date of his will, in 1655, his wife was dead, and five of his six daughters were already married, and had children. His only unmarried daughter, Susan, was then more than twenty-one, for she proved her father's will. Again, the *Lady Alisbury*, buried in 1661 in the Hyde vault, is now identified with the grandmother of Anne Hyde, Duchess of York, for whom the Duke went into mourning in November, 1661, which Pepys calls "a great piece of fondness." The current story is that she was of very humble origin, and that Sir Thomas Aylesbury fell in love with her at the washing-tub. Her descendant, Lady Theresa Lewis, wrote in 1852, "it is not known from what family she sprang, or when she died." Colonel Chester proves that she was of gentle blood both on her father and mother's side, and that she was Anne, the eldest daughter and co-heir of Francis Denman, of West Retford, Notts, by Anne, daughter of Robert Blount, Esq., of Eckington, Derbyshire. Her only sister, Barbara Denman, married Edward Darell, Esq., son of Sir Thomas Darell, Knight, of Pagham, Sussex.

But if some scandals are exploded in these notes, others are dragged to light. The beautiful Countess of Grammont, Elizabeth Hamilton, has hitherto had the credit of being one of the few who in her youth resisted the temptations of the corrupt Court of Charles II., and in her later years

was a model of piety and devotion. But Lord Stafford, the husband of her daughter, gives a very different account of her in his will, which is dated February 2, 1699-1700. He says:—

"I give to the worst of women, who is guilty of all ills, the daughter of Mr. Grammont, a Frenchman, whom I have unfortunately married, 45 brass half-pence, which will buy her a pullet to her supper, a greater sum than her father can often make her, for I have known when he had neither money nor credit for such a purchase, being the worst of men, and his wife the worst of women, in all Debaucheries; had I known their character, I had never married their daughter, nor made myself unhappy."

Again, Joseph Dalby, apothecary, of Welbeck Street, was buried July 27, 1784. He was the inventor of Dalby's Carminative, and his will is "a literary curiosity, of which portions are unfit for publication."

The origin of Dr. William Paul, Bishop of Oxford, 1663-5, has hitherto defied curiosity. He was baptised at St. Leonard's, Eastcheap, October 14, 1599, being one of the sixteen children of William Paul, citizen and butcher of London, by Joan, daughter of John Harrison, beadle of the Butchers' Company. The bishop had three wives, all of gentle families, of whom only the third (Rachel Clitherow) is noticed in the recorded pedigree. Brian Duppa, Bishop of Winchester, was *not* the son of the Rev. Geoffrey Duppa, Vicar of Lewisham, Kent, by a daughter of the Rev. John Bungay, Prebendary of Canterbury; but his father was Geoffrey Duppa, Esq., of Pembridge, in Herefordshire, who married at Lewisham in 1580 Lucrece Maresall. "1674, October 23, Mrs. Stanhop buried." She is identified with Henrietta Maria Price, one of Queen Catherine's maids-of-honour, whose parentage and fate have puzzled all the editors of Grammont's *Memoirs*. She was the daughter of Sir Herbert Price, Knight and Bart., M.P. for Brecon, by Goditha Arden, and married, at St. Andrew's, Holborn, December 4, 1673, Alexander Stanhope, Esq., of the Inner Temple. It is probable that she died in child-bed.

The last note for which I can find space relates to the gallant and ill-fated Major John André, whose remains were brought from America in 1821 by command of the Duke of York. The editor expresses his surprise that so little should be known about his parentage, and has "devoted considerable time and labour to the subject." The major was born about 1751, the eldest son of Anthony André, merchant, of London, by Mary Louise, daughter of Paul Girardot, of Paris. Anthony was a native of Geneva, the grandson of John André, of Nismes, and was naturalised by Act of Parliament in 1748. He died at Hackney, April 14, 1769, leaving two sons and three daughters, who all died unmarried. His widow survived both her sons, and died at Bath in 1813, at the age of ninety-one. Her younger son, William, was created a baronet in 1781, in recognition of his brother's services, but the title became extinct on his death in 1802.

The editor has crowned his labours by a most useful index, which contains nearly 15,000 names. He has produced a book of permanent interest and value, and if we must suggest a fault it is that in some of

his notes the labour employed is out of all proportion to the importance of the enquiry. In the lives of illustrious men every detail is worth discovering and recording, but it provokes a smile when so much industry is bestowed on the domestic history of the college cook and the genealogy of beadies and bellringers.

EDMOND CHESTER WATERS.

The Comedy of the Noctes Ambrosianae. By Christopher North. Selected and Arranged by John Skelton, Advocate. (Edinburgh and London: William Blackwood & Sons, 1876.)

It was a fortunate idea to extricate from so much that was purely local, purely temporary, and often enough in ill humour, all that seemed permanently human in Wilson's *Noctes*. Few people nowadays would take the trouble to go through the fruit of these ten years of high-pressure literary action. Of the few who did so, most would feel a strange weariness and despair creep over them among these warfares of the dead. Bygone personalities have an odd smack of the grave; and we feel moved to turn the tables on the high-stepping satirist, and remind him, with something of the irony of country headstones, that not only they, but he—not only the rejected Whiglings, but the redoubtable Kit North—point the moral of dust to dust.

But of the more perennial part, picked skilfully from among this *detritus* of old literary and political convulsions, Mr. Skelton has erected what is perhaps the most durable monument to Wilson's fame that we possess. In it we find the immortal trio at their best throughout. From beginning to end, their meetings are inspired and sanctified by Bacchus and Apollo. North can always lay aside his crutch; Tickler is always six feet high; and the Shepherd is always the Shepherd. For how is it possible to praise that adorable creation but in terms of himself? He is the last expression of sophisticated rusticity; at once a poet, a journalist, a Scotchman, and a shepherd; oscillating between Burns and the *Daily Telegraph* in things literary; and, in things moral, occupying all sorts of intermediate stations between a prize-fighter and Peden the Prophet. If it were lawful to marry words of so incongruous a strain, we might classify him as a Presbyterian Faun.

And this book is not only welcome because it takes us on a visit to Wilson when he is in his best vein, but because Wilson, in all his veins, is the antidote, or at least the antithesis, of much contemporary cant. Here is a book full of the salt of youth; a red-hot shell of animal spirits calculated, if anybody reads it, to set up a fine conflagration among the dry heather of present-day Phariseism. Touch it as you will, it gives out shrewd galvanic shocks, which may perhaps brighten and shake up this smoke-dried and punctilious generation. Look at the profound animal sensuality, which breaks out in the praise of all sorts of exercise, and gloats, through near one-half the pages, over the details of eating and drinking. "O man," says the Shepherd to Tickler, "it wad be a great peety to dee wi' sic an appeet!"

Again, the Shepherd explains his own position immediately before dinner: "I'm nae glutton—nae gormandeezer—but a man o' a gude, a great appeet—and for the next half-hour I shall be as perfectly happy as ony man in a' Scotland." And those who can read the "towsy tea" in the snuggerly without an access of imaginary hunger must have something amiss with their digestions. Look at the grand inhumanity; see how they laugh over the two bagmen lost in the snow, for no better reason than that they were Cockneys, and wore false collars something delicately starched; or listen to them declaring that "any man may well lose patience to think of fools being sorry for the death of a fox." And then look at that curious and most Scottish enthusiasm which rages at large in all descriptive passages, and inspires such extravagant poetry and reasoning that one is never rightly sure whether it be in jest or earnest. Some of it is false fire, I dare say; but by far the most is the uncontrollable expression of the man's high spirits. If any other writer broke out into a fervent "Thank God that Nelson died at sea!" we should be not a little exercised as to his sanity; but in Wilson we like the extravagance, because we understand the man. And it all goes well enough with his copious and headlong style. For it is scarcely literature: at most, a sort of inspired talking, as it purports to be; and the fiction of Gurney the short-hand writer in the ear of Dionysius seems almost necessary to explain the existence of the book.

Wilson looked upon life with the positive acceptance of a man in excellent health; his heart never seems to have failed him over anything, however squalid or sad; but, squaring his elbows, he put it outside of himself in some easy and forcible pages. The man who wrote the Alderman's death (p. 220), or the Shepherd's commentary over the oysters (p. 121), was certainly of no very dainty stomach. But it was to this same unscrupulous catholicity of taste that we owe masterpieces (after their fashion) like the dog-fight in the Guse Dubs, the execution of the mutineer, or those scathing pictures of depravity with which the Shepherd silences some sentimental aspirations after the improvement of the species.

ROBERT LOUIS STEVENSON.

Studies in the Philosophy of Religion and History. By A. M. Fairbairn. (London: Strahan & Co., 1876.)

THE author has hesitated, he tells us, before deciding to collect these studies, which, as he says, "embody the results of much thought and not a little enquiry." We congratulate ourselves on his decision, though we are not surprised at his hesitation. He has given us much which is well worth having, but in a form which is less final than we could wish; it is not merely that the results are tentative, or that there is a certain amount of repetition, but the processes themselves are incomplete: the reader is embarrassed by recurrent attempts which are not carried through to isolate discussions which cannot be isolated, and by the habitual

use of unsifted conceptions, on which we shall have more to say hereafter.

The main scheme of the book is to show by example that the German investigations into the earlier history of "culture-folk" are a better foundation for an historical study of religion than the English investigations into the present condition of "nature-folk," even when these are supplemented, as they sometimes are, by references to parallel traits in the oldest traditions of "culture-folk," and more or less doubtfully supported by inferences from prehistoric archaeology. Now, there can be little doubt that among the half-instructed the views which Mr. Fairbairn combats have much more vogue than they deserve: they lend themselves easily to concrete popular exposition; they attract a particular class of minds, and where this is the case it is always probable that the consent of investigators is influenced to an unknown extent by "*idola*." Apart from these presumptions, it is true, as Mr. Fairbairn points out in an admirable passage, that the existing "nature-folk" are in no sense primitive; that they are as "old" as the most civilised community in the world; that they have very likely changed more, as they have shorter memories and are less capable of undergoing the growing influence of an abiding past; that they certainly differ radically from the ancestors of civilised nations in being unprogressive; and that this fundamental difference is probably connected with others. If we are to choose between two exclusive methods, we should decidedly prefer Mr. Fairbairn's; still we could wish that he had borne in mind the saying, "Howbeit, that is not first which is spiritual, but that which is natural." The author succeeds in showing that we cannot trace the religion of the Hindoos, or the Greeks, or the Hebrews to the fears of ignorant savages, or to their still more irrational confidence in charms and fetishes. With the higher races religion must be taken to have begun with a disinterested awe at the spectacle of the universe as a whole. But it is not equally clear whether this is a difference in degree or in kind: according to Comte, the indigenous religion of China, which Confucius only systematised, is to be reckoned as a form—though the highest form—of fetishism; the existing fetishism of Western Africa may very conceivably be related to primitive religion, as the cultus of our Lady of Lourdes and kindred devotions would be related, if they stood alone, to primitive Christianity. Every advanced religion gradually specialises itself into a multitude of minute beliefs and observances which look ridiculous to outsiders; a religion is degenerate when these absorb the whole of its vigour; a religion is in great peril when there is a constant struggle between those who maintain and those who deny the solidarity of the developments or accretions on the surface with the central thoughts and aspirations which both profess to venerate.

These reserves affect our estimate of Mr. Fairbairn's polemical success rather than the historical merit of his exposition of the primitive idea of God, and this must be rated decidedly high. Perhaps he lays a little too much stress on the paternity which may be traced by the help of etymology in the Indo-European conception of God. Was

the meaning of paternity approximately the same to the primitive Indo-European and to the late Mr. Maurice? But the genesis of the idea is rightly traced to

"two real or objective, two ideal or subjective, factors. The two real were the bright, brooding Heaven, and its action in relation to Earth. The two ideal were the conscience and the imagination. The real factors stimulated the action of the ideal. The ideal borrowed the form in which to express themselves from the real."

What follows is more doubtful:—"Conscience knew of relation, dependent and obligatory, to Some One. Imagination discovered the Some One on whom the individual and the whole alike depended in the Heaven." Conscience is one of the conceptions which Mr. Fairbairn takes for granted: he very judiciously observes that conscience and consciousness begin together; he might have added that both begin late—"I am" and "I ought" imply one another, for both depend on the analysis of "I."

Revelation is another conception which Mr. Fairbairn uses without analysis: if he had made up his mind upon a definition of revelation for purposes of scientific discussion, he might have reconsidered his polemic against the hypothesis of a primitive revelation which we suspect he really holds. We are in a position to discuss whether a particular thought is "given" either to the whole race or to its gifted leaders: and such a thought, if it be acceptable and have a transcendent subject, may fairly be called a "revelation," as distinguished from the results of "enquiry." No scientific enquiry into revelation can carry us beyond this, that a race or its teachers are in possession of a thought which is not their own: everything beyond belongs to faith and piety; science may ascertain that a human personality of such and such a teacher is rare or unique, but behind that personality science can never go.

Apart from this, it is to be regretted that the author has not dealt with the influence of superior men in originating and sustaining different religions, which is one of the most conspicuous *lacunae* in the new science (if we are to call it so) of comparative religion: and Mr. Fairbairn was especially called to do something to fill it, because sacerdotalism is a subject which has a strong, though painful, attraction for him. In discussing the religions of Christendom, we may speak of sacerdotalism without analysis, because the nature and grounds of the claims of the Christian clergy are approximately known by most, and the means of making such knowledge precise are generally accessible; but in India the case is different: we do not know familiarly what the precise claims of the Brahmanical body were, still less do we know upon what ground their claims were rested. Mr. Fairbairn observes very truly that there seems to be some relation between sacerdotalism and mysticism, which he is inclined to deduce from the inadequacy of sacerdotalism to satisfy religious aspirations for the highest light. Another explanation would be that, wherever the tendency to a mystical apprehension of things is strong, it embodies itself first in concrete observances which can be transmitted mechanically, and afterwards

concentrates itself in abstract individual fervour. To judge by the quotations which Mr. Fairbairn has collected, when the elder Vedic hymns were first chanted the simple solemnity of the sacrifice was enough for all; afterwards the time came when the few sought its worth in an esoteric theory of the rite, or in the strained austerity with which the performers prepared for it. Be this as it may, it is very little better than gratuitous to say that the Hindoo view that continued personal existence is an evil is the result of "sacerdotalism." It is pretty well ascertained that introspection and self-consciousness, if they go on long, turn for one reason or another to self-tormenting; for one reason or another most serious reflection in India ran to introspection and self-consciousness. That in all Hindoo systems the supreme good is conceived as deliverance from personality may mean little more than that felicity is impossible till thought ceases to be principally subjective, and becomes objective. The doctrine of the later Vedic literature, that in order to find deliverance it is necessary to get quit of merit as well as of demerit, ought to be compared with the doctrine of detachment which we find in the higher stages of all great religions, and more especially with the anxiety of one of old "not to be found having my own righteousness." It ought in no case to be made what Mr. Fairbairn makes it, a foundation for a theory that Buddhism is, and Brahmanism is not, an ethical religion: in both merit and demerit have temporal rewards and punishments in the life that is and in the lives to come; in both a mere good life is insufficient for final deliverance; in both a transcendent knowledge is necessary. The real superiority of Buddhism is that it makes knowledge work by charity, while Brahmanism makes it work by austerity; perhaps, too, it should be reckoned to the credit of Buddhism that it anticipates the doctrine "whosoever receiveth a righteous man in the name of a righteous man shall receive a righteous man's reward." It would be interesting to know how far the distinctively ethical character of Buddhism, so far as it exists, may represent a Turanian reaction against Aryan intellectualism. We are aware that Buddha's connexion with the non-Aryan races of the lower Ganges has been suggested already, and that the suggestion is discredited; but it can hardly be said to have been adequately discussed hitherto. If it should hereafter be satisfactorily supported, it would help to explain why the conflict between Buddhism and Brahmanism seems to have been decided by their influence over reigning dynasties; perhaps, too, why the Brahmanical reaction combated the nihilistic metaphysics of Buddhism by an appeal to the old monism which Buddhism in its early days still presupposed at whatever expense of consistency. The other side of the Brahmanical reaction, its promise of everlasting salvation on condition of simple faith in the legendary heroes whom it adored as incarnations of the Most High, is perhaps connected with the doctrine which we find in the *Bhagavadgita* and elsewhere, that we are to carry on our share of the business of the world, and not shrink and draw back out

of sensitiveness of conscience. Such a doctrine does not amount, as Mr. Fairbairn asserts, to an abolition of moral distinctions; but it does amount to an almost entire separation between the ideal and the practical, and such aspirations as might be left would find their highest available satisfaction in passive trustful contemplation of the glorified figures of the past. It is to be wished that the treatment of the belief in immortality in India had been completed by some reference to the form it assumed among the Siva worshippers, who, to judge by the notes to Sir Mutu Cumara Swamy's translation of a modern drama on Arichandra, had reached a very refined conception of felicity, in which the blessed are united to the true good, not absorbed in it. Perhaps the account of the earliest stage of the belief which we find in the cultus of the Pitris in the Vedas is a little too isolated and unsubstantial. The relevant texts, meagre enough to begin with, are treated too much as if they were what the Hindoos call them, a magical writing "seen" by holy Rishis, with no direct connexion with human life.

There is the same defect in the discussion of the much more copious materials for ascertaining the history of the Greek belief in immortality from Homer to Plato, with whom the writer stops short abruptly, though the way in which the question of immortality dwindled after him is full of instruction—of an unwelcome kind. The analysis of "Homer's" conception of *ψυχή* is very good and clear, but we want to be told how the after-life comes to be conceived so exclusively in terms of the physical horror of dying: was it want of clear and extensive geographical knowledge? One of the first suggestions of immortality is the thought of the lands of the setting sun to which it is believed the departing spirit goes, to pass, according to the Egyptians, with the sun into the other land of his rising. This did not prevent the Egyptians, at a later period, from conceiving the condition of the dead by the analogy of the actual condition of mummies. This may serve to explain why the dead of the golden age became aerial "daemons," while the dead of the silver age became blessed spirits in the under world. In the golden age the dead were probably left in some solitary place above-ground; in the silver age they were buried. It may be added that the view of "Hesiod" can hardly be represented as an advance upon "Homer's;" although "Hesiod" worked later, he often represents older traditions of a more settled population. We rather think that the gloom of the tragic view of death is exaggerated; the condition of the dead themselves was not distinctly conceived, and the cultus they received from the living, the influence they exercised over the living, were more prominent. The chapter on the Eleusinian mysteries is clear and forcible, though the traditional view that the Eleusinian mysteries were purely Greek, and the Orphic foreign and Oriental, requires, to say the least, to be thoroughly reviewed. My own belief is that the substratum of both is to be sought in the more or less passionate symbolical rites of the tribes of the central hills of Greece, and of the northern coast and isles of the Aegean.

The series of essays on the place of the Indo-European and Semitic races in history is unequal, and in its main outlines contains little that will be new to the readers of M. Renan and Prof. Max Müller. Some special points are well brought out—e.g., the materialist character of most psychological terms in Hebrew, and the unconscious tact with which the Christian thinkers of the third and fourth centuries attached themselves to the objective question "How ought God to be conceived?" instead of to the subjective question "What faculties has man for attaining a valid conception of God?" On the other hand, the classing of the Phœnician with the "Semites" is a sign that comparative ethnology in the author's hands has not yet worked itself clear of comparative philology: *au reste*, there is nothing to show that the religion of Phœnicia was more ethical than the religion of Greece, or the religion of Assyria than the religion of Rome (the entire omission of Rome very much impairs the value of the whole discussion). The religion of Greece, from first to last, sanctioned as much of morality as was matter of duty: morality covers the whole spheres of both duty and virtue, which are never quite concentric, though generally nearly co-extensive; in Greece the eccentricity was unusually great. Another misconception is to imagine that Homer and Indo-European religions in general place Fate above the Gods. Greek fatalism is generally nothing but rudimentary positivism, an obscure perception of the general force of things; it is the exception when, as in Aeschylus and Empedocles, this obscure perception becomes the object of imaginative awe.

The whole discussion would have gained immensely if the author's scheme had included China, the central flowery land of the Turanian peoples. The documents for the native Chinese religions will soon be completely accessible, and their importance is not by any means to be measured by their attractiveness. No theory of the natural history of religion which leaves out China can be much more than a dialectical exercise.

One inference which what is already known of China suggests is this, that there the process by which intelligent persons seem to themselves to discover that nothing is so certain as conduct, and that this is only certain to a particular kind of mind, was got over very early; and that, therefore, there has been full time to discover its pernicious effects, of which the least is the gross superstition of the great majority.

The discussion of the perpetuity of religion in the essay on theism and scientific speculation is one of the most brilliant and least satisfactory parts of the book; it is shown conclusively that the "argument from design" presents itself full-blown for the first time in Plato, and reappears with the early extensions of physical science after the Renaissance. We are asked to infer that if the doctrine of evolution discredits this argument it does not matter, because it belongs to philosophy, not to religion. It might be objected that when a philosophy which coincides with religion is discredited some indirect discredit falls upon religion. The writer succeeds better with his argument that in the Old Testament God often ap-

pears to be conceived as the immanent cause of the world, and that evolution or any other theory of origins makes a fatal breach (as Comte knew) in consistent positivism. In the essay on the development of the idea of God we notice an interesting suggestion that in the early history of Indian religion and elsewhere we seem to meet the paradoxical spectacle of spiritualism passing into naturalism. One explanation of this would be that men begin rightly or wrongly by imagining an ideal object for their subjective state or states as a whole, that afterwards they imagine an ideal object for their perceptions, and are apt to end by conceiving the objects of their perceptions in a purely matter-of-fact way, while they regard their moods as purely subjective, and neither imagine nor believe that they have any objective ground at all. G. A. SIMCOX.

EPOCHS OF HISTORY.

The Early Empire. By W. W. Capes, M.A. (London: Longmans & Co., 1876.)

In this little book Mr. Capes has given us a clear, concise, and lively sketch of the first century and a half of the history of the Roman empire. Few periods are less easy to epitomise satisfactorily. The wideness of the field, the absence of any prominent continuous line of progress, and the different aspects presented by the imperial system in Rome and in the provinces respectively, present serious obstacles in the way of abridgment; but, by dint of judicious arrangement and a complete mastery of his subject, Mr. Capes has to a great extent surmounted difficulties the gravity of which all students of the period will thoroughly appreciate. The book is practically divided into two parts. In the first the successive reigns of the emperors are succinctly described, while the second is devoted to a sketch of the imperial system, and of the general condition of the empire. The limits of his work prevent Mr. Capes from indulging in the luxury of references; but the quotations from classical writers are apt and numerous, and we hope that no readers will be allowed entirely to overlook the short list of original authorities appended to the list of contents.

In dealing with the personal history of the emperors themselves and the leading events of their reigns Mr. Capes is treading familiar ground. It was this department of imperial history which almost engrossed the attention of Roman historians, while the life of their subjects was left as a dark background against which the lurid splendours of the imperial city and her masters stood out in clear relief. But, though on this head Mr. Capes has merely to repeat what others have said before, he does so with freshness and good judgment. His account of Augustus in particular is especially forcible and just. With the modern apologists for Tiberius he is at variance, and decides that they adduce no evidence sufficiently strong to upset the verdict passed upon him by Tacitus. No doubt the "whitewashing" was carried to absurd lengths—notably, for instance, by Adolf Stahr in his *Tiberius*—but we cannot help thinking that Mr. Capes has hardly allowed sufficient weight to the

internal inconsistencies in Tacitus's account, and to the difficulty of believing, as Tacitus requires us to believe, that a successful general, a skilful administrator, and a man who till late in life retained his health unimpaired, and bore an honourable name, should, on the edge of the grave, have suddenly launched out into a career of monstrous profligacy. The story of the three last emperors of the old line, a story of brilliant promise, followed only too soon by insane outbursts of cruelty and debauchery, is vividly told. Equally successful are the rapid sketches of the two years' anarchy which followed the death of Nero, and of the restoration of something like peace and order by the Flavian dynasty.

With his twelfth chapter Mr. Capes turns from Rome, and from the biographies of her emperors, to the wider and more neglected field outside. Recent researches have considerably added to our knowledge both of the imperial system of government and of the state of things in the provinces; and on the latter of these two points, at any rate, Mr. Capes has bestowed great attention. The chapters on Roman citizenship, on life in the provinces and on the frontiers, and the army, are so good that it is impossible not to wish that they had been longer.

On the other hand, the imperial system of government hardly, we think, gets its due share of notice. In his account of Augustus Mr. Capes shortly describes the various powers which composed his prerogative, and the principal changes introduced into the Republican constitution. Again, in chapter xii. we have a brief sketch of the position finally achieved by the emperors at the close of this period.

It would surely have made things clearer, had Mr. Capes instead devoted a whole chapter to tracing the gradual consolidation of the imperial authority, and its gradual emancipation from those constitutional restrictions which formed part, in theory at any rate, of the Augustan system. As it is, there is an evident gap between the moderate sovereignty assigned to Augustus and the nearly absolute despotism described further on.

The book is supplied with good maps, and a useful index; but would be more complete still if a short chronological summary were added as well. H. F. PELHAM.

Chansons Populaires Bulgares. Par Auguste Dozon. (Paris: Maisonneuve, 1875.)

NEARLY two years have passed since we noticed M. Dozon's report on M. Vercovitch's "Songs of Mont Rhodope," and we have ever since awaited with breathless interest some further account of these poems. Macedonia, according to M. Vercovitch, is as much "a nest of singing birds" as Pembroke College was in Dr. Johnson's time. Every muleteer has his stock of traditional ballads about Alexander the Great, Vishnu, and other worthies, of whom the Macedonians cherish immemorial legends. M. Dozon, who reported on Vercovitch's discoveries, kept up a discreet reserve about his own opinion, and in his new volume, *Chansons Populaires Bulgares*, he scarcely hints at their existence. This is disappointing, and the ballads of

the Bulgarians scarcely console us, by their poetic beauty or scientific value, for the want of information about that sweet enthusiast, the patriotic Vercovitch.

M. Dozon very properly gives a brief sketch of Bulgarian history in his preface. According to him, this people has a disagreeable reputation, and the name of an obscure Tatar tribe which crossed the Danube in the sixth century has got an evil renown for "férocité et excès de tout genre." The Bulgarians of to-day are famous for keeping up the custom of dancing in great circles, which M. Dozon rightly recognises as the origin of all truly popular poetry. The ballads are composed by women, who, as M. Dozon says, and as magazine-editors ought to know, "care very little about the form of their verses." Hence rhymes are unknown to the Bulgarian muse, and hence too, perhaps, the commonness of common-places in Bulgarian Folksong.

Every one who has read much popular poetry knows pretty well what to expect. He knows that a few simple stories and plots will be presented in terms of strange singularity, that birds will talk, that gold and silver will be dragged in profusely, and that in the songs of primitive peoples the sun, the moon, serpents, and fairies will take active parts. The Samodivas, or fairies, are the most interesting characters in M. Dozon's collection of *pesmas*. They attend the birth of children, even of Jesus Christ:

"Trois femmes sont assises à la file,
Trois femmes, trois Samodivas;
L'une lui cousait une chemise,
La seconde lui tricotait un maillot,
La troisième lui ornait son bonnet."

They carry away girls and youths, they make love to mortals, and one is compelled to marry a man who steals her clothes while she is bathing, as in Mr. Morris's "East of the Sun and West of the Moon." Serpents, and the mythic Drakos of Romain legends, with his wife Elka la Dragonne, are the other supernatural characters of Bulgarian belief. All these beings are in alliance with the elements, or with elemental spirits, and the Samodivas raise whirlwinds, as the Scottish fairies were supposed to do. There are other dragons, Ogenik (*agni, ignis*), dragons of the fire. The mortals in the *pesmas* are brigands, unscrupulous monsters, one of whom treacherously murders a Turkish lady, while another sets his own wife on fire, after wrapping her up in pitch, because she has been forced into a second marriage after nine years' desertion.

A strange ballad about the marriage of the Sun shows that the savage "taboo," which prohibits speech between brides and grooms, daughters-in-law and parents-in-law, still lingers among the villagers of Bulgaria. The "taboo" is now a mere survival, and is evaded by a legal, or rather by a social, fiction. The ballads of love have little of the interest of the mythological songs. They are melancholy as a rule, and cruel Turks, or wicked step-mothers, have their own way with the affections of poor Rada or Todorka. The love of nature shows itself but rarely, in songs of farewell to woods, rocks, and streams. Besides the ballads, M. Dozon has given four or five versions from Servian, Romain, Bulgarian, and Albanian, of "Le

Voyage du Mort," the European tradition of the return of a dead lover or brother, to ride off with his bride or foster-sister. There was once a genuine English ballad on this theme, which we have never been fortunate enough to meet with. The Celtic version, not without suspicion of artistic improvement, is given by Villemarqué. The most notable point in M. Dozon's versions is the Bird song, "The Birds sing, the Birds say, who is the maiden that rides with the dead?" A similar chorus occurs in Callaway's *Zulu Märchen*, in *Rashen Coatie*, and in Campbell's *West Highland Tales*. M. Dozon has not noticed this coincidence, perhaps the strangest among the verbal coincidences that abound in the popular literature of various races. He has supplied the Bulgarian student with a careful glossary, and the lover of folk-lore with a brief but adequate index of Bulgarian beliefs. The most ghastly of these is the notion that the Plague built a church out of the bodies of the Dead. This fancy of the Spirit of Plague in female form occurs in Naake's Slavonic *Märchen*, and may be paralleled by the recent rumour of the apparition of the Goddess of Smallpox on the Hooghly.

A. LANG.

Mummies and Moslems. By Charles Dudley Warner. (London: Sampson Low & Co., 1876.)

It would be matter for regret if its incorrect and catchpenny title were to prevent anyone from buying and reading so excellent and readable a book as that which Mr. C. D. Warner has so unhappily named *Mummies and Moslems*. Contrary to the author's doubts as expressed in his preface, there is after all abundant room for much more to be written about Egypt. While the beautiful province of the Fyom has never been properly described at all; while the history of the ancient Christian Days and Churches of Egypt has yet to be written; while vast portions of the Delta are almost a *terra incognita* to European travellers, much relating to the Egypt of to-day is a sealed book to the majority of Englishmen. Mr. Lane's photographic delineation of the manners and customs of the Arab population of Cairo leaves, indeed, nothing to be desired; Lady Duff Gordon's humane and graphic letters show how intimately she had become acquainted with the character and daily life of the people of Upper Egypt; the extracts from the charming letters of Dean Stanley at the beginning of his *Sinai and Palestine* bring the features of Egyptian scenery most vividly before the mind, and Charles Kingsley's description of the Laura of the Thebaid is a miracle of accurate idealisation of a scene he never saw; but, apart from these and perhaps a very few others, the tendency of authors of Egyptian travel is almost invariably to degenerate into a kind of rhapsodical drivel, of which perhaps the most foolish and offensive specimen is the much-read work of Dr. Prime. It is, then, refreshing to meet with a work wholly free from faults of this kind. Mr. C. D. Warner does not present himself to his readers as an archaeologist, an Egyptologist, a naturalist, or a politician; but he yet contrives to give, and that in a straightfor-

ward and attractive manner, a great amount of useful information upon almost every subject about which an intending traveller to Egypt would wish to be informed. The author is a sharply-intelligent, good-humoured, kindly New Englander from the pleasant fields of Connecticut, and he tells what he sees as he passes up and down the Nile in a pleasant, unaffected manner. He is plainly a man of humane disposition, and a cultivated gentleman. That he is a man of shrewdness and keen observation is manifest upon almost every page, and when an inaccurate statement can be detected, which occurs but seldom, it is not that he has been deceived by his own eyes or judgment, but that he has relied upon information supplied to him by others. One pleasing trait in the author's character is his tolerance. Though he hails from Puritan New England, there are no whining ultra-Protestant denunciations in his book. He can see and approve of what is good in the Mohammedan religion—as, for instance, of the fact that their mosques stand ever open, not only for prayer, but as refuges for the poor, the friendless, and the weary, as well as for the pious and the repentant (p. 80); and he can even speak charitably of the much-abused Coptic Christians. "Nothing happens to us as to other people," he says (p. 133), "and we have had no opportunity to make the usual remarks upon the degraded appearance of these Coptic monks at El-Adra. So far as I saw they were very estimable people." And, again (p. 213), he says in words which writers on the Holy Sites of Palestine would do well to lay to heart, "I shouldn't lose my temper with a man who differed from me only a thousand years about the date of any event in Egypt."

Mr. Warner's plan is to take his readers with him to Alexandria and Cairo, and thence in his dahabeeah to the Second Cataract, relating what he sees by the way, and interspersing his narrative with scraps of information and amusing anecdotes. He is particularly happy in reproducing the talk of Pyramid Arabs, donkey-boys, and of his dragoman Abd-el-Atti. Unlike most writers, Mr. Warner gives an interesting account of Alexandria, a city which from its ancient greatness, its numerous relics of antiquity which are perpetually turning up, and its marvellously mixed population, deserves more notice than it has hitherto obtained. Street sights unnoticed elsewhere are described by a few happy touches:—

"Here comes a novel turn-out. It is a long truck-wagon, drawn by one bony horse. Upon it are a dozen women, squatting about the edges, facing each other, veiled in black, silent, jolting along like so many bags of meal. A black imp stands in front, driving. They carry baskets of food and flowers, and are going to the cemetery to spend the day" (p. 35).

The descriptions generally, whether of scenery, persons, or daily life, are unusually good:—

"The running Sais before a rapidly driven carriage is the prettiest sight in Cairo. He is usually a slender, handsome black fellow, probably a Nubian, brilliantly dressed, graceful in every motion, running with perfect ease, and able to keep up his pace for hours without apparent fatigue. In red tarboosk with long tassels, silk

and gold embroidered vest and jacket, coloured girdle with ends knotted and hanging at the side, short silk trousers and bare legs, and long staff, gold-tipped, in the hand, as graceful in running as Antinous, they are most elegant appendages to a fashionable turn-out" (p. 53).

How vivid is this picture; and yet, to judge from his statues, it may be questioned whether Antinous was not too "large, and languishing, and lazy," to have run very fast. In the Cairene donkey-boy's words on the next page one almost seems to hear the echo of the voice of David lifted up for his friend Jonathan. "Are you the brother of Hassan whom I had yesterday?" "No! He, Hassan, not my brother; he better, he friend. Breakfast, lunch, supper, all together, all same; all same money. We friends." Nothing ever really changes in the East. It is pleasant to mark that the author does justice to the much-maligned Arabs of the Pyramids. "The guides are perfectly civil; they do not threaten to throw me off, nor do they even mention backsheesh." The reason is plain: Mr. Warner is a gentleman, and treated his Arabs with politeness, and as a matter of course was well treated in return. For instances of graphic description the reader is referred to the account of the view from the top of the Great Pyramid (p. 92), to the admirable account of an Egyptian funeral (pp. 141 and 149), and to the sketch of sweet little Fatimé at Thebes (p. 197). Mr. Warner possesses a large share of dry, unstrained, quiet humour, which never degenerates, as in the case of his countryman Mark Twain, into either vulgarity or profanity. As funny as Thackeray's story of the Irish servant-girl who brought up the coals on a china plate is the author's description of the two boys at Farshoot who scoured brass dishes by first putting sand in them, and then, standing in them, whirled half round and back, while they supported themselves by clinging to the side of a house.

While, as a whole, Mr. Warner's book strikes us as marvellously correct, still, as may be expected in a volume of nearly 500 pages, mistakes occasionally occur. A few of these it may be well to mention. Thus the writer never seems to realise that the Khedive is not an independent sovereign, for he always speaks of his mother as the "Queen-mother." It is, moreover, a mistake to suppose that the Coptic Christians practise circumcision as a religious ceremony. It is not this, but merely an immemorial custom, wisely retained from considerations of health and cleanliness in a hot climate (p. 132). Mr. Warner, again, is mistaken in speaking of Dayr el-Adra as "a mud settlement of lay brothers and sisters." The settlement is simply a Christian village. Nor is it correct to say that the shooting of the people's pigeons is "permitted away from the houses." It is "permitted" only because the down-trodden fellah dares not resist, and knows that he has no redress for anything he may suffer at the hands of the *horadji*; and the wholesale slaughter of the poor people's birds by English and other travellers is a piece of oppression which cannot be too strongly condemned. Mr. Warner is quite wrong in supposing that "in the whole land of Egypt above Cairo

there is no such thing as an inn." There is a large hotel at the mineral springs of Helwân in the desert opposite Mitrahenny, and a *locanda* at Asyout. In addition to these, lodgings can be obtained at Thebes, and "a clean Christian who wishes to keep clean" can effect that laudable purpose in many Sheyks' houses in the upper country, and even in some of the mud dwellings of the fellaheen, which are far from being so dirty as they look.

Likemost Americans—for whom, strangely enough, a despot seems to have a wonderful attraction—and as he himself testifies, Mr. Warner seems to have taken a somewhat favourable view of the character of the present Viceroy. The short time he was in the country, and his familiar intercourse with the United States generals in the Khedive's service, may have tended to this; but a far juster view of the matter is that of the "very intelligent" English gentleman at Cairo quoted at p. 432. Mr. Warner does not seem either to abhor slavery or to be aware that, apart from his cruelties to the "free" fellaheen under the infamous forced-labour system, the Khedive is the greatest slave-buyer and slave-holder in Egypt, and that all his innumerable palaces are full of slaves to overflowing. Nor does he seem to appreciate the extreme misery of the fellah class and poor generally, or the cruel and shameful exactions to which they are subjected by their Turkish ruler.

In spite of these blemishes, we repeat that Mr. Warner's book is a good and an interesting record of Nile travel, and we part from him with regret, and with a hope that he may some day return to Egypt, and, visiting the Delta, the beautiful Fyoun, and the Oases, give his former readers and friends an account of his experiences in those comparatively little-known regions.

GREVILLE J. CHESTER.

NEW NOVELS.

Hogan, M.P. (London: Henry S. King & Co., 1876.)

Sir Hubert's Marriage. By Gertrude Townshend Mayer. (London: R. Bentley & Son, 1876.)

Gervase Sacheverill. By Theodore Howard Galton. (London: Burns & Oates, 1876.)

Grassmere Farn. By "Frank." (Liverpool: R. A. Elliott, 1876.)

"HOGAN, M.P.," despite its title, has not much in common with that dreariest birth of time, the political novel. It is true that the plot in some measure turns on the not very novel incident of a young barrister with some brains and no money being selected and "run" for a constituency by certain persons who have private ends to gain, and left stranded by an inopportune dissolution. But politics proper occupy a very small place in the book, which is really an elaborate study, apparently from the life, of various phases of Irish (chiefly Dublin) society. The author, whoever he is, shows very considerable power of sketching class-character, though he is perhaps less happy with individual figures. But we must say that the classes represented have very little

cause to thank him, whether his portraiture be faithful or unfaithful. The coarse magnificence and naïve vulgarity of his Roman Catholic "whiskey people" are only more offensive than the petty spite, the half sham dignity, and the shifty shabbiness of the better-bred Protestants; while the picture which the writer has drawn of Trinity undergraduates can only fill the soul of an English university man with amazement. As to the sketch of Irish country life which the second volume contains, one is, as the author represents his hero, "astonished beyond measure at the Irishness of everything." The sluttish plenty, the squalid want, the general dilapidation, the agent, the priest, the everything and everybody which we had fancied to be "properties" as much antiquated as the white coat and bull-dog of our own countrymen, all reappear, and are solemnly pressed on us as facts. It is, of course, impossible for a stranger to judge of the accuracy of such descriptions; but there is an air of veracity about the book and of impartiality in the writer's all-round hitting which somehow or other impresses one favourably. As a mere novel, *Hogan, M.P.*, will hardly rank high: the incidents are somewhat stale, and the plot is too obvious, while, as we have already hinted, the characters are not individually good. The hero is very indistinctly presented; Nellie Davoren, the heroine, in the last volume is an entirely different personage from Nellie Davoren in the first; and it is entirely incomprehensible why the financier Saltasche (one of the best figures in the book) should have preferred exposing himself to disgrace and ruin by levanting with other people's money when he appears to have had plenty of his own. The account of the *Beacon* newspaper in the third volume is a very clever and sufficiently obvious, not to say well-merited, satire. But the value of the book consists in the contribution which it makes (if, indeed, it does make it) to the literature of the strangest of all national characters.

The principal strength of *Sir Hubert's Marriage* lies in its dialogue, which is singularly good. With the exception of one rather dubious scene, which affects to represent the conversation of London society, the whole book is remarkable for the natural and truthful colouring of the talk, which is tolerably abundant. The characters, too, are nearly as good as their words, though we cannot help demurring a little to the very un-modern devotion of the heroine, Diana Redfern, who not merely bears patiently the indifference of the man she loves, but actually busies herself in educating and cultivating the village maiden he thinks he has chosen. It need not be said that all comes right; indeed, the author is so anxious to mate all her rather numerous characters properly that she cruelly sacrifices an unlucky odd man who can find no partner by despatching him to the Herzegovina. There is nothing particularly original about the conception or execution of the book, but it is an excellent and workman-like example of a commendable class of fiction.

We own to having been bitterly disappointed by Mr. T. H. Galton's book. The

author in an enthusiastic preface addressed to Dr. Newman speaks of re-awakened interest in "those old confessors and martyrs who weathered the storm of nearly three centuries of unrelenting persecution." Now, it is only surprising that interest should have wanted reawakening in these tough tercentenaries who thus triumphantly confuted at once Mr. Thoms and the Protestant religion. Hoping to be introduced to at least one such conqueror of Old Parr and Mr. Jenkins combined, we turned the pages of *Gervase Sacheverill* eagerly, and we must say we thought it unkind of Mr. Galton to put us off with a trumpety martyr of sixty-five. On reading further, however, we saw reason to acquit him of unsound opinions on human longevity, and to substitute the milder charge of a slight confusion in thought and language. We could wish that he would try his own interesting experiment of reading *Campion's Ten Reasons* "over a rushlight." A decidedly insufficient supply of light and an imminent peril of combustion to the valuable work in question would probably follow. Also, we should like to meet a gentleman who was "strongly leavened with the views of Hobbes and Milton," if only for the purpose of ascertaining what those views are. But we have no wish to be too hard on Mr. Galton. He is evidently possessed of an amiable and genuine enthusiasm for his religious views, and of considerable local knowledge of Worcestershire; so that if these two good gifts sufficed for the writing of a good novel he would doubtless have written one. We will give him one piece of friendly advice. Let him not another time, when he wishes to support an historical or social statement, rely on the Bardolphian security of Lord Macaulay. The critical reader will not thank him for his reference, and the uncritical does not want it.

We shall probably be able to convey a good idea of *Grasmere Farm* by a few simple statements. There is in it a couple who, at a moment's notice, at sunset, and without the trifling formality of a licence, get married by a casual parson at their uncle's bedside as coolly as if no Lord Chancellor Hardwicke had ever arisen to thwart true lovers and spoil legitimate comedy. There is a gentleman who writes immortal works under the signature "Excelsior." There is an author who, we suppose deliberately, writes the following sentence (the scene is Pau):—"They walked up the street towards the church, as Madame called it, but it was really a Catholic chapel"! The italics and the note of exclamation are ours.

GEORGE SAINTSBURY.

CURRENT LITERATURE.

Epochs of English History. England a Continental Power, 1066-1216. By Louise Creighton. (Longmans.) The least satisfactory part of this little volume is its title. It is only by straining the natural meaning of the words that England can be said to have been a Continental Power even under the Angevin Henry; and the term as used by Mrs. Creighton is the less suitable as the relations of the insular kingdom to the mainland receive from her only the slightest possible notice. The book itself, however, is a very good epitome of English History

from the Conquest to the Great Charter. It is simply and intelligibly written, without being overloaded with details; and the constitutional changes, and leading features of the period generally, are brought within the comprehension of the youngest scholar. Here and there is a passage which might be amended, as tending to convey a wrong impression. Thus, the Conqueror's reason for not daring on his deathbed distinctly to bequeath the English crown to his son William was not that "the English people had the right of choosing their own king." Confessing that he had won the kingdom by violence, he left the disposal of it, not to the people, but to God himself ("nulli audeo tradere, nisi Deo soli," according to Orderic), to whose minister, Lanfranc, was expressly reserved the decision as to the crowning of his successor. In the reign of Stephen, Earl Robert of Gloucester deserves mention, if only that the party of Matilda may be acquitted of the seeming folly of releasing such a prize as the captive king merely "in return for other prisoners." Altogether the volume is admirably adapted to its purpose as an elementary school-history for beginners.

HERR KOLDE has attempted in his little work *Luthers Stellung zu Concil und Kirche bis zum Wormser Reichstag* (Güterloh: Bertelsmann) to show how gradually Luther tore himself away from the old traditions on the authority of the Councils and the Church. If it cannot be said that the author has seized upon any new points of view, he has produced a work which may serve to complete Kortlin's book, which is the latest biography on a large scale. He has, however, allowed himself to be enticed by hypotheses which deserve no place in a historical work when they are unsupported by any basis in ascertained facts. He gives us, for instance, a purely imaginative picture of that which would have happened if Luther when at Worms, in 1521, had been less firm in his rejection of the Council. We do not feel inclined to join the author in regretting that Luther was not more compliant.

HANS SALAT is chiefly known by the chronicle in which he describes, with the thorough hatred of a fanatical Catholic, the unhappy quarrel which ended in the battle of Kappel and the triumph of the Catholic cause in Switzerland. But his other writings, and especially his poetic effusions, have an interest of their own; and we may therefore thank Herr Bächtold for collecting for the first time, under the title of *Hans Salat, ein Schweizerische Chronist und Dichter aus der ersten Hälfte des XVI. Jahrhunderts, sein Leben und seine Schriften* (Basel: Bahnmeier's Verlag), these scattered productions, some of which he must have had some difficulty in acquiring. He has added a biography of the writer. Fortunately he met with Salat's diary in the Bibliothèque Nationale at Paris. He has printed this diary and some letters, which do not redound to the credit of the author, whose character does not appear to have been equal to his talents. Herr Bächtold promises us, at no distant time, a History of German Literature in Switzerland. The evidence which he has already given of his literary powers promises well for this new undertaking.

Joannis Coleti Opuscula quaedam theologica. Letters to Radulphus on the Mosaic Account of the Creation, together with other Treatises. By John Colet, M.A., afterwards Dean of St. Paul's. Now first published with a Translation, Introduction, and Notes, by J. H. Lupton, M.A., Sur-master of St. Paul's School, &c. (Bell and Sons.) The principal treatise in this volume has already been made known to the public by Mr. Seebohm, who gave an analysis of its contents some years ago in the second edition of his *Oxford Reformers*. But those who have been led by Mr. Seebohm's book to take an interest in Colet's writings will welcome all the more readily the publication of the exact text of those writings carefully edited and translated by the sur-master

of St. Paul's School. As specimens of Biblical criticism 300 years ago they would be interesting quite apart from the fact that Colet was the author, for they treat of subjects which have excited no little attention of late years, and treat of them, as the editor remarks, in a very modern spirit. Nevertheless, we cannot quite agree in the opinion quoted by Mr. Lupton from Mr. Green's *Short History* that Colet was the beginner of Rational Christianity in England. For, not to mention that the writings of Bishop Pecock, among others, prove the contrary, we think there is a considerable presumption the other way from these writings themselves. The Mosaic cosmogony was not less opposed to the scientific (or unscientific) views which prevailed in Colet's time than to those of our own day; and Colet goes about to harmonise it, so far as he could, with common sense and generally received opinion. Dismissing at once the literal sense as utterly untenable, he endeavours to explain the whole narrative as a poem, in which the author, Moses, adapted his language to the comprehension of an ill-instructed people. The days of creation were not really days, or even ages, as some now are inclined to consider them, but only a certain order in the works. They are not an order even in time. The first day was the original eternity, in which all things were created at once. The other five days' work was really included in it, and what follows is a mere expansion. So far Colet, though expressing a view, it may be, peculiar to himself, does not seem to tremble for its reception; nor indeed do we find, as a matter of fact, that he scared the orthodox world in his day as Colenso did in ours. He is evidently far more apprehensive about the further stages of his explanation, which he calls new wine to be poured into old bottles; and to say the truth we greatly doubt whether there are vessels even at the present day capable of retaining his vintage. But his doubts do not seem to have any relation to the fear of being thought a heretic. They arise simply from his own great diffidence as to an explanation which he puts forward simply as conjectural, and which must be acknowledged to be very mystical; inasmuch that he at length honestly confesses that he is very likely in the dark himself, as nothing appears to him more like night than a Mosaic day! These remarks on the cosmogony of Genesis are contained in a series of letters to a friend named Radulphus. The volume contains also a fragment of an exposition of St. Paul's Epistle to the Romans.

In the preface to Rudolf Usinger's *Die Anfänge der deutschen Geschichte* (Gotha: Perthes), Waitz explains the plan of his departed friend's work. It was originally intended to have been a History of the Saxons, in the old sense of the term, but gradually expanded into an account of all the German tribes. Waitz regrets that the author did not adhere to his earlier idea, and shows how the collective names "Saxon," "Frank," &c., gradually took the place of the separate tribal names. The main work is so incomplete that it can only possess a relative value. One point may be noticed. Usinger thinks that the Celts (Belgae) once possessed much of the German sea-coast; and that when driven westwards by the German tribes, part of them passed into Gaul, but the greater part into Britain—the name *Cymry* being identical with *Cymri*. Then the German tribes occupying the old Cimbric land were naturally called by the old name (a similar transference is claimed for the term "German" itself), and the Germans, Cimbri, and Teutones, first crossing the Rhine at its mouth, then recrossed it higher up, and so reached the Danube. The whole discussion, of course, can only rest on possibilities. Mommsen takes an opposite view as to the movements of the Cimbri.

Sebastian Bürster's Beschreibung des Schwedischen Krieges, 1630-1647. Hrg. von Dr. Friedrich von Weech. (Leipzig: Hirzel). This little book, dedicated to the poet G. Freytag, opens up a new and interesting source of information regarding

the history of the later stages of the Thirty Years' War. It is true the chronicle of Sebastian Bursler, a monk of the convent of Salem in the Grand Duchy of Baden, was not entirely unknown hitherto. It is mentioned in a paper of A. Stern's in the twenty-second number of a historical magazine, *Die Geschichte des Ober-Rheins*. But this is its first appearance in print, together with an introduction and the most necessary notes. Dr. F. von Weech has done a useful work in introducing to a wider circle the ingenuous and superstitious, but at the same time humorous and circumspect monk, who kept his journal carefully from year to year. On the whole, social history gains most by the publication. The spoliation and oppressions to which the convent was subjected alike by friend and foe, the wretched plight of the country-people round about, the demoralisation prevailing even in those parts, are graphically described by the chronicler, who gives besides a circumstantial account of the more important political events, so far at least as they fell under his notice. As regards the fortunes of the country round the Lake of Constance in those times of disturbance, the sieges of Constance and Ueberlingen, the deeds of Gustavus Horn, Bernhard von Weimar, of Konrad Widerhold, and Franz von Mercy, the book is a mine of valuable information, not to be overlooked by the student of the history of the Thirty Years' War.

The Impeachment of Mary Stuart, sometime Queen of Scots, and other Papers, Historical and Biographical. By John Skelton, advocate. (W. Blackwood & Sons.) It is now more than forty years since Mr. Carlyle, indignant at the scanty space afforded by historians to the illustration of the change brought about in Scottish life and institutions by the Reformation, estimated the number of volumes written on the eternal "Beauty and Booby" story at two good horse-loads. More recent writers have shown no less activity in the production of works on the like subject, to the equal neglect of more edifying matter in the realm of philosophy taught by experience. Stale and wearisome as is become the controversy regarding the guilt or innocence of Mary Stuart, we cannot withhold a few words of commendation from the present volume; its brevity alone deserves so much. "The curtest defence of the queen hitherto," writes Mr. Skelton, "has seldom been compressed into less than three or four volumes octavo." Here, however, the reader will find all that is worth remembering of the matter confined within the limits of about 130 pages. Upon the appearance of Mr. Froude's volume on the Darnley murder and the Bothwell marriage, Mr. Skelton (who, we believe, is better known as "Shirley" to the readers of magazines) "told the author that he had failed to satisfy him that Mary had aided and abetted in the crime in the manner the Casket Letters seemed to represent. Mr. Froude, in reply, proposed to insert in *Fraser* any observations on the subject that Mr. Skelton might choose to send him; and in due course of time "Shirley's" vindication appeared in the columns of that magazine. This vindication, with extensive alterations and additions—much, indeed, entirely re-written—is now republished. The counsel for the defence, for so the writer describes himself, says he is a plain speaker, unused to the arts of the rhetorician; but the simple story he has to tell needs no embellishment. This assumption of the character of the plain blunt man, who loves his client, seems to us, however, a little overdone, for we get but a very little way in the argument without meeting with Darnley in the shape of "a noxious, unclean, hateful animal—hateful to God and man," while Mary encounters us as a "girl who by nature was inclined to trifle, to float with the stream, to put as far as possible from her what was grim and ugly and tragic in life;" but, once roused, "was transformed into such a beautiful destroying angel—haughty, defiant, inflexible—as

poetry has created." Elsewhere we read that "there was, after all, if not a deep vein of sadness, at least a poetic pensiveness—the pensiveness of a doomed race—in her nature;" and similar flowery fantasticalities are scattered with no sparing pen. We have, nevertheless, read the essay with much interest, and advise a careful perusal of it to all whose knowledge of the facts and arguments bearing upon the mystery is limited. With this advice we would venture to couple a recommendation that the subject be carefully avoided ever afterwards. Life is short, and there are very many other things better worth study in our world's history. The other essays in this volume, on Dryden, Bolingbroke, &c., form pleasant reading enough, but call for no special remark. A highly ideal design for a portrait of Mary, by Sir J. Noel Paton, adds much to the value of the work.

König Sigmund und die Reichskriege gegen die Hussiten. Von Dr. Friedrich von Bezold. Zweite Abtheilung. Die Jahre 1423–28. (München: Ackermann.) The first part of this work appeared in 1872. Since then Herr von Bezold has treated the same subject from a general point of view in his *Kulturhistorische Studien zur Geschichte des Hussenthums* (ACADEMY, May 8, 1875). The book before us has all the merits of the young author's earlier studies—honest research, clearness of expression, and full acquaintance with the literature of its subject. He makes excellent use of the documents, chronicles, popular songs, and printed matter already known, and has besides collected a vast quantity of new and valuable material from the archives of Nuremberg, Munich, and Nördlingen. His narrative often falls into the track of Droysen and other recent authors, but succeeds in introducing important corrections and additions. The book contains more than is expressed in the title. Although the Hussite war was undoubtedly the great event of the time (1423–28), the cause of universal Christendom was the cloak for many other ends, and the author accordingly gives us an account of the policy of King Sigismund and of the German princes in opposition, as well as of the interests of the Church and those of the Slavonic race, while the Hussite war, the great object, is seemingly often entirely lost sight of. The growing importance of the question of constitutional reform in Germany at that time obliges the author to pay quite as much attention to Germany as to Bohemia, and to recount not merely the forays and bloody battles which took place, but also the political negotiations and wordy congresses. Important as these endeavours to provide the German Empire with a military organisation and a regular system of finance were in themselves, they are still more so as showing the wretched state in which the Empire then was. The King, almost habitually absent, took no part in the measures of reform; he was absorbed in the visionary idea of securing peace to the whole of Christendom, and, without any real power of his own, was engaged against the Turks in the East. He was full of fear of the Houses of the Hohenzollern and the Jagellons; and, having begun his reign with high-sounding phrases about the honour of the Empire, had surrendered Schleswig to the Danes, and was trying to make the best bargain he could for Jülich and Gelders. We see the Electors and princes divided by mutual jealousies, and while endeavouring to restore peace to the realm, themselves taking frequent part in the feuds which disturbed it. The towns shrink from every new tax, and pursue a petty and mean policy of their own. Nevertheless, at those endless conferences questions of the highest importance were raised, and even the defective conclusions come to paved the way for more important reforms. In the first place, the *Agreement of Bingen* must be regarded as a very significant step towards the reform of the Imperial constitution. It was then that the Electors, with the Elector of Brandenburg at their head, openly declared that the highest

business of the State no longer belonged to a powerless crown, but to a joint body of the highest princes of the land. Impelled by this thought they formed a confederation resembling that league which some twenty years earlier had deposed Wenceslas—which league furnished a precedent also for the Pope's acting in concert with the Electors against a King who showed so little zeal in putting down the heretics. Herr von Bezold has had the good fortune to discover some documents that shed a new light on the steps subsequently taken by the Bingen Confederates, and on their negotiations with Sigismund. It is clear that with the help of the towns and the party of the knights, the King thought of taking up arms against the powerful princes. But the towns, on whom he chiefly depended, ready as they were to promise him moderate assistance against the Hussites, would not ally themselves with him against the Electors. The Electors on their side were not in a position to humble the King in the way they had intended to do, chiefly because the only thing they cared about was the increase of their lands and revenues, and therefore they sacrificed every higher object to their own selfish plans. Under these circumstances there was no hope of extinguishing the fire that had blazed out in Bohemia. Nothing but the civil war between the two parties of the Hussites, the Utraquists and Taborites—the death of Ziska, the purest character and greatest military leader the Bohemian rising had produced, and the continual fights about Moravia, could have prevented the Bohemians from entering on a war of aggression on a grand scale. The aspect of things changed some time after the terrible battle of Aussig in 1426, and the revolution which took place in Prague, April, 1427. As soon as the treachery of Prince Korybut had been discovered, he himself thrown into prison and his party broken up, the Bohemian capital fell into the hands of the Radicals, and they began those terrible wars of aggression against the Empire by which passion and violence were again awakened. Herr von Bezold shows very clearly that the Frankish knights were the first cause of a powerful war being set on foot, and the miserable end of the new campaign; he goes on to show how in consequence of this a most remarkable attempt at a better organisation was made at Frankfurt, and also the wretched result of this same attempt, the chief importance of which lay in the levying of a general Imperial war-tax. The picture he gives is not a pleasing one, but it is clearly drawn, and free from all personal bias.

The Law of Nations considered as Independent Political Communities: or, the Rights and Duties of Nations in Time of War. By Sir Travers Twiss, D.C.L., &c. Second Edition Revised, with an Introductory Juridical Review of the Results of Recent Wars, and an Appendix of Treaties and other Documents. (Longmans.) This is a reprint, which, however, we are glad to find was necessary; nor does the introduction mentioned in the title-page attempt to criticise very deeply the events of the twelve stirring years since the appearance of the first edition. Sir Travers points out some delicate irony at the inconsistent tendencies observable in the most popular modern theorists on international law. In order to obtain an increased protection for private property, war is made to be a relation between Governments and not between nations, by those who are foremost in advocating the armed-nation system of compulsory military service; and "the three rules" of the Treaty of Washington are supported on the ground of a distinction between ships and other chattels, by those who object to the capture of private enemy's property at sea on the ground of the absence of such a distinction. The truth is that international law is in a state of development; but we take it that its amicable development will not be facilitated by giving the name of a principle to every generalisation at which each writer may desire to arrive.

The Law relating to Public Health and Local Government. By Gerald A. R. Fitzgerald, M.A., of Lincoln's Inn, Barrister-at-Law, and late Fellow of St. John's College, Oxford. (Stevens and Sons.) In this volume Mr. G. A. R. Fitzgerald, the draftsman employed by the Government in the preparation of the Public Health Act, 1875, reprints that statute with an "introduction, notes, and appendices." The introduction is a readable and, to the legislator, a useful *résumé* of a very intricate and far from creditable chapter in the history of our legislation. The great Consolidation Act of last year contains practically the whole statute law upon its subject, and, as Mr. Fitzgerald's notes, being corrected up to the latest judicial decisions, contain therefore the whole of the judge-made law on the subject, his book may fairly claim to rank as a *corpus juris* in sanitary matters. It is carefully done, and cannot fail to be of much service to the lawyer, the medical officer, and the "local authority."

The City Life; its Trade and Finance. By William Purdy. (Sampson Low and Co.) The author of this book has collected in it a considerable amount of useful statistical information which gives it some value, but his own discussion of the subjects to which his statistics relate tends to the confusion rather than the diffusion of useful knowledge. The chief lessons which he seems struggling to teach are that the commercial morality of the age is low, and that the gambling and dishonesty of merchants, not the indiscretion and improvidence of bankers, have been the main causes of recent losses in trade; but that some improvements may be made in the management of deposits and the practice of banking. His facts and suggestions are, however, so mixed up with tedious platitudes, rambling and incoherent reflections, criticisms of writers who are not indicated, and whose views are alluded to rather than stated, that few readers could have time or patience to sift the wheat from the chaff. Among facts which he adduces justly enough as characteristic of the age is that five columns of a journal which makes high pretension to Evangelical religion are regularly devoted to accounts of horse-races, sports, boating, and football. But what can he mean by speaking (p. 44) of "the Cobden theory" that capital should be placed within the reach of the artisan for various experiments? Mr. Cobden's theory is summed up in the freedom of trade. And why, on the other hand, does he frequently surround common words with inverted commas, as if they were recondite quotations?

NOTES AND NEWS.

M. CERNUSCHI, the zealous and able champion of bi-metallic money, is now in London, where he is known to many distinguished persons.

AMONG MESSRS. Trübner's announcements we notice:—On "Reliable," with a General Survey of English Adjectives in -able, by Fitzedward Hall; *A Grammar of the Eastern Hindi, or the Vernacular of Eastern Hindustan and Western Bengal, commonly called "Ganviri,"* by the Rev. A. F. R. Hoernle, Professor of Sanskrit at Jaynarain College, Benares; *A Grammar of the Hindi Language,* by the Rev. S. H. Kellogg; and *Michael Servetus: his Life and Works,* by R. Willis, M.D.

WE understand that Messrs. Macmillan and Co. will publish in the autumn for the Rev. Dr. Farrar, Canon of Westminster, a volume of sermons on topics connected with school life, preached during his headmastership of Marlborough College.

THE review of Tieknor's "Memoirs" occupying forty pages of the last issue of the *Quarterly Review* will call general attention to that work, and we are glad to note that a complete English edition is in the press and will shortly be published by Messrs. Sampson Low and Co.

SOME months ago the Japanese Government presented to the India Office a copy of the Buddhist *Tripitaka*, "printed in Chinese, with Japanese notes in the Katagana characters." This copy is that commonly known in China as the Northern Collection, from its having been made by order of the Emperor Wan-leih, of the Ming Dynasty, after the Court had moved from Nanking (the southern capital) to Peking (the northern capital). It was reproduced in Japan in the year 1679, and was republished with an Imperial Preface about the year 1682. The entire set of books consists of rather more than 2,000 Japanese volumes, and so lightly did the Council for India estimate the difficulty of cataloguing such a collection, that on December 14, 1875, they passed an order "That Mr. Beal be requested to prepare a compendious Report of the Buddhist *Tripitaka*—to be ready in six months." The time thus meted out was clearly insufficient for the thorough performance of the work; but Mr. Beal set about his task with energy, and the result has been that he was able to submit a printed catalogue and brief report of the books on June 19, thus keeping to within a day or two of the limits imposed by the Council for India. Of course the work has suffered, as he says himself, by his having been thus pressed for time, and, indeed, it is a matter of surprise that he should have accomplished as much as he has. In each case he gives a transliteration of the Chinese titles of the works, and in instances where these are simply translations from the Sanskrit he gives the original titles, together with the names of the translators when they are obtainable. In the case of works written by Chinese authors he translates the titles, thus affording an insight into the nature of their contents. At the end of the catalogue he adds the "compendious report" which he was directed to make, and in which he gives a very interesting *résumé* of the different classes of works into which the collection is divided. It is well known that Mr. Beal has devoted himself for years to the study of Chinese Buddhism, and the catalogue before us is just such a one as we might have expected from the pen of so able and painstaking a scholar.

MR. ARTHUR ARNOLD will contribute an article on "Russia in Europe" to *Fraser's Magazine*.

THE Rev. W. D. Macray writes:—

"Mr. Hosack, in his article in your number for July 1 on Mary, Queen of Scots, refers to a manuscript English narrative of her trial, which, he says, 'is, or recently was, in the Bodleian.' As it is possible that these words may be misunderstood, permit me to add that the interesting narrative in question is contained in a volume which I had the pleasure of showing to Mr. Hosack some time since in the reading-room of the Bodleian Library, but which belongs to Dr. A. Batt. of Witney, and had then been lent to me by that gentleman for examination."

THE *Revue Historique* for July contains the beginning of a memoir of François Hotman, the celebrated juriconsult of the 16th century, by M. Dareste. Several unpublished letters of Hotman are given, which illustrate the politics of Europe during the religious wars, and throw light on the state of society and learning. M. Gaffarel begins a paper on the "War of the Fronde in Provence." M. G. Monod has edited some fragments of Michelet on the Roman emperors. They are merely notes taken at a course of his lectures, which were meant as an introduction to Mediaeval history, and were delivered at the Ecole Normale in 1827-1838. Though slight, they contain much of the force and insight which marks all Michelet's writings.

MESSRS. HACHETTE and Co. announce an important work on Political Geography by M. Himley, one of the professors at the University of Paris. It is called *Histoire de la formation territoriale des Etats de l'Europe Centrale*. As Mr. Freeman has a book on Political Geography in the press, it will be instructive to compare the conclusions which the two writers arrive at.

THE historical section of the *Bibliothek für Wissenschaft und Literatur* (Berlin) gives as the second volume of its series "A Handbook of the History of Austria, from the most ancient to the most recent times," by Franz Krones. A compendious and readable history of Austria has long been a desideratum, and as the author, who is Professor of National History at the University of Graz, has been long known as a diligent and trustworthy historian, as well as an able writer, a better choice could scarcely have been made by the promoters of the *Bibliothek*, both as to the subject-matter and the authorship of this continuation of their historical series.

AN interesting work has appeared in Germany on the *Ancient Sources of Florentine History*, by Otto Hartwig, in which he treats especially of the value and authenticity of the *Gesta Florentinorum*, belonging to the century between 1125 and 1231, and enters fully into the question of the verifiability of the traditions, which ascribe the rebuilding of the city in about 800 to Charlemagne, as set forth in the *Chronica de Origine Civitatis*.

Two brochures on the woman question perhaps deserve a few lines. A woman who gives her "thoughts on woman's rights" to the world through Messrs. Blackwood writes like a lady, and sees clearly that if women abandon their traditional self-suppression they would lose the kind of consideration which many, perhaps most, of them receive. She does not face the contradiction there seems to be between self-support and self-suppression, and is unreasonably surprised that a clergyman finds it easier to get a nursery-governess than a schoolmistress—even a nursery-governess is conventionally a lady. "Emme Dee," who writes to order (of M.D.), and publishes with Haughton and Co., holds that women ought to be taught physical science and housewifery, and give up expensive tastes, and then most of them would be able to marry. "Emme Dee" writes shrewdly, abruptly, and incoherently. Both writers fail to see that acquired needs and incapacities make up nine-tenths of civilisation.

ON July 9 there died at Stockholm Charlotte Bremer, the only sister of the celebrated Miss Fredrika Bremer, in whose literary labours she to a considerable degree participated. The deceased lady was born in 1799.

THE July number of the *International Review* contains a reply by Prof. Curtius to Mr. J. Hadley's criticism of his well-known doctrine as to the original seats of the Ionians.

WE have already made mention of Dr. Kuenen's article, which occupies the place of honour in the *Theological Review*. A notice of the recently published *Life of Schopenhauer* tries to establish a connexion between the anything but amiable character of that philosopher and his philosophy. The biographer, it seems, compares him in his "boisterous arrogance" with Wordsworth; but surely, though Wordsworth was arrogant, he was very far from "boisterous." He certainly never threw his landlady down stairs, nor told his mother that her writings would not live even in the lumber-room. The article on "Free Will and Responsibility" is a strange mixture of grotesqueness and acumen. Does not the author need a clearer distinction between direct and reflex acts of the mind? Free Will is that reflex act by virtue of which human agents are responsible or liable to praise and blame, punishment and reward. We should join in deprecating the crude analysis which would set down such an act as "swayed blindly and by accident," and entirely devoid of laws of its own. We observe in the notice of Ziegler's *Itala-fragmente der Paulinischen Briefe* a considerable confusion as to the use of the word "Itala." German writers as a rule use it for the older form of the Latin version before Jerome. The critic, probably with reason, objects to this. But he is himself utterly wrong if he supposes that it has anything to do with the

district from which the *codices* of the Old Latin happen to be derived. True, the two oldest manuscripts of that version have been preserved in the towns of Vercelli and Verona. But it is quite certain that these two famous documents represent an African, and not an Italian form of text (cf. Rönisch, *Italia u. Vulgata*, p. 5). Of the other manuscripts mentioned, the Brecian perhaps does represent what was probably the true "Itala," but the fragments at St. Gall are African, and the lectionary at Luxeuil (we suppose that this is meant) is based on the Vulgate, and has nothing to do with the matter. The critic is also quite wrong in saying that before the discovery of these fragments "nothing of the Versio Itala was known beyond the Gospels."

In the *Church Quarterly Review* there is an article on the Ancient Egyptians, by a writer who seems well acquainted with the monuments, and believes they bear out Ussher's Chronology within a couple of centuries or so. The article on Gervase of Tilbury calls attention to the strange fact that a learned layman, in high employment, of good judgment in practical things, should have collected incredible stories in good faith in the two parts of Europe he knew best—East Anglia and the kingdom of Arles.

ANOTHER volume of the *Chronicles of the German Cities from the Fourteenth to the Sixteenth Centuries*, edited under the direction of Professor Hegel for the Historical Commission of the Royal Bavarian Academy of Sciences, has just been issued at Leipzig. It includes the shorter chronicles of the Lower Rhine cities, and among others gives Gottfried Hagen's Rhyme-Chronicle between 1277 and 1287.

SOME very interesting original unpublished letters of the Fairfax family will be sold by Messrs. Sotheby and Wilkinson in October next.

DR. DUNCER's *History of Antiquity* is being translated by Mr. Evelyn Abbott, of Balliol, and will be published by Messrs. R. Bentley and Son.

THE Hon. Roden Noel will have a poem, entitled "Thalatta," in the August number of the *Gentleman's Magazine*; and Mr. Hepworth Dixon will print in the same number the first instalment of a new work on "The Recovery of Palestine."

At a special general meeting of the Royal Society of Literature, held on the 19th inst., Prince Leopold was elected to succeed the late Bishop Thirlwall as President.

THE accompanying account of the death of Oliver Cromwell appeared in the Government organ of the day—the *Mercurius Politicus* for September 2-9, 1658. It was no doubt the first printed intelligence which reached the people outside London of the loss England and the world had suffered. It has a sad interest to us now as a calm and pathetic record of one of the most memorable events in history. It is also not without some literary value as a specimen of rich and beautiful English, which appeared in the pages of a newspaper at a time when the writing in such places was almost always, as far as style went, of the very lowest order:—

"Whitehall, Sep. 3.

"His most serene and renowned Highness Oliver Lord Protector, being after a sickness of about fourteen days, (which appeared an ague in the beginning) reduced to a very low condition of body, began early this morning to draw near the gate of death; and it pleased God about three a clock afternoon, to put a period to his life. I would willingly express upon this sad occasion, the deep sorrow which hath possessed the mindes of his most noble son and successor, and other dearest relations, had I language sufficient: But all that I can use, will fall short of the merits of that most excellent Prince. His first undertakings for the public interest, his working things all along, as it were out of the Rock, his founding a military discipline in these nations, such as is not to be found in any example of preceding times; and whereby the noble soldiery of these nations may (without flattery) be commended for piety, moderation, and obedience,

as a pattern to be imitated, but hardly to be equalled by succeeding generations; His wisdom and piety in things divine, his prudence in management of civil affairs, and conduct of the military, and admirable successes in all, made him a prince indeed among the people of God; by whose prayers being lifted up to the supreme dignity, he became more highly seated in their hearts, because in all his actions it was evident, that the main design was to make his own interest one and the same with theirs, that it might be subserving to the great interest of Jesus Christ. And in promoting of this his spirit knew no bounds, his affection could not be confined at home, but brake forth into foreign parts, where he was by good men universally admired as an extraordinary person raised up of God, and by them owned as the great Protector and Patron of the Evangelical profession. This being said, and the world it self witness of it, I can onely adde That God gave him blessings proportionable to all these virtues, and made him a blessing to us, by his wisdom and valor to secure our peace and liberty, and to revive the antient renown and reputation of our native country.

"After all this, it is remarkable, how it pleased the Lord, on this day to take him to rest, it having formerly been a day of labors to him; for which both himself and the day (Sept. 3) will be most renowned to posterity, it having been to him a day of triumphs and thanksgiving for the memorable victories of *Dunbar* and *Worcester*; a day which after so many strange revolutions of providence, high contradictions and wicked conspiracies of unreasonable men, he lived once again to see, and then to die with great assurances and serenity of minde, peaceably in his bed.

"Thus it hath proved to him to be a day of Triumph indeed, there being much of providence in it, that after so glorious crowns of victory placed on his head by God on this day, having neglected an earthly crown, he should now go to receive the crown of Everlasting Life."

OBITUARY.

HEARDER, Dr. Jonathan, at Plymouth, July 16.
RUMFEL, Alexander, at Edinburgh, July 18, aged 62. [Editor of the *Scotsman*.]

NOTES OF TRAVEL.

THE more detailed information respecting M. Gessi's voyage round the Albert Nyanza which has now been received may be considered to have set at rest the vexed question of a possible union of the Albert and Tanganyika Lakes; but it opens up a new field of doubt and speculation, in reporting that the Nile after leaving the Albert splits into two branches at 100 miles south of Dufli, one of which is the known Nile of Gondokoro, the other a channel 200 yards wide, going off with a good current to the north-west, and said by the natives to go to a great distance. General Gordon's view, that this unexplored river may be the river Jaie or Jeji, which joins the Nile at Rabat Chambe, has greater probability than any other, though it scarcely agrees with F. Morlang's report of the origin of the Jeji from accounts given him on its banks in 1859, that it "comes from a mountain named Lero or Bero, far in the south, in the neighbourhood of which the Chufiri (White River) springs," and that the tribe of the Lókak live about its sources. Another speculation, that the newly-discovered channel may be the Uelle of Schweinfurth, has still less support, since that traveller described his river as having all the characteristics of a mountain stream.

A VERY important scientific society has newly been founded in Portugal with the title *Comissão Central da Geographia de Lisboa*. Its object, besides that of encouraging the cultivation of present geography, is to search out and publish, as our Hakluyt Society does, the earlier voyages and travels. The secretary, after visiting Paris and Amsterdam, has been in London soliciting correspondence, exchanges, and cooperation with other societies.

THE King of the Belgians, taking a strong interest in the progress of African exploration, has issued invitations to the leading representatives of

the European Geographical Societies to meet as his guests in Brussels in September. The question of the best method of procedure in the task of opening up the great African continent to knowledge and profitable commerce from the east and west coasts will then be discussed, sites will be determined on for fixed stations to serve as bases of operations and depôts, and ultimately a committee of ways and means will be formed to put the resolutions of the geographers into practical operation.

THE second number of the quarterly *Bulletin de la Société Khédiviale de Géographie du Caire* for February to June contains an important chapter on the progress of geography in Algeria from 1868 to 1871, extracted from an unpublished work by M. H. Duveyrier, the brilliant explorer of the Algerian Sahara. The article deals minutely with the advances made in topographical work, in knowledge of the Berbers, and of prehistoric monuments in Algeria, concluding with an account of the recent explorations in Morocco. Colonel Long, of the Egyptian Soudan Expedition, contributes important notes on the negroes who inhabit the country between the Bahr el Abiad and the Equator, and westward to the Makraka and Niam-Niam region, derived from his recent journeys thither.

GUIDO CORA's *Cosmos* announces the return to Europe, in the month of June, of the well-known naturalist and explorer, Odoardo Beccari, after four years and a half of sojourn in Eastern Malaysia and New Guinea. He has come home to publish an account of his many journeys, and to arrange his great botanical and zoological collections. The notes of a journey to Borneo, continued in this July number, by Giacomo Bove, describe his ascent of the Kini-Balu, the great mountain of Northern Borneo.

THE Eighth Annual Report of the Geological and Geographical Survey of the Territories, under the direction of Prof. F. V. Hayden, has lately been issued from the U. S. Government Printing Office. It is a report of progress of the explorations, mainly in Colorado, for the year 1874, and contains twelve articles in 500 octavo pages, and eighty-eight illustrations, including maps and sections. It commences with an introductory letter to the Secretary of the Interior, under whose auspices the Survey is conducted, which contains a general account of the organisation of the various field divisions, and the progress of the work. Following this is the part devoted to geology, mineralogy, and mining industry, containing the reports of Prof. Hayden, William H. Holmes, Dr. A. C. Peale, Dr. F. M. Endlich, and Samuel Aughey, Ph.D. Dr. Hayden's report is devoted to the special geology of the eastern part of the Rocky Mountains in Colorado, the Arkansas Valley, and portions of the Elk Mountains. The report of A. C. Peale gives the general and special features of the district assigned to the middle division of the Survey, viz., the country lying between the Grand and Gunnison rivers west of the 107th meridian. Dr. F. M. Endlich reports on the San Juan country, giving chapters on its metamorphic, volcanic, and sedimentary areas and mines of the region. All these reports are abundantly illustrated with wood-cuts, sections, and geological maps. Samuel Aughey has an interesting and practical report on the superficial deposits in Nebraska. The second paper is devoted to palaeontology, and contains papers on the flora of the lignitic formations of North America, by Leo Lesquereux. A large number of new fossil plants are described and illustrated in eight plates. Following the palaeontology is the report of W. H. Jackson on the ancient ruins of South-western Colorado. Eight plates of the cliff-houses, cave-dwellings, and other ruins of the Mancos, McElmo and Hovenweep rivers accompany the report. Following Mr. Jackson's interesting report is an article on the zoological work for 1874. It contains descriptions and

figures of several new species in conchology. The last division of the volume comprises the portion devoted to topography and geography, containing the following reports: Henry Gannett's on the middle district; S. B. Ladd's on the northern district, and A. D. Wilson's and Franklin Rhoda's on the San Juan or southern district. These reports give the general topographical features of the areas surveyed, the means of communication and elevations of principal points: a complete table of contents and exhaustive indexes accompany the report; there is a general index of systematic names.

A FORGOTTEN CIVIC OFFICE.

AMONG the various claims sent in to the Epping Forest Commissioners by different persons of rights over the forest was one by the Mayor, Aldermen, and Commonalty of the City of London that "they and their predecessors, from time whereof the memory of man is not to the contrary, have had, and still of right ought to have, a right of hunting in the said forest, by themselves, their families and servants, beasts of the chase and forest." This claim of the City to hunt—which is said to be the origin of the Cockney Saturnalia that take place every Easter Monday—is based upon documents extending as far back as William I., and although the relevancy of the documents to the claim as now made may be a matter of some doubt, yet still the history of the claim is curious, and it brings before us one of the ancient officers of the City, at one time a very important personage but now not known even by name to the vast majority of the citizens—"Mr. Common Hunt."

That the City had a right to hunt from a very early date appears from the charter of William I., which prohibits their hunting on Archbishop Lanfranc's land at Harrow. In the charter of Henry I., in 1101, the right is recognised as an ancient one:—"The citizens of London shall have their chases to hunt as well and as fully as their ancestors have had, that is to say, in Chiltre, Middlesex, and Surrey." Where Chiltre was seems a very doubtful point, but this right of hunting was confirmed by the charters of Henry II., Richard I., John, and Henry III. In the 3rd Edward I., 1275, an inquisition was taken as to the privileges claimed by the City of London, and as to the ward of Simon de Harestoke it was found—

"that the liberty of the City of our Lord the King is such that the citizens may run with their dogs at hares, foxes, rabbits, and mousers, as far as the Bridge of Stanes, and to the gate of the Park at Enfield, and to Stratford le Bow, and to the Cross of Walham, but the liberty is impeded by the Earl of Cornwall's warren at Hisleworth, and the warren of William de Sey at Edmonton."

There are several other mentions made of this right in Edward I.'s reign.

Mr. Common Hunt is met with as far back as Richard II.'s reign, and his office is then spoken of as an ancient one. In Henry VI.'s reign, on April 21, 1480, a complaint was made that the Abbot of Stratford had prohibited the Common Hunt at his peril from presuming to hunt on any of his lands in any way whatever. In a few days after the Abbot came before the Court of Common Council and said that the prohibition was by one of his tenants, contrary to his will and knowledge.

In the 13th Henry VIII. we get the oath that the Common Hunt took on his admission to office:—

"The othe of William Rolte Sergeant of Armes to the Kyng's Grace late electe by the Mayre and Commonalties Common Hunt of this cite in the stede of Arnolde Balyngton late deceased taken in the Inner Chamber of Guyhalde before the Mayre and Aldermen upon Seignt Edwardes Day in the XIIIth year of the reigne of Kyng Henry the eyght Ye swore that

ye shall well and truly to the best of your pouer mayntayn [and] keep fraunchises of hunting that belongen and of olde tyme have apperteyned and belonged to the others the of the same. Ye shall not knowe nor consent to eny liberte of otherwise to be streyed denyed or withdrawn contrary to the liberties of the but to the uttermost of your power ye shall withstand concerning your sey office as the common wale or liberte of the sey(d) cite will best of your pouer att all tymes ye shall behave your self in all things."

It seems that the expense of keeping up a large body of hounds weighed upon the City, for in 1558 the Common Hunt was ordered to "put away so many of their worste houndes that they nowe have and from henceforthe shall breake but iiii cople of haryers and iiii cople of other houndes which other houndes they were commandyed to provide with spede."

It was not only hounds that Mr. Common Hunt had to provide, he had also to keep hawks; in the 11th Elizabeth an order was made directing "the Common Hunt to keep a long wing Hawk a goshawk a tassell of a goshawk and a kennell of spaniels for the Lord Mayor aldermen and commonalty of this City."

The City "Dogg House" was situated somewhere in Finsbury Fields, near where Worship Street now stands, and we find entries directing various sums to be spent upon it, to put it in a proper state of repair.

In 1688 we find a new Common Hunt admitted, who, it is stated, took the oaths and subscribed the declaration mentioned in the late Act of Parliament. This was probably the declaration against Transubstantiation. Even a huntsman was required to be a good Protestant.

In 1698 we find a grant of 40*l.* made to Mr. Common Hunt "for green velvet and all other appurtenances for himself Yeoman Hunt & servant upon his Majesty's public entry into the City on his return from Flanders."

A great dispute seems to have taken place about 1705 between the City and Mr. Wroth, an Essex magistrate, who disputed the right of the City to hunt in Epping Forest, and wanted to send one of his huntsmen abroad to serve with the Duke of Marlborough under "an Act for recruiting Her Majesty's Land Forces." Although the office was continued, the City does not from that time seem to have taken much interest in hunting. Mr. Common Hunt retained the office, but kept no hounds—in fact, became a sinecurist—and in January, 1746, the Common Hunt was ordered to attend to answer a complaint made against him for not keeping hounds for the use of the City. The result of the complaint was a committee to enquire into the matter. They set out the Common Hunt's duties: first, to keep a pack of hounds; secondly, to attend the Lord Mayor at the Mansion House weekly on Mondays and Wednesdays; and, thirdly, every third Sunday to usher the Lady Mayoress. (How grand his green velvet and appurtenances must have looked in contrast with the blue and gold liveries of the City!) Mr. Common Hunt admitted that he owned no hounds; that he allowed a gentleman's huntsman 7*l.* a year to provide him a pack upon occasion; that he only did as his predecessor had done; and that he had lost 2,000*l.* by the purchase of his place. It appears that at that time all the City offices were sold: half the purchase-money went to the Mayor; each of the sheriffs took a quarter.

The sheriffs reported that a pack of hounds ought to be kept to support the City's ancient right of hunting.

But a reforming spirit seems to have been abroad in the City, and though Mr. Common Hunt escaped for a time, it was only for a time. In 1807 another attack was made upon him. The Court of Common Council took the opinion of the Recorder, Sir John Sylvester, the Common Sergeant, Mr. Newman Knowlys, and Mr. Valiant, as to the propriety of abolishing the office of Common Hunt. They advised that the City could of course resign its franchises if it pleased,

but strongly advised them not to do so. They stated:—

"The household of the Lord Mayor was formed in close resemblance to that of the Sovereign, for the purpose of maintaining the state and dignity of the first city of the Empire. The household establishment of the Sovereign contained in it an officer to mark out peculiarly his prerogative of chase, of which other sovereigns of old were more proud and jealous than of any other branch of their prerogative. That officer was the Grand Falconer, and though the pursuit of game by the mode of hawking has been in disuse for a century past, this office is still retained in the Royal establishment, is an office of very high dignity, and filled by one of the first peers of the realm, the Duke of St. Albans. The Sovereign has other inferior officers of the chase, as the Master of the Buckhounds and others which it would be needless to mention. The office of Common Hunt is the only badge of participation in the high prerogative that exists in the state of the City of London, as represented in the household establishment of the Chief Magistrate, on account of the great estimation in which the right of chase was held. The Common Hunt took place as the second esquire of the Lord Mayor's household."

But, notwithstanding this highly flattering opinion—the comparison of the Lord Mayor with the Sovereign; of Mr. Common Hunt, living in his Dogg House in Finsbury Fields, with the Hereditary Grand Falconer—economical and utilitarian views prevailed; and on July 21, 1807, the Common Council resigned to the Crown the privilege of having a person to exercise their privilege of chase, by passing a resolution "that the office of Common Hunt should be abolished, and it was abolished accordingly."

J. W. WILLIS BUND.

SELECTED BOOKS.

General Literature.

- BROWNING, Robert. *Pacchiarotto, and How he Worked in Dis-temper.* Smith, Elder, & Co. 7*s.* 6*d.*
LESSING'S Laokoon. Hrag. u. erläutert v. H. Blümer. Berlin: Weidmann. 6 M.
MITTHEILUNGEN d. deutschen archæologischen Institutes in Athen. 1. Jahrg. 1. Hft. Athens: Wilberg. 15 M.
SCHNAASE, C. *Geschichte der bildenden Künste.* 8. Bd. 1. Abth. Düsseldorf: Buddeus. 9 M.
TELFER, J. Buchan. *The Crimes and Transcaucasias.* Henry S. King & Co.

History.

- BORDE, P. G. L. *Histoire de l'île de la Trinidad sous le gouvernement espagnol.* 1^{re} partie (1498-1797). Paris: Maisonneuve. 12 fr.
DESNOIRESTÈRES, G. *Voltaire, son retour et sa mort.* Paris: Didier. 7 fr. 50
MUECKE, A. *Kaiser Heinrich VI. Nach Otto v. St. Blasien, Arnold v. Lübeck u. den Künener Annalen dargestellt.* Erfurt: Stenger. 1 M. 80 Pf.
ZIEGLER, C. *Illustrationen zur Topographie d. alten Rom.* 3. Hft. 3. u. 4. Abth. Stuttgart: Neff. 6 M.

Physical Science.

- BURMEISTER, H. *Physikalische Beschreibung der Argentinischen Republik.* 1. Bd. Halle: Anton. 15 M.
HANBURY, the late D. *Science Papers, chiefly pharmacological and botanical.* Ed. Joseph Ince. Macmillan. 1*s.*
MEYER, P. *Etudes histologiques sur le labyrinthe membraneux et plus spécialement sur le limaçon chez les reptiles et les oiseaux.* Strasbourg: Trübner. 8 M.

Philology, &c.

- FEER, L. *Etude sur les Jâtakas.* Paris: Maisonneuve. 3 fr. 50 c.
SCHMIDT, M. *Sammlung kypriischer Inschriften in epichorischer Schrift.* Jena: Dufft. 24 M.

CORRESPONDENCE.

"LANGUAGE A TEST OF SOCIAL CONTACT, NOT OF RACE."

Samoa, South Pacific: April 18, 1876.

Some months ago I saw notices of a paper on the above-named subject, which was read by the Rev. A. H. Sayce, M.A., before the Anthropological Institute on May 11, 1875. I have not seen Mr. Sayce's paper, and I know it only from the brief abstracts in the newspapers. But some of the statements there given have exercised my mind very frequently since I read them; such, e.g., as the following:—"Language could tell us nothing of race. It did not even raise a presumption that the speakers were all of the same race."

In looking over the world for facts for or against the above statement, I can see very much in its favour in Europe and America. From the notices I have seen, I conclude that Mr. Sayce relied chiefly on European evidence in support of his thesis. But it strikes me that its validity would be best tested by reference to the languages and social conditions of the less civilised portions of the world. Perhaps no better portion of the world for this purpose will be found than Polynesia, and I naturally wish to assay Mr. Sayce's metal in my own crucible. Allow me, then, to try a few Polynesian tests.

The grammar of the dialects spoken by the brown Polynesians (Malayo-Polynesians) is well known to be very similar, however widely separated the islands may be. They are dialects (I use this word in a restricted sense) of one language. I will give here one example only.

All these dialects use a *causative prefix*, like the Hebrew Hiphil. This is one of the most prominent features of the language. It assumes different forms in different dialects: e.g., in the Maori of New Zealand it is *Wha-ka*; in Hawaiian, *Ho-o*; in Samoan, *Fa-a* (the comma before the second vowel there, as in all other Samoan words, represents a sound something like a very hard aspirate); in the Ellice and Tokelau dialects, *Fa-ka*; in Tahitian, *Ha-a* and *Fa-a*. It is prefixed to substantives, adjectives, and verbs neuter, and by it they are changed into verbs active. Thus *tu-pu* (to grow) becomes in Samoan *fa-a-tu-pu* (to cause to grow); in Tahitian, *Fa-a-tu-pu* and *Ha-a-tu-pu*; in Maori, *Wha-ka-tu-pu*; and so on in other dialects.

I might bring forward many words which have a common, or very similar, form in most of the dialects, especially substantives which are in frequent use. I will notice two only. The name for fish (Malay, *I-kan*) is in the Maori, Tongan, Niuean, and Gilbert Is. dialects, *i-ka*; in Samoan, *i-a*; in Hawaiian and Tahitian *i-a*. A bait for a fish-hook is in Tahitian, Hawaiian, Samoan, Maori, and some other dialects, *ma-u-nu*. That word is one of three used by the Maories. Another word they use is *pa-ra-ngi-a*, and this is found in the Ellice islands under the form of *pa-nge*. In the Tokelau dialect *ma-u-nu* becomes *ma-u-nu*.

Now, what can be the cause of this close resemblance in the dialects used over so extended an area? Is it to be accounted for by "social contact," or is it an indication of the common origin of all these Polynesians? Can the social contact between (say) the Maories of New Zealand and the Hawaiian Islanders in the North Pacific (they are separated by 60° of latitude and 30° of longitude!) have been so close as to have led to this intimate assimilation of their languages? We know nothing from actual history, and next to nothing from tradition, which would warrant us in accepting it as possible.

I must therefore conclude that the Polynesian test shows Mr. Sayce's statement to require considerable modification. I would not assert that *language alone* is a "sure and certain test of race." But I would maintain that it is a most important factor which can never be safely disregarded in ethnological researches. Even where there has been a considerable mixture of races, I believe the language which results may be resolved into its elements by the philological analyst, almost as certainly as a chemical compound may be resolved into its elements by the chemical analyst.

S. J. WHITMEE.

A SONG BY BISHOP PERCY.

Chelmarsh Vicarage, Bridgenorth: July 15, 1876.

My attention has been recently drawn to the ACADEMY for July 1, in which a letter from Mr. Wheatley appears in reference to Bishop Percy's song:—

"O Nancy, wilt thou go with me,"
as he quotes the first line.

The date that he is able to assign to it—viz.

1758—shows clearly that I was in error in my little biographical sketch of Percy prefixed to the reprint of the MS. folio, in endorsing the statement of Miss Laetitia Hawkins that it was addressed to Mrs. Percy on her return from the royal nursery in 1771. Mr. Wheatley also points out the anachronism committed with regard to the date of the birth of Prince Edward, afterwards Duke of Kent, who was born in 1767, and not in 1771.

Yet I do not think that Desborough, at the church of which place Mrs. Percy was married in 1759, was much more than a quiet country village, or that she was quitting much gaiety or society in leaving it as a bride for that of Easton Maudit. Her name was Anne Gutteridge, afterwards altered by Percy to Goodriche, and may still be seen spelt in this way on her monument in Dro-more Cathedral. "Nanny" was, and is still to this day, a familiar abbreviation of Anne in the county of Northampton, where Desborough and Easton Maudit are situated. A picture of Mrs. Percy hangs at Ecton Hall, near Northampton, the seat of her grandson, Ambrose Isted, Esq., in which she is represented as holding in her hand a scroll, on which a line from this pretty ballad is inscribed. As to Percy having borrowed the idea from a song in Nat. Lee's *Theodosius, or the Force of Love*, commencing:—

"Can'st thou, Marina, leave the world,
The world that is devotion's bane?"

I never believed that he did so. If there is any coincidence, it is, in my opinion, quite undesigned and accidental, and a reference to the memoir will show that the note attributing plagiarism to Percy does not owe its paternity to my pen.

The "old house at home" where Percy was born is still in existence in the Cartway at Bridgenorth, close to the Severn, occupied at this present moment by an ironfounder, and I heard that a short time ago it only fetched at a sale 150*l*. There is considerable doubt as to whether Percy was educated at the Grammar School of his native town, for a note in Boswell's *Life of Johnson* mentions that he was a pupil at Newport School, in the county of Salop, then under the management of the Rev. Samuel Lea, M.A., a very able schoolmaster. JOHN PICKFORD.

SCIENCE.

Annual Report of the United States Geological and Geographical Survey of the Territories, embracing Colorado and parts of adjacent Territories; being a Report of Progress of the Exploration for the year 1874. By F. V. Hayden, United States Geologist. (Washington: Government Printing Office, 1876.)

The Vertebrata of the Cretaceous Formations of the West. By E. D. Cope. (Washington: Government Printing Office, 1875.)

If proof were needed of the energy with which Dr. Hayden and his fellow-workers are carrying on the scientific exploration of the Western Territories, it would surely be sufficient to point to such volumes as those outspread before us. Here are two books of no mean bulk, and of value fully commensurate with their bulk; the one an octavo of five hundred pages, telling us what work has been accomplished by the Survey in the course of a single season; the other an imposing quarto of three hundred pages, describing in detail a group of fossils which are just now of especial interest. These volumes, however, are merely types of the works which have been and are still being issued by the Survey—a fact which makes

them not a whit the less but rather the more noteworthy. It is difficult, indeed, to know which to admire most—the energy with which the field-work is carried on in the face of huge physical difficulties; or the way in which the results of this work are given to the world, promptly in the small Bulletins, and then fully in these solid Reports and Monographs; or, finally, the liberality with which the volumes are distributed wherever they are likely to advance the cause of science.

In Dr. Hayden's Report we find an excellent account of the nature and extent of the survey-work carried on in Colorado during the season of 1874. Radiating in various directions from Denver as head-quarters, the exploring parties penetrated into districts of which in some cases absolutely nothing was known geologically, and next to nothing topographically. The geologist who has to work in an almost virgin country, like certain districts in the Far West, encounters difficulties utterly unknown to those who have the luxury of good maps to work upon; he does not simply follow in the wake of the topographer, but the two must needs work together hand in hand. We admire the energy, while we pity the labour of those early microscopists who had to grind their own lenses, to construct their instruments in fact, before making scientific observations. In like manner the surveyor in the great West has to construct his topographical map before he can lay down his geological lines, and the Survey thus becomes at once geological and geographical. But it is even more than this. For the reports show that neither natural history nor meteorology, nor even archaeology, is neglected. In short, nothing of interest seems to come amiss to these pioneers of science in the West.

To those whose interest in a country centres in its subterranean riches, Dr. Endlicher's remarks on the San Juan Country will certainly be the most acceptable part of the Colorado Report. The tract of rugged country supposed to contain most of the metalliferous lodes was purchased from the Ute Indians by the United States Government in 1873. Numerous veins of argentiferous galena and silver-fahlerz cut through the volcanic and metamorphic rocks of the country; but at the time the surveyors paid their visit the workings were too shallow to allow any conclusions to be drawn as to the ore-bearing character of the veins in depth.

While the practical man may be attracted to that portion of the Report which we have just indicated, the scientific student will assuredly open the volume at those chapters which discuss the much-vexed question of the age of the Western lignites. As the point in dispute has by this time become famous not only in America but even in Europe, it may be well to explain to the English reader the present position of the case.

Little was known of the Western coal-beds until Dr. Hayden in 1854 explored the Upper Missouri. He showed, however, that the "Lignitic Formation," as it is now termed, is one of vast importance, its area in that region being not less than one hundred thousand square miles. It is not only of great extent in the North-Western States,

but it stretches beyond the limits of the States far into British territory. The formation is supported by the uppermost Cretaceous beds—the Fox Hills group, and Dr. Hayden, in common with many other geologists, assigned it without hesitation to the Tertiary period. Nor was the evidence of fossils lacking to support this view. Indeed, large quantities of both animal and vegetable remains were collected in various parts of the North-West, and studied by such competent palaeontologists as Dr. Leidy, Dr. Newberry, Mr. Meek, and Prof. Lesquereux. The botanist last named has contributed to the present Report a description of specimens collected from Point of Rocks in Colorado, and reviews the evidence of the age of the plant-bearing beds, while Dr. Hayden discusses the whole question of age with great fullness and fairness.

But while the lines of evidence derived from stratigraphical position, from the character of the fossil plants, and from that of the invertebrata, all converge to the conclusion that the lignitic group is of Tertiary age, this conclusion is directly at issue with that which Dr. Cope derives from studying the vertebrata. Among these fossils he finds characteristic Mesozoic reptiles belonging to the orders *Dinosauria* and *Sauropterygia*; and, as seen by the title of his monograph quoted above, he regards them as Cretaceous forms. These and other fossils are technically described and beautifully figured in Dr. Cope's work, the description being preceded by a philosophical essay "On the general significance of the Science of Palaeontology." As Dr. Cope is as confident about the age of his fossils as the palaeobotanists are about theirs, it seems that the only way to reconcile the opposing opinions is by admitting the contemporaneity of a Tertiary flora with a vertebrate fauna of Cretaceous type. In this way a transition may be established between the Mesozoic and Cainozoic formations. And the belief in such a transition is supported by stratigraphical evidence. In passing upwards from beds of undoubtedly Cretaceous age we may mark a gradual change in the physical conditions under which the strata were laid down—a change from marine conditions first to brackish, and then to the fresh-water conditions of the Tertiary deposits. The Cretaceous sea grew shallow, and the lignitic beds were ultimately formed in a vast body of fresh-water, thus truly constituting what Dr. Hayden has called a "Transition Series." Between the Secondary and Tertiary formations we generally expect to find one of the greatest gaps in the geological series; and the suggested bridging-over of this gap is itself one of the most interesting results of the Survey of the Western Territories.

F. W. RUDLER.

languages treated of are the Hindi, Panjabi, Sindhi, Gujarati, Marathi, Oriya, and Bangali. Many of Mr. Beames's readers in this country will, perhaps, be interested in the opportunity they will have of comparing these languages with the Romance languages. Both groups are derived from languages which had been highly cultivated—the one from the Sanskrit, the other from the Latin—and though Sanskrit probably ceased to be the language of the majority of the people for some centuries before Latin, yet the modern languages in each case appear to have come into existence in all essential respects the same as we now find them much about the same time, the intermediate period having been occupied in the one case by the Prakrit dialects, in the other by the *lingua romana rustica* or popular Latin, which like the Prakrits had lost much of the old synthetic structure. In both cases there is evidence that, even before this intermediate period, there was a popular language distinct from the literary, and in both cases the modern languages are ultimately derived rather from this popular than from the literary language. In both cases again the literary language was used by the learned long after it had ceased to be commonly spoken.

There are many points of resemblance in the development of the modern Indian and Romance languages. They have both cast off most of the distinctive inflexions of the old declensional system, and also made great changes in the same direction though not to the same extent in dealing with the verbs. The original gender is in both groups an important guide to the gender of the modern noun. Three of the Indian languages, Hindi, Panjabi, and Sindhi, have, like the Romance, dispensed with the neuter; Gujarati and Marathi have retained all three genders; while Bangali and Oriya have no distinction of gender at all, according to Mr. Beames (p. 147), in the common language. Mr. Beames remarks that the Prakrits, like the Sanskrit, have all three genders. The Sanskrit neuters, however, have already begun to pass into masculines in the principal Prakrits, while in the Apabhraṃśa, "the lowest of all the Prakrit dialects," the neuter, according to Trumpp (*Sindhi Grammar*, p. 32), has been discarded altogether. In this respect, therefore, the Apabhraṃśa resembles the Low Latin, which was also without the neuter gender.

In most of the languages of the Indian group, the other relations of case are distinguished from the nominative by a difference of form, and the forms of the oblique plural, it can hardly be doubted, are derived ultimately from the genitive plural of Sanskrit nouns in *-a*; it is more especially as regards the oblique of the singular that Mr. Beames concludes (pp. 210, ff.) that this case has been produced by a general fusion of all the oblique cases of the Sanskrit; but even Mr. Beames's own explanation seems rather to point to the genitive singular of the same nouns as being the origin of most of the modern forms, and it seems contrary to the analogy of other languages to suppose that any mixture of case-endings ever takes place. In the Romance languages all dis-

tinction between a direct and oblique form has been lost, but in old French and Provençal the distinction existed, where the oblique was derived from the Latin accusative, which is the origin generally of the present form of the nouns in the Romance languages. Again, the Indian and Romance groups agree in deriving their plurals from the old forms—from the old Sanskrit-Prakrit and from Latin plurals, respectively. The personal pronouns of both groups also resemble each other in preserving the remains of old case-inflexions which have disappeared generally from the noun.

Again, as regards the accent, Mr. Beames suggests that the Sanskrit accent had, to a great extent, the effect of preserving the syllable on which it rested, especially in the very large class of nouns derived from Sanskrit nouns in *-a*. It appears, according to this suggestion, that if the accent in nouns of this class was on the stem-vowel in Sanskrit, we have a long vowel in the modern languages—namely *o* in Sindhi and Gujarati, and *ā* in the other languages—but if the accent fell on the root-vowel, then the stem syllable is lost in the modern languages, with the exception of Sindhi, and occasionally of Gujarati, in which the final *o* of the other form is weakened to short *u*. The uniformity with which, on the whole, this division of the Sanskrit nouns in *-a* is maintained in all the modern languages is very remarkable; but there are many exceptions, which are not always satisfactorily accounted for, to the rule that has been suggested, that the division is caused by the position of the accent in Sanskrit. If this be the rule, however, the Indian languages may then in this respect also be compared with the Romance, where the Latin accent has left its mark very decidedly, and especially with the French, the accented syllable being often the only one saved in that language.

The earliest modern Aryan author whose work has been preserved is the Hindi poet Chand, who wrote about the end of the twelfth century. Mr. Beames (p. 25) gives a quotation from the hymn to Ganesh, from which it appears that it is necessary to pronounce a short final *a* in two places in the one line quoted, in order to make the line scan, which *a* is not heard in the pronunciation of the present day. Mr. Beames here remarks:—"The final vowel is, however, often merely inserted to eke out the metre." Here, we think, perhaps Mr. Beames is in error. We must not too hastily conclude that the poet had recourse to any such arbitrary proceeding. Further investigation might establish the probability at least of the *a* being pronounced in Chand's time in all cases where it is required by the metre. In the instances given by Mr. Beames the short *a* stands in the place of terminations of the Sanskrit that have been lost, and the same appears to be the case in other lines of this poet quoted by Mr. Beames in other parts of his book. It was formerly thought that our own Chaucer inserted a final *e* at pleasure. The *e muet*, again, of the French, which always stands for an older termination, was formerly pronounced, is still required to complete the metre in poetry, and is always pronounced in singing. In Bangali and Oriya, according to Beames, the short final *a*,

A Comparative Grammar of the Modern Aryan Languages of India. By John Beames. Vol. II. (London: Trübner and Co., 1875.)

VOLUME I., which was on "Sounds," was noticed in a former number of the ACADEMY (October 15, 1873). The present volume deals with the Noun and Pronoun. The

lost in Hindi and also in Panjabi, Marathi and Gujurati, is very slightly pronounced. These languages, therefore, so far resemble the German of the present day, where the final *e* is still pronounced, though it is no longer heard in English. In Sindhi every noun must end in a vowel, and therefore Sindhi so far resembles the Italian; and these vowel-endings have not been arbitrarily assigned, but depend, as in Italian, upon the terminations of the words of the ancient language from which they are derived.

We will mention one more point of resemblance between the two groups, and that is the way in which the old compound consonants are treated. The Sindhi and Panjabi, and also the Prakrits, agree generally with the Italian in assimilating one consonant to the other; while in the other Indian languages, and in the French, one of the two compound consonants, usually the first, disappears, and in the case of the former languages a preceding original short vowel is almost always lengthened. To give one instance only of what is meant, we have Skr. *dugdha*, "milk," and Lat. *lactem* (acc. for *lac*); P. *dudh*, It. *latte*; but H. *dudh*, Fr. *lait*. Or the old consonants are sometimes retained in the Indian group, and a vowel inserted to facilitate the pronunciation, with which we often find some correspondence in Italian; thus Skr. *śabda*, "noise," H. *sabad*, Lat. *spasmus*, It. *spasimo*.

The most striking contrast between the two groups is perhaps in this, that the relations of case are expressed in the Indian group by postpositions, in the Romance by prepositions. It is owing to a fancied resemblance between the Hindi, Bangali, &c., and the aboriginal languages, as regards a portion of their grammatical apparatus, and especially postpositions, that the extraordinary notion has arisen, and still prevails, that the grammar of the former is non-Aryan. "All these languages," writes Sir J. Lubbock (*Or. Civ.*, 3rd ed., 1875, p. 181), "are said to be Sanskrit as regards their words, aboriginal on the contrary in their grammar." Mr. Beames, however, shows as regards the nouns and pronouns, which are all the present volume deals with, that this is not the case; and still less will such a conclusion hold good with reference to the verbs, as will doubtless be shown by Mr. Beames in his forthcoming volume. The Sanskrit inflected locative of the *-a* nouns is still in use in several of the languages, and there are also traces of the old instrumental case; and Sindhi has a synthetic ablative derived from the Sanskrit. The relations of nouns, however, are generally expressed by postpositions. These are of two classes, as they are added directly to the oblique form of the noun or to the modern genitive, the former class signifying generally, though not always, the same relations as those expressed by the cases in Sanskrit. Most of the postpositions are shown beyond all dispute to be of Sanskrit-Prakrit origin. The only reasonable doubt regarding the rest is to which of two or three possible earlier forms in each case they should be referred. The Persian and Pashtu, which are also members of the Indo-European family, occupy an intermediate place between the modern Indian and the Romance languages, as some of their

case-relations are expressed by prepositions, others by postpositions.

The most remarkable formation in the Indian languages is the genitive, which is an adjective in form, and, like the adjective, agrees in gender, number, and case, with the noun. The Hindi genitive-affix *kā*, *ke*, *kī*, is traced back with much probability to the Prakrit *kera*, which has the meaning of "pertaining to." The genitive-affixes, however, are by no means always so satisfactorily referred to earlier forms: for instance, the attempt to refer the Sindhi *jo* and the Marathi *cha* to Sanskrit adjectival suffixes is met by the difficulty, pointed out by Mr. Beames himself, that the latter are added directly to the stem, while the modern forms are added to the oblique case of the noun.

Some of Mr. Beames's conclusions, no doubt, will be disputed, nor is he always consistent with himself. For instance, at p. 286 he refers the Bangali genitive in *-er* to the before-mentioned *kera* of the Prakrit, which he derives again from Skr. *kṛita*, whereas in vol. i. p. 53 he had derived it from the Sanskrit genitive in *-asya*; again, at p. 257, he derives the Hindi dative-accusative *ko* from the Sanskrit *kakṣhe*, whereas in vol. i. p. 48 he had identified it with *kam*, the accusative of Sanskrit nouns in *kah*. He sets aside Trumpp's derivation from *kṛitam*, meaning "for the sake of," &c., which appears to us the more probable source. Mr. Beames is not a trained grammarian, and he sometimes employs words in accordance with no known system of phonetics or of grammar in general. We cannot, however, but be grateful to him for all the information he has collected, and for many of the conclusions he has put before us, and the wonder rather is that a hard-worked District-officer in India, like Mr. Beames, should have been able to do as much as he has done than that his work should not have been of the most finished kind.

E. L. BRANDRETH.

The Assyrian Eponym Canon. By George Smith. (London: Samuel Bagster & Sons, 1875.)

MR. SMITH has produced a valuable book, though it certainly cannot be called light reading. For the first time the English reader has a full account set before him of the evidence upon which the chronology of the Assyrian monarchy rests, and of its bearing upon the contemporary chronology of the kingdoms of Israel and Judah. Translations are given of all the cuneiform documents at present known which contain any chronological data; and too high praise cannot be assigned to the judicial impartiality with which Mr. Smith deals with the various theories and systems that have been built upon them.

The Babylonian and Assyrian Calendar was from a very early period a subject of minute care and attention. Every effort was made, by astronomical observations, by intercalatory months, and by elaborate calculation, to eliminate the chances of error which result from the inequality of the lunar and the solar year. With the Calendar once settled, an accurate chronological

reckoning was an easy matter. Each year took its name from an officer called a *limmu*, whom we may compare with the Eponymous Archons at Athens; and these *limmi*, or Eponyms, generally followed one another in a fixed order, beginning (at all events in the earlier period) with the king. Besides the Eponym date, documents were sometimes dated according to the regnal year of the monarch, and in the time of the old Chaldean empire events like the conquest of some important State or the construction of a canal formed the starting-point of an era. Lists of the Eponyms, or tables of dates as we should call them, were of course preserved with great care, and the British Museum contains fragments of four such, besides the remains of three copies or editions of similar lists to which the titles of the several Eponyms and the occurrences of each year are added. These lists constitute what was termed by their discoverer, Sir H. Rawlinson, "the Assyrian Canon," and they furnish us with a continuous chronology of Assyria from B.C. 909 (supposing the capture of Samaria took place in 720) down to 659. We know of Eponyms both before and after this period, but owing to the mutilated condition of the Assyrian records, we cannot at present fix their exact date. The trustworthy character of these lists need not be pointed out; they could be checked at any moment by contemporaneous documents, and in some cases we can do so still. Owing, however, to the impossibility of harmonising the Assyrian chronology with any one of the numerous chronologies proposed for the Books of Kings, a break of forty years or more has sometimes been assumed in the Canon, though the propounders of the view have not been agreed as to the place in which it occurs. But such an assumption is now regarded as untenable by all competent authorities, and the evidences against it collected by Mr. Smith in the fourth chapter of his book will convince everyone that they are right.

With so complete a chronological system at their command, the Assyrian kings had little difficulty in ascertaining the dates of past events; and we have every reason, therefore, to accept the chronological references of the inscriptions even where the fragments of the Canon at present fail us. Thus Sennacherib states that 418 years had elapsed between his invasion of Chaldea in B.C. 692 and the defeat of Tiglath-Pileser I. by the Babylonians; and the same Tiglath-Pileser, who dates his annals in the Eponymy of Ina-iliya-allik, gives 701 years as the interval between the foundation of the temple of Anu and Rimmon at Assur by Samas-Rimmon I. and his own restoration of it. At the same time, Mr. Smith has done good service in pointing out that critical caution is necessary even when we are dealing with contemporaneous inscriptions. Foreign names are not always given correctly, and in two or three instances the events of one reign or one year are transferred to another.

Of course, the chief interest of this Assyrian chronology lies in its relation to the chronology of the Old Testament, and it cannot be denied that serious discrepancies exist between the two, whatever system of Biblical chronology we may adopt.

Mr. Smith states very fairly the different attempts that have been made to harmonise them, and finally, though with considerable hesitation, propounds his own view. This is that we should accept the evidence of the inscriptions only for Assyrian dates and the evidence of the Bible only for Biblical dates, the chronology of Ussher being adopted for the latter. Herein Mr. Smith deviates from the opinions not only of most other Assyriologists but also of himself at an earlier period; and I must confess that, as it seems to me, second thoughts in this instance are not the best. His theory involves the desperate expedient of rejecting the identifications of "Ahab the Israelite" and "Jehu the son of Omri;" to reject the identification of the last-named, indeed, is an excess of scepticism which defies all the rules of sound criticism. That Pul, again, is Tiglath-Pileser has been abundantly proved by Dr. Schrader; supposing them to be different, the Assyrian monarch was surely the most likely person to know whether the tribute of Menahem was paid to Pul, as the Bible states, or to himself, as his own records assert. Rimmon-nirari has not a letter in common with Pul, with whom Mr. Smith would identify him: it is true, he reads the name Vul-nirari; but the reading Vul is a purely imaginary one, and cannot be supported by the fact that one of the phonetic values of the numerical symbol sometimes used to represent the god Rimmon was *pur* or *bur*. If mistakes occur in the contemporary State-annals of Assyria, *a fortiori* may they be expected to occur in the Books of Kings, and it has long been recognised that the chronology of the latter is in hopeless confusion. It is not so much the Assyrian inscriptions as the phenomena of the Biblical text itself which make me believe that two independent narratives have been mixed together in the account of Sennacherib's invasion: one the campaign of Sargon in the fourteenth year of Hezekiah, and the other the campaign of Sennacherib in B.C. 701; and Dr. Schrader's agreement with me is based upon the same grounds. It is the same reason, too, which would disincline many critics to allow that "the passage in Isaiah xiv., 28, 29, appears to indicate that the death of Tiglath-Pileser took place very near the time of the death of Ahaz."

But, as has already been said, Mr. Smith proposes his system with considerable hesitation, and occupies but a very small portion of his book with an exposition of it. Whatever may be thought of the solution that he has offered of the chronological difficulties, it will in no way diminish the value of his work. For the chronologist and the student of the Bible the volume is more than handy; it is indispensable.

A. H. SAYCE.

REPORT ON THE PROGRESS AND CONDITION OF THE ROYAL GARDENS AT KEW DURING THE YEAR 1875.

THE report from which we extract the following particulars, although dated January 1, has only just appeared. The number of visitors to the gardens exhibits a diminution, compared with the attendance of the previous year, of 21,424; and 56,045 fewer persons visited the gardens on

Sundays. The total number of visitors in 1875 is given as 678,002; and the greatest daily attendance was 61,133, on August 2. During the past year the post of assistant-director was revived, and Mr. W. T. T. Dyer was appointed to fill the post. Through the liberality of T. J. Phillips Jodrell, Esq., a laboratory for physiological, chemical, and microscopical researches is in course of construction. It was originally intended that this laboratory should form part of the group of buildings containing the Herbarium and Library; but, in consideration of the necessity of using gas in it, and the consequent risk of fire, it has been determined to place it in a reserved portion of the gardens, not far from No. 2 Museum, and near the herbaceous collection and the propagating houses. The sum given by Mr. Jodrell amounts to 1,500*l*. Of this it has not been considered expedient to spend more than half on the actual building, leaving the remainder to meet the cost of fittings and apparatus. The whole of the collections of plants in tube and pots in the centre and wings of the Palm House have been rearranged, with the view of removing duplicates and overgrown plants, so as to give more space and light to other plants better worth cultivating. By this means the magnificent specimens of Cycads and Screw Pines, which were more or less concealed, have been brought into greater prominence. An enumeration of all the plants cultivated in pots, tubs, &c., gives, for the permanent collection under glass, about 20,000. This collection Dr. Hooker estimates to contain about 10,000 species. The propagating department contained nearly 27,000 plants; and in addition to these about 10,000 plants are grown for the Ornamental Conservatory. The following plants of especial botanical interest, among others of less importance, flowered during the past year in the Royal Gardens, for the first time in this country:—*Albuccia glandulosa*, *Androsace sarmentosa*, *Anthurium Saundersi*, *Carica candamarcensis*, *Colchicum luteum*, *Columella oblonga*, *Diuris alba*, *Draba hederifolia*, *Ferula (Euryangium) Sumbul*, *Heteranthera limosa*, *Decabelone Barklyi*, *Hoodia Gordonii*, *Lewisia brachycalyx*, *Michekia lanuginosa*, *Nicotiana tabacum* var. *fruticosa*, *Piaranthus flavidus*, *Senecio chordifolius*, and *Theropogon pallidus*. Coloured figures of nearly all of these have been published in the *Botanical Magazine*. Respecting the noble row of old elms that stood by the river-side, at the back of the old Palace wall, the cutting down of which was severely criticised in some of the daily papers at the time, Dr. Hooker fully shows the necessity for their removal in the interests of public safety. One of these having been blown down during the winter, it was found that it had no adequate roots, and had been mainly supported in its erect position by about five feet of ballast that had been used to raise the level of the road; and an examination of the others showed that a very heavy gale might prostrate the whole, and cause immense damage. They have been replaced by young trees, and a parallel row has been planted on the opposite side of the path. Dr. Hooker also calls attention to the rapid ruin of the trees and plantations on the eyots opposite, which serve to mask the gas works and other unsightly buildings belonging to the town of Brentford. In the Pleasure Grounds the collection of shrubby *Polypetalae* (*Thalamiflorae*) has been replanted in prepared beds. The interchange of plants and seeds has been very active, many of the colonies largely benefiting thereby. The Liberian coffee has been successfully sent to all the coffee-growing countries, except Queensland and Grenada, with which Kew is in correspondence. The *Eucalyptus globulus* will probably turn out to be extremely useful for its timber in countries not too hot for its growth. On the Neilgherries, where Australian trees have been largely introduced, one of the most valuable, the *Acacia melanoxylon*, proves to be almost valueless on account of the ravages of Lorantha-

ceous parasites. The *Eucalyptus globulus* is, however, reported by Dr. Bidie to entirely escape their attacks, probably on account of the bark being deciduous. During the present year a careful trial will be made to determine the botanical identity of some of the kinds of tobacco. The India-rubber of Para (*Hevea brasiliensis*) has proved capable of easy propagation at Kew by cuttings, but only a very small percentage of the seed received has germinated. Another caoutchouc-yielding tree, *Castillon elastica*, which the authorities are endeavouring to introduce into India, is equally difficult to raise from seeds. Of 7,000 seeds brought home from Central America by Mr. Cross for the India Office, and transmitted to Kew, none germinated. Fortunately a few plants were secured, and from these it is hoped that a supply will be propagated and forwarded to India during the present year. Steps have been taken to procure a supply of the Mesquit Bean of Arizona (*Prosopis pubescens*), which it is believed will prove extremely valuable for the purpose of cattle-feeding in hot dry countries, such as some parts of South Africa and Australia. Seeds of the interesting *Pringlea anti-scorbutica*, or Kerguelen's Land cabbage, which proved so valuable to the crews of Ross's Antarctic Expedition, were received both from the *Challenger* and "Transit" expeditions, but although a large number of fine plants were raised they have nearly all perished. Among other interesting acquisitions of the garden department during the year we note seeds of *Hibiscus rosa-sinensis*, of Latakia tobacco, of the Asafoetida plant of Persia, *Ferula alliacea*, of African Ammoniacum, of *Phrynium brachystachyum*, of *Nelumbium Leichardti*, also of *Adansonia digitata*, *Kingia australis*, *Flagellaria elegans*, *Decaisnea*, *Cardiopteris lobata*, &c. The museums have also received considerable additions, and a new edition of the *Guide* has been prepared by Mr. Jackson, the curator. The separate collection of specimens illustrating vegetable teratology and pathology commenced in 1874 has been considerably augmented and revised. It comprises at present nearly 300 specimens, and promises to be one of the most interesting features of the museums, no public collection having been hitherto formed to illustrate the diseases and the transformations of the organs of plants. One of the most interesting donations is a fine plant of the singular *Hydnophytum formicaria*, with specimens of the ants (*Camponotus irritans*) which make their galleries in its stems. Very extensive collections and contributions have been received at the Herbarium during the past year. We have only space to mention a few of the more important: the complete herbarium of the late J. Stuart Mill, chiefly South European; the herbarium of the late Rev. R. T. Lowe, containing 1,653 species, fully illustrating the vegetation of the Atlantic islands; collections made by officers attached to the *Challenger* and Transit of Venus Expeditions; a small but interesting collection from Kiukiang, China; Lieut. Cameron's plants from Lake Tanganyika; types of various new species from the Western States of North America; and, finally, Mr. Trail's collections from the Amazon, which are especially rich in palms and insect-tenanted plants.

SCIENCE NOTES.

ASTRONOMY.

The Condition of the Sun's Surface.—Mr. Trouvelot, of Harvard College Observatory, calls attention, in the *American Journal of Science*, to a peculiar feature which he has remarked on the sun's disk during the present period of minimum activity, and to which he gives the name of "veiled spot." These veiled spots are seen through the chromosphere, which is now, according to Mr. Trouvelot, unusually thin, and appear to be openings in the photosphere, where the erup-

tive force is insufficient to disperse the superincumbent hydrogen gas of the chromosphere, which is often in a state of great activity over a veiled spot, as shown by movements of the granules. One remarkable peculiarity distinguishing the veiled spots is that they are sometimes seen in the polar regions, where the ordinary spots are never found, the violence of the eruption being much less at the poles than at the equator. Mr. Trouvelot also remarks on the complicated arrangement of the granules in some parts of the sun, a fact which has been well brought out in photographs taken in this country. For the exhibition of such structure photography is, under proper conditions, peculiarly fitted, and both M. Janssen and M. A. Cornu have recently, in the *Comptes Rendus*, insisted strongly on the importance of this line of research. M. Janssen attaches great importance to the obtaining of photographs on a large scale, though the difficulties increase enormously with increase of size, as the rays have to traverse a greater thickness of heated air in the photo-heliograph, and atmospheric tremors are thereby increased. The question is whether it is better to magnify a photograph of moderate size by means of a lens, or to obtain the enlarged image on the photographic film; M. Janssen prefers the latter process, but certainly hitherto the detail of the solar structure has not been exhibited more distinctly by this method, as photographs on a large scale lose so much in sharpness. In opposition to the views of Mr. Trouvelot, Prof. Tacchini maintains, in the *Comptes Rendus*, that the chromosphere has not diminished so much in height, while the circulation of magnesium is as active as ever, though hydrogen clouds and metallic eruptions are very rare. Prof. Tacchini considers that the absence of sodium in connexion with the present paucity of spots indicates that this substance may play an important part in the formation of spots. The granules and faculae are, however, very marked, and, taking this in connexion with the other facts, Prof. Tacchini thinks we are far from knowing the true cause of the spots, and that it is in any case independent of the rotation of the sun. Padre Secchi's observations agree generally with the above facts, there having been an almost total absence of spots since March, though small pores have been generally visible.

Gases contained in Meteorites.—Prof. Wright, of Yale College, has continued his investigations on the gases given off by meteorites at low pressures and moderately high temperatures, with reference to the connexion between meteors and comets. He has now examined a number of meteorites both of the iron and stony class, and finds this marked distinction between them—viz. that the stony meteorites give off a much larger volume of gas at low temperatures, and that it is chiefly composed of carbon dioxide, there being only a trace of carbon monoxide, while in the iron meteorites, the carbonic dioxide given off is less than 20 per cent. and, with a single exception, much less than the volume of carbon monoxide. The quantity of hydrogen given off is at the same time very much greater than in the case of the stony meteorites, for which it is very small at a temperature below red heat, though it increases greatly in amount as the temperature rises. Prof. Wright concludes that the evolution of such volumes of carbonic dioxide may be taken as a characteristic of the stony meteorites, and that its relation to the theory of comets and their trains is of great significance.

The Tail of Coggia's Comet of 1874.—Signor Lorenzoni has discussed the observations of the tail of this comet, with a view to finding the extent and period of the deviations of its direction from that of the radius vector of the comet, the tail being on the whole nearly opposite to the sun. The conclusions arrived at by Signor Lorenzoni are:—(1) That before

the development of the tail the comet was revolving about an axis of its own; (2) that the formation of the tail produced a change in the distribution of the mass with reference to the axis of rotation; (3) that the tail at once began to rotate round the axis of the comet; (4) that the axis of rotation was by the change in the distribution of the mass made to approach more nearly to the axis of symmetry—i.e., to the direction of the tail—(5) that as the direction of the radius vector in space was continually changing, that of the tail and of the axis of rotation would lag behind it by virtue of the inertia of the cometary matter, and would thus, after a time, make a considerable angle with the direction of the radius vector. This inertia of the cometary matter, combined with the gyratory movement of the tail, would thus account for its apparent change of direction as well as for its curvature.

Change in a Nebula.—The variations in the appearance of a nebula to different eyes and with different telescopes make it very difficult to establish a physical change, though observers in the southern hemisphere hold that such has certainly taken place in the case of the nebula in which the remarkable variable star η Argus is involved. Prof. Holden has lately collected the evidence bearing on the question of change in another remarkable nebula—that known, from its peculiar form, as the Greek omega—and from a careful comparison of the relative positions of the nebula and accompanying stars, in drawings made at different times, he infers that, while the stars and one portion of the nebula show no change, another portion appears to have moved considerably. This may be a veritable change in the structure of the nebula, or it may be a case of proper motion; in either case the fact, if well established, would be of great interest. The drawings examined were:—Herschel's in 1837, Lamont's in 1837, Mason's in 1839, Lassell's in 1862, and finally two by Trouvelot in 1875, with different telescopes, one of 6½ inches aperture, and the other the Washington refractor of 26 inches. Although Prof. Holden does not consider the evidence conclusive as yet, he hopes it will be deemed sufficient to lead to a careful study of this nebula, for future reference, being undertaken—a work for which accurate draughtsmanship is above all things necessary, most of the difficulties of such investigations arising from want of skill in delineating such difficult objects, for which the trained eye of an artist is most desirable.

MICROSCOPICAL NOTES.

In the *Quarterly Journal of Microscopical Science* for July Mr. Jeffrey Bell gives an account of the "Recent Researches into the History of Bacteria," made by, and under the direction of, Prof. Cohn. It appears that Cohn still objects to regarding bacteria as a single polymorphous species, *Escobacteria Septica* (Billroth), but the tendency of investigation is certainly towards grouping together numbers of the lower organisms, even when, as in the cases investigated by Dallinger and Drysdale, the forms they assume at different life-periods appear sufficient for generic or much wider distinctions. Those observers have also shown that it is necessary to study the same objects for months, and even years, to learn all their transformations. Prof. Ray Lankester, in the above-named journal, states in reference to some of these objects that he is continually examining new and varied growths of *Bacterium rubescens*, and that Cohn's separation of it into *Clathrocystis* and *Monas* is untenable. With regard to monads, he would separate from them all objects having only a *post-flagellum*, or vibratile tail. When the *prae-flagellum* is absent, and the *post-flagellum* present, they may be "form-phases of a bacterium." Prof. Lankester mentions other instances in which he differs from Cohn, and we quite agree with him that a higher power than $\times 600$, used by the latter, is required to see

these objects properly. Mr. Bell cites Cohn's proposed classification of bacteria under the term *Schizophytæ*, which he divides into four principal groups, for details of which we must refer the reader to his paper. It may be doubted whether the time for any lasting arrangement has arrived. The observations of Cohn should be compared with those of Dallinger and Drysdale. Dr. Eidam, working in Cohn's laboratory, found from eighteen experiments that there is no reproduction of bacteria at 5° C., but it began to take place, though slowly, at 5½° C.; at 40° C. they fell into a heat rigor, and died at 60° C. "Glass rods dipped in a fluid containing bacteria, and then dried for an hour at 15° C., were brought for a moment in contact with ammonia, alcohol, crude carbolic acid, and acetic acid, and again dried for an hour in the air: the only liquid that proved fatal was the last." In the same journal Mr. Archer discusses "Recent Memoirs on Fresh-water Rhizopoda;" Dr. Thin details observations on the formation of blood-vessels in the omentum of young rabbits; Mr. F. Darwin defends his father's view of the "Aggregation in the Tentacles of Drosera;" Prof. Lankester remarks on the "Shell Gland of the Cyclos and the Planula of Linnaeus;" and Mr. Moseley contributes a note on Mihakowicz's new method of imbedding objects to be cut in thin slices for the microscope. His preparation is made of equal parts of glycerine and gelatine, which form a very tenacious jelly; too much so Mr. Moseley found it for corals, so he added more glycerine. He states that he hardened his corals with chromic acid, absolute alcohol, or osmic acid; decalcified them in weak hydrochloric acid; then soaked them in glycerine, previously staining those hardened in absolute alcohol. The corals were transferred directly from the glycerine to the warm jelly, kept just fluid over a water-bath.

"When the tissues have been well soaked in the jelly, they are transferred with a portion of the jelly to small cavities scooped out in small blocks of liver which has been hardened in ordinary alcohol. . . . When the jelly is set, the blocks of liver are placed in absolute alcohol, and allowed to remain for two or three days. The jelly becomes hard and opaque, and the liver, shrinking round it, holds it firmly." The sections are then made with a razor wetted with absolute alcohol. The sections are treated with glycerine, which causes the jelly to become transparent, and "almost invisible in the preparations."

THE *Monthly Microscopical Journal* for July contains in addition to papers read before the Royal Microscopical Society, which we have already briefly noticed, one by Dr. Brooks, on the "Embryology of Salpa," read before the Boston Natural History Society; a translation of Helmholtz on the "Limits of the Optical Capacity of the Microscope," with a preface by Dr. Tripp, communicated to the Bristol Naturalists' Society; and other interesting matter. Mr. Davis's paper on "Conochilus," to which we referred last month, is illustrated by drawings showing the position of the mouth, the male of the species, the male and female eggs, resting egg, &c. The male, as figured, is a small somewhat pear-shaped body, much curved at the thickest end, with a rounded head projecting in front of a row of cilia. Mr. Davis saw one for the first time last summer. "He is scarcely larger than the head of one of his sisters," and behaves like a "preternaturally lively amoeba." Helmholtz's paper does not admit of intelligible summarising. It will be universally considered as an important contribution to the theory of the microscope, though some good authorities, Dr. Pigott among them, do not agree with his opinion that diffraction is the principal cause of the limitation of sharpness of the microscopic image, and that, "in comparison with diffraction, chromatic and spherical aberrations appear to exert but an inconsiderable influence, in spite of the very large angles of incidence and divergence of rays." Haeert's objectives having

been subjects of much discussion, a letter in the *Monthly Microscopical Journal* from Dr. Dippel will be read with interest. He admits their use for diatom resolution, but considers them quite inferior to those of Hartnack, Zeiss, and Belthle for histology. He did not find the boast of their being insensible to varying thicknesses of glass at all conformable to fact.

In reply to criticisms throwing doubt upon his statements, Mr. Worthington Smith is now able to give a complete account of the germination of the resting-spores of the potato fungus. His figures and descriptions will be found in the *Gardener's Chronicle* for July 8. He has kept the resting-spores of the two pests *peronospora infestans* and *fusisporium solani* alive in decayed potato-leaves in water, in moist air and in diluted juice of horse-dung, and shows how the fungi hide for eleven months of the year, and then germinate. He observes that "the seat of danger from both parasites is clearly in dung-heaps, ditch sides, and decaying potato-plants."

THE Fermentation of Urine is the subject of a paper by MM. Pasteur and Joubert in *Comptes Rendus*, July 3. M. Musculus, in a recent article, attributed this fermentation to the mucus of the bladder. MM. Pasteur and Joubert find that the soluble ferment noticed by M. Musculus is produced by a microscopic organism, and he states that "it is the first example of an autonomous organic ferment, the function of which is confounded with that of one of its non-organised products. It is also a new instance of a diastase produced during life and able to modify a substance by the fixation of water like other diastases."

In the same publication is an account of the examination of a slice of a meteorite by Mr. Lawrence Smith, which led to his detecting a new mineral, which he names Daubrélie after M. Daubrée. It is a brilliant black mineral of crystalline structure, found on the margins of kidney-shaped formations of troilite, sometimes passing through their centres as a thread (*filon*). It is magnetic, and gives with the blow-pipe the reaction of chromium. Nitric acid dissolves it. It is a sulphide of chromium.

M. TISSANDIER in the same number of *Comptes Rendus* gives a further account of his examination of microscopic dust in the air. He has compared the ferruginous particles with filings from various meteorites, and concludes that those he previously discovered are of meteoric origin.

M. CARLET, continuing his researches into the musical apparatus of the Cicada, states that there is a special muscle destined to produce during the song a tension of the plicated membrane, which vibrates and reinforces the sound; there is no muscle to stretch the drums, both of which vibrate synchronously.

MEETINGS OF SOCIETIES.

ENTOMOLOGICAL SOCIETY.—(Wednesday, July 5.)

Prof. WESTWOOD, M.A., President, in the Chair. Mr. Douglas exhibited some rare British *Psyllidae* taken by him near Lee, Kent, among which was *Aphalara renosa*, Först., new to the British fauna, now first identified as living on *Achillea millefolium*.—The President showed some microscopic slides containing specimens of *Diptera*, &c., prepared with extraordinary care by Mr. Enock. He also brought for exhibition twigs of horse-chestnut from Oxford, that had been attacked by some species of larva which had eaten away the inside of portions of the stem, causing the buds to drop off, and injuring the trees to some extent. He was in doubt whether the insect was *Zeuzera Aesculi*, or some other, but he would be glad to know if the destruction had been noticed elsewhere. He also exhibited two species of *Coccine*, one of them from his greenhouse, which he had previously described in the *Gardener's Chronicle* under the name of *C. Camelliae*, and which had afterwards been observed by Dr. Verloren in his green-

house in Holland. The female, which is one line in length, discharges a white waxy matter, having the appearance of the excrement of a young bird. The other species had been sent to him by the Rev. T. A. Preston, of Marlborough, on a species of *Euphorbia*, obtained from Dr. Hooker, of Kew. The leaves were covered with small scales, to which on close examination he observed two small filaments attached, and these proved to be the caudal extremities of the males. These insects emerge from the pupa backwards, and in consequence they make their appearance with the wings drawn forwards over the head.—Mr. Stevens exhibited varieties of some British *Geometrae*, and what appeared to be a small variety of *Lycaena Adonis*, taken near Croydon.—Mr. Baly communicated "Descriptions of a new genus, and of new species of *Halticinae*," and Mr. Peter Cameron communicated "Descriptions of new genera and species of Tenthredinidae and Siricidae, chiefly from the East Indies, in the collections of the British Museum."—Part II. of the *Transactions* for 1876 was on the table.

FINE ART.

Ernst Rietschel the Sculptor, and the Lessons of his Life: an Autobiography and Memoir. By Andreas Oppermann. Translated from the German by Mrs. G. Sturge. (London: Hodder & Stoughton, 1875.)

As the title indicates, this work consists partly of an account of his earlier years, up to about 1830, written by Rietschel himself, and partly of a narrative of the remainder of his life, closing in 1861, by Herr Oppermann, a brother of the sculptor's fourth and last wife, Dorothea Oppermann, who survived him. The former section is reproduced in the translation with scarcely any omissions; the latter has been much abridged, especially as regards its technical portions. The autobiography was written for the gratification of its author's family, without any view to publication; it is a simple, earnest record, with many intimate and curious details, well worthy of preservation. Herr Oppermann also writes sensibly and to the purpose; the curtailments, intended to bring the work more down to the level required for English reading, have probably been judiciously made.

Many artists of distinction have risen from a humble condition, and have felt the pinching of poverty; few can have done so more markedly than Rietschel. His grandfather was a master ropemaker, his father a glover and leather-breeches maker, afterwards church-clerk, upright and religious; his mother, the daughter of a schoolmaster, had been in service before her marriage, and her daughters in their turn went into service. The parents were settled at Pulsnitz in Saxony; from being poor, they became almost pauperised by the effects of the Napoleonic wars; meat was a rarity in the house, a few dollars were seldom in stock, and an expenditure of four groschen counted as an extravagance. Ernst, the future sculptor, born in 1804, showed delight from his earliest years in any prints he managed to see; in his third year he drew a man and a bear. His regular schooling hardly extended beyond reading, writing, and arithmetic; he received, however, some sort of instruction in the piano and in Latin. A painter and drawing-master named Köhler took Ernst as a gratis pupil, and the bare-foot boy assisted him in some very humble work. Soon afterwards he was bound to a snuff-dealer; but this apprenticeship he

was allowed to quit at the end of a couple of months, and was left free to follow his native bent for art, having never as yet seen even a tolerable work of painting or sculpture. At Michaelmas 1820 he went to Dresden, contemplating painting more especially as his future profession. Receiving soon afterwards an offer of an appointment at some iron-works, he took to modelling; left Dresden for Berlin in November 1826; and studied under Rauch, whose strong but essentially moderate character impressed him much. The master and pupil remained lifelong friends up to the death of Rauch in December 1857. In 1827 Rietschel received a commission for a statue of Frederick Augustus of Saxony; and he gained, by a bas-relief of Penelope departing with her bridegroom Ulysses, the prize which, but for his being a non-Prussian subject, would have entitled him to travel in Italy. After this he went with Rauch to Munich. The autobiography closes with his accompanying as far as Innsbruck this honoured preceptor and friend, then starting on an Italian tour.

Rietschel settled for a while in Munich at the time of the great pictorial activity fostered by the "Art-King" Ludwig; Schnorr, Kaulbach, Moritz von Schwind, and above all Cornelius, were leading spirits. Schwanthaler was the principal man in sculpture; but this art had as yet received little development there. Rietschel's aim was towards giving the visible expression of the inner life; his religious feeling was sincere though not gloomy, and it animated his art as well as his conduct. He visited Italy, returning to Germany in 1831 (not 1830, as in the *Memoir*, p. 114); the rest of his life was spent chiefly at Dresden, where he was Professor in the Academy of Arts, and stood at the head of the Saxon school of sculpture—and indeed, after the death of Rauch, at the head of German sculpture generally. Besides his four marriages—the first in 1832, and the last in 1851—the record of this maturer period of his life relates mostly to the works which he executed:—a colossal bust of Luther; statues of Schiller, Goethe (who was personally known to Rietschel), Gluck, and Mozart, for the Court Theatre in Dresden, burned in 1869; the pediment of the Berlin Opera-house; the Pietà which is now on the grave of Frederick William IV. at Potsdam; the Lessing Monument; the reliefs of Morning, Noon, Evening, and Night, impersonated by boys; the monument to Schiller and Goethe at Weimar; the reliefs for the Dresden Museum (by Rietschel and Hähnel); the Quadriga at Brunswick; the statue of Weber; and the great Luther Monument at Worms. He was also especially noted for medallion portraits. The Luther monument, the models for which were made ready in 1859, is Rietschel's crowning work, or at any rate would have been so had he lived to complete it; he finished the figure of Wiclif and the head of Luther, but, dying in February 1861 (of asthma, it may be inferred, though this is not explicitly stated by the biographer), he had to leave the actual execution of the great majority of the work to his pupils and successors. This monument—an object of world-wide interest to all Protestant countries—was unveiled in June 1868.

Rietschel was an upright, kindly, and most estimable man; in politics, liberal, not revolutionary. His works are not very well-known to Englishmen; who, however, may be content to surmise that the very high estimate of them set forth by Herr Oppermann is, allowing for the zeal of an affectionate panegyrist, not remote from the truth. W. M. ROSSETTI.

ART BOOKS.

The Old Derby China Factory: the Workmen and their Productions. By John Haslem. (Bell and Sons.) The special object of Mr. Haslem's book is, as he states, to give an account of the workmen employed in the Derby china manufactory, for which he has had every opportunity of collecting information, having himself been attached for thirteen years to the works. These biographies are useful to the collector as enabling him to recognise the works of the different artists, and thereby fix a certain date to specimens of their production. The history of Pegg, the Quaker, is curious. After working five years at flower-painting he gave up his employment as contrary to the teachings of Scripture, which forbids the making the likeness of anything in heaven and earth. He then worked for twelve years at the stocking trade, but, overcoming his scruples, returned to painting, which he again threw up after seven years, when he left and kept a huckster's shop till his death. Pegg's "thistle" plate is one of his well-known productions. The domestic details into which Mr. Haslem enters are of little interest, and only serve to swell the volume. A considerable number of pages are taken up with a history of the potter's art from the earliest times to majolica, Palissy, &c.—a chapter quite irrelevant. Then follows the history of the factory, in which the writer does not clearly mark out the broad distinctions between the periods of the Duesburys and Bloor: the first, full of the traditions of Chelsea, its graceful forms, its creamy paste, and the delicate flowers of Withers, Billingsley, and Pegg, the birds and landscapes of Hill and Boreman, and a host of other accomplished artists; while the Bloor period, dating from 1810, exhibits a marked change—a harder glaze is adopted, the Japan and other wares are introduced, and the landscapes of Brewer, Robertson, and Lucas, though admirable in execution, are painted in heavy, dull greens, which chip off on the hard glaze. A more tawdry style of decoration with the fine blue for which Derby was renowned, and profuse gilding, mark the later period. Mr. Haslem gives a list of the biscuit figures and of the modellers employed, also a series of specimens of the Derby plates and cups, selected, but not well chosen, from pattern books in the possession of Mr. Binns, of Worcester. A chapter upon marks and imitations completes the volume, which has been extended to an unnecessary size. Its principal novelty is the biography of the artists. As to the history of the manufactory Mr. Haslem tells us little beyond what we have already derived from Messrs. Jewitt and Chaffers, and other previous writers, and we must protest against the illiberality of his not mentioning, except by a disparaging allusion to "a pamphlet purporting to be a 'Guide to the Derby Exhibition in 1870,'" the excellent little manual published by Messrs. Benrose and Wallis, although it is evident he has made much use of its contents. Mr. Haslem is in error in surmising that the term "barbo" given to the cornflower pattern is a corruption of Bourbon, the name by which it is designated at Worcester: *barbeau* is simply the French for cornflower. Nor was it from the statue of Adonis, but that of Antinous, that Coffee modelled his celebrated Shepherd, to form the companion to Stephan's Shepherdess.

Les Ex-Libris Français depuis leur Origine

jusqu'à nos jours. Par A. Poulet-Malassis. Deuxième édition. (Paris: Rouquette.) The word *Ex-libris*, though not admitted into the French dictionaries, is by custom adopted to express any design, such as arms, monograms, mottoes or allegories placed either inside or outside a book as a mark of possession. The term is more comprehensive than our book-plate, which is restricted to armorial bearings, stamped on paper and fixed in the book. These *Ex-libris* are very curious and varied, and after having long lain unheeded are now sought with avidity. To the cultivated mind they have a twofold attraction—that of bearing the reflex of art at the period to which they belong, and of showing us the tastes of the great or the learned who have adopted them as signs of property.

Ex-libris appear to have originated in Germany, whence they were transported to France, in which country they were not known before 1600. From 1600 to 1650, the designs were strictly heraldic, composed of escutcheons and their external ornaments, crests and helmets, with lambrequins descending on both sides of the shield. Those of the time of Henry IV. and Louis XIII. are all of an artistic character. M. Malassis gives, in illustration of the period, that of the poet Malherbe, with a superb lambrequin almost enclosing the shield, and two palm branches crossed beneath.

From 1650 to 1700 many variations occur in the heraldic character of the *Ex-libris*. The lambrequin is shorn of its proportions, the helmet disappears to give place to coronets assumed, says a contemporary writer, by many who have neither the claims of birth nor property to wear them; the shield is oval, and framed in a cartouche. The custom of stamped book-plates pasted in the volume was not introduced till the next century. 1700 to 1789, the era of the three styles of the Regency, Rocaille, and Louis XVI., is amply represented by the choicest specimens of the engravers of the day. The most celebrated artists did not disdain to design book-plates, ball invitation cards, tradesmen's advertisements, and perfumers' tickets. Boucher drew the book-plate of the President Hénault. It represents Minerva, having cast away her aegis, taking for buckler the shield of the French Academy. Heraldic decoration did not suffice for the contemporaries of Voltaire and the Encyclopædia. Allegory was then the mode, and the whole staff of Olympus was called into requisition, with suns, stars, thunderbolts, and its other accessories. The shield of the Abbé de Griecourt is borne to the clouds by a swarm of cherubs. Descamps, author of the *Lives of the Dutch Masters*, has Painting seated in the sky sketching; and the father of Mirabeau has an angel crest and supporters, all enveloped in a sea of clouds. The charming *Ex-libris* of J. L. Aublé, signed by Boucher, is decorated with two of his unmistakable cherubs. Heraldry, which expired under the *bonnet-rouge*, was reascituated in the First Empire. M. Malassis closes his agreeable volume with the book-plates of some remarkable characters: e.g., that of Mme. Dubarry, with her motto "Boutez en avant" ("Push forward"), expressive of the ambition of the favourite. He touches on mottoes, such as the well-known *Ex-libris* of Grollier, paraphrased by Lambert de Villegnol into "Amicis et mihi," and exaggerated by one Savigny into "Non mihi, sed aliis." "Lege et redde" is inscribed by another on his book, and a similar injunction occurs in our own language.

M. LEGROS' ETCHINGS.

M. ALPHONSE LEGROS' etchings are, no doubt, thought as much of in England as in France, but I believe English amateurs are chiefly acquainted with those of his later years, whereas to French amateurs those that date from his residence in Paris are the best known. The following details can hardly fail to interest your readers, for nothing

that concerns so eminent an artist can be a matter of indifference.

They are drawn partly from personal recollections and notes, I having myself been very intimately connected with the knot of men who were mainly instrumental in the revival of painters' etchings—partly, also, from a critical and biographical notice called *Monsieur Alphonse Legros au Salon de 1875*, by M. A. P. Malassis, a friend of the painter's, which was published with three of the painter's etchings last year (Rouquette, Paris, and Seeley, London), in the form of a pamphlet, and referred to in the ACADEMY at the time of its publication.

M. A. Legros was born at Dijon in 1837. He came to Paris in 1849, and worked for a time at stage decoration under the clever decorator Cambon. He joined the public drawing-course, Rue de l'Ecole de Médecine, under M. Lecoq de Boisbaudran, the most remarkable of modern professors, and perhaps the only one really deserving of the name, for the pupils he has formed—Fantin, Solon, and others—and for the treatises on his method he has published. There M. Legros became acquainted with Fantin, in whose studio he began painting in oils. His progress in drawing and colour was extraordinary. I have chalk studies done by him at this period, from nature, in the studio or at home, which are masterpieces of style and truth—some studies of girls' hands more especially, drawn from the hands of his sister by lamplight in the evenings. In the drawing of his outlines, of his back and foregrounds, in his effects of light and shade, in his reflected lights, in the smallest accidents which reveal the bones and muscles and distinguish the epidermis, no artist has excelled him in *naïveté*, truth, grace and charm. He has done some large studies of heads that recall Holbein, but Holbein as he would be if he were living now. His paintings were no less extraordinary. He first announced himself by a *Portrait of a Man* at the Salon of 1857. Very few of the critics noticed it. But M. Champfleury, a writer who is very straightforward in his judgment, and who had already attached himself to the realistic doctrines of Gustav Courbet and François Bonvin, singled it out, went to see the young artist, and encouraged him to the utmost of his power. In 1859 M. Legros exhibited *L'Angelus*. Charles Baudelaire calls attention in his account of the Salon of 1859 (reprinted in 1869 by Michel Lévy, vol. ii. of his collected works) to the remarkable aptitude possessed by M. Legros for religious art. "He has proved," says M. Baudelaire, "that even in the nineteenth century the artist can produce a beautiful religious picture, provided that his imagination is apt to soar that way." M. Legros used often to visit a monastery in Paris. He studied the monks after nature, in all their household functions, cooking, digging the garden, dining in their refectories, going to prayers, &c. He knew their peculiar physiognomy by heart, their gestures, the folds of their dresses. He has often introduced them in his earlier etchings, with that intelligent recollection of the Spanish masters or the early Italians which influences all his compositions. *L'Angelus* is now in London in the possession of Mr. Seymour Haden. In 1861, *The Ex-Voto*, a religious composition, representing some old women kneeling before a Calvary in the country—now in the museum of the painter's native town of Dijon—secured him a distinct place of his own.

I do not intend following him any further in his career as a painter, but it was advisable to call to mind the part M. Legros played in the new movement then going on in France in favour of greater freedom and originality in painting, a movement tending towards naturalism. Bonvin was its originator, and Courbet its most powerful representative. But the name, realism, by which this new movement was qualified, did it the greatest injury. The public attached a wrong meaning to the word—a word it was the interest of Academicians to represent as meaning something

vulgar and ignoble, and they had the audacity to confound it with socialism—the red spectre with which the Empire threatened the Conservatives. The movement, as we see, contained, on the contrary, the most ideal elements, for it is impossible not to rank M. Legros among the idealists.

But to turn our attention exclusively to the engravings. In his second edition of *Etching and Etchers* Mr. Hamerton very justly says:—

“He has etched what are specially and justly called ‘painters’ etchings;’ that is to say, the kind of work which a painter may do by natural genius and by the help of the artistic experience gained in working with the brush.”

M. Legros’ first attempts must have been made while he was attending M. Lecocq de Boisboudran’s drawing-course, and I am inclined to think they were lithographs. Only a few proofs were struck off. They are done partly with the scratcher—that is to say, the lights and the grays are scratched with a penknife, probably on the black chalk spread on the stone. They are most characteristic. Among them are views in the neighbourhood of Paris—one of Montrouge, for instance, where the soil is white, and the wheels for raising the stone stand up high above the quarries in lofty, weird outline against the sky. There are also lamplight scenes of anatomical professors engaged in dissecting dead bodies.

Quite by chance, at Delâtre’s, the printer’s, where the young artists were then in the habit of meeting, Legros learned the nature of a plate of copper, an etching-needle, varnish, acid, &c. His first etchings are very rough; heads, full-face, of workmen in blouse or overcoat, seated at table or warming themselves at their humble fireside; one of some old women kneeling by the bedside of a dead woman. He suddenly distinguished himself among the young artists who then frequented the Louvre, Fantin, Braque, Whistler, by a strange-looking oblong plate—a procession of young and old female devotees, with tapers and missals in their hands, entering a subterranean chapel of the church of St. Médard. People were struck by the truth of the costumes, the accuracy of the poses, and more especially by the extraordinary expression of mysticism that prevails in these poor ugly faces. At the Salon of 1861, M. Legros was noticed for an etching far more skilful as regards execution than any of the above, whose leading merit is “character.” He had been travelling on the Spanish frontier with the son of M. Léon de la Borde, Director of the Imperial Archives, and had been much struck with the Spanish types he had seen in the streets and especially in the churches. The long narrow etching he sent to the Salon, which is now as much sought after by amateurs as one of Goya’s proofs, represents a number of precursors, in long black cloaks, sitting in the stalls with tapers in their hands; one stands in the middle, turning over the leaves of a large open book by the light of a double lamp of antique shape supported on a long stalk. From that time Legros was hailed as a master. The effect of the light on the faces and the bald heads, the different shades of black in the precursors’ dresses, the vigour of attack and the clever daring of the bite equalled all that other painters of any school who had tried their hand at the process had ever achieved. We shall pass briefly over his other productions of the same period; they are as it were summed up in the above. M. Legros had made the acquaintance of an editor whose name will be for ever connected with the revival of modern typography—M. A. Poulet-Malassie. He engraved several title-pages or plates of illustrations for his books. But he is most successful in large pages, as a series of scenes from the fantastic tales of Edgar Poe, proves—a series which has never been finished. Some of his conceptions are fully worthy of the writer, though Edgar Poe reaches the last degree of terror by the help of mathematical precision of detail, while Legros keeps to broad indications of outline. He has

likewise done some very delicate dry-point etchings, landscapes and portraits of friends, an experiment in the manner of Rembrandt’s *Doctor Faustus*.

Some of Legros’ earlier plates were published at A. Cadart’s in 1870, a portfolio containing thirty sheets, on laid paper. In 1869, when M. A. Legros had been already settled in London for some years, he published a draft of fifty proofs of ten different plates. These may be said to be in his second manner, which is quite distinct from the first. The drawing is more chaste, the point finer, the bite lighter and more varied. His boldness formerly was such that Gaucherel told me he had seen him one evening take a burin and a large copper-plate, attack a composition without any preparatory drawing, and finish the whole thing that same evening. The plate, the *Crab-Fishers*, is celebrated among artists.

The ten plates published by Holloway are more learned. One of the most touching in its depth of feeling represents a young monk playing the organ. The face is full of sweetness and intelligence; the hands are admirable, both as regards the action of the fingers wandering over the keys and the choice of form. The same set includes some singularly poetical landscapes. M. Legros excels in indicating a number of things by few means. He is essentially suggestive. A bush on a hillside, a footpath through a field, a tree stripped by the wind of its few last leaves, shadows creeping over a plain, are sometimes enough under his treatment to fill the mind with a strange trouble. He is an idealist in conception, and in his choice of characteristic accessories, by means of which he awakens your memory and appeals to your feelings, he is naturalistic. Therein consist his originality and his strength. I should like to see him, as Rembrandt did, often take his subjects from the life of the poor.

M. Legros has in the last few years done some large portraits, one of Carlyle among others; and a portrait of his daughter. He has also with his usual power of veracious portraiture etched some subjects that might almost be termed mystical: the *Légende du Bonhomme Mièvre*, *La Mort et le Bûcheron*, a poor old man dying in a hollow by the roadside. I do not know all his latest pieces, but those before me are so lofty in conception and so distinguished for their freedom of manner as to lead me to think that as an engraver he has reached the highest and most perfect period of his production. PH. BURTY.

ART SALES.

THERE would be little need to notice at any length the last “Wynn Ellis” sale—that of Saturday afternoon at Christie’s—were it not that the collection has been the astonishment of connoisseurs. There were 135 pictures, scarcely half-a-dozen of which, as has been remarked elsewhere, could pass for what they pretended to be. This time that part of the public which does not affect to have any knowledge was becomingly protected by the auctioneers naming the pictures in the catalogue as “in the style of” Turner and the other painters, such as William Collins, Crome, and Constable, whose names were placed on the frames. The auctioneer, also, at the opening of the auction made a statement by which his admiration of the works about to pass under the hammer was by no means implied. Most of the prices obtained were on a level with the genuineness of the pictures, though in some cases, where the imitation appears to have been clever, forty or fifty guineas were realised—a clever imitation being, in the estimation of some persons, a very desirable, since marketable, thing. Collectors are familiar with an impression after Rembrandt’s *Three Trees* which hardly ever makes its appearance at a sale without being described with eulogistic intentions as “a very deceptive copy.” In the interests of art a clumsy imitation is better than a clever one, but in the interests of

commerce a clever imitation is of course better than one which the first comer may recognise. A landscape in the style of W. Collins sold for 52*l.* 11*s.*; another for 34*l.* 13*s.* A landscape in the style of Constable, 39*l.* 18*s.*; *The Young Waltonians*, attributed to Constable, and exhibited as by him in the International Exhibition, fetched 43*l.*; and another *Young Waltonians*, called after Constable, sold for 47*l.* 5*s.*; while *The Valley of the Stour*, exhibited at the International Exhibition, brought 52*l.* 10*s.* These “Constables” were among those which were challenged as false pictures at the time of the Exhibition by a correspondent of the *Times*—a member, we believe, of the Constable family. Other pictures, attributed to Crome, Cotman, and Gainsborough, brought insignificant prices; but an imitation of Gainsborough’s well-known *Girl with a Ptecher* sold for 152*l.* 5*s.*; while *Charity*, a landscape with cottagers, sold for 110*l.* 5*s.* After several pictures “after” Muller had sold for very small prices, *The Port of Alexandria*, said to have been bought of W. Muller, brought 50*l.* Of the six pictures attributed to Sir J. Reynolds, the *Portrait of Mrs. Robinson* sold for 52*l.* 10*s.*; the others went for insignificant prices. A large picture in the style of Stanfield, *A Town on the Meuse*, sold for 33*l.* 12*s.* Next came the Turners, about some of which the catalogue did not offer any remark as being “in the style of” or “after”—such as *Shipping at Antwerp*, which sold for 65*l.* When the picture called *Caligula’s Palace*, “after Turner,” was put up, the auctioneer stated that this picture was a pendant to that called *Italy*, which was selected for exhibition at the Winter Exhibition of the Royal Academy, and which was afterwards unfortunately destroyed with many others belonging to Mr. Ellis in the Pantechnicon fire. This had, however, been kept in his house by Mr. Ellis in justification of his opinion that it and the *Italy* were fine works of Turner. This picture, very likely a clever imitation of the master, sold for 68*l.* 5*s.* A large picture of the *Miraculous Conception*, by Murillo, was said by the auctioneer to have been brought from a cathedral in Peru by Miss Gibbs about twenty years ago, and had hung on the staircase of the offices in King Street, where it was sold for 430*l.* 10*s.*, and it was afterwards restored by direction of Mr. Ellis to its present condition. The picture was somewhat altered, but there was reason to believe that it was a true work of the painter. The biddings then commenced, and the picture was knocked down to Mr. Martin Colnaghi at 430*l.* 10*s.*—the price it had sold for on the previous occasion.

At the sale of the Fitzwilliam Museum Duplicates by Messrs. Sotheby, on Monday the 10th, the works of Hans Sebald Beham were the first of importance to be disposed of. A mended but otherwise good impression of the Virgin seated with the Infant sold for 1*l.* 18*s.* (Lauser), and four prints, illustrating the Parable of the Prodigal Son, sold for 1*l.* 10*s.* (Daniell). *The Four Evangelists* sold for 2*l.* 5*s.* (Lauser). A Woman Kneeling before the Emperor Trajan, 2*l.* 17*s.* 6*d.*; a good impression of the *Judgment of Paris*, 3*l.* 17*s.* 6*d.* (Ellis and White); and five prints of the *Labours of Hercules*, 1*l.* 12*s.* (Nosedá). An impression of *Two Buffoons* sold for 3*l.* 7*s.* 6*d.* (Nosedá), one of *Two Cupids*, 2*l.* 2*s.* (Maxwell), and a good impression, with margin, of a composition of ornaments, 2*l.* 16*s.* (Thibeaudeau). Four designs for capitals of columns sold for 5*l.* 2*s.* 6*d.* (Nosedá). By Albert Dürer, a good impression of *The Crucifixion* sold for 2*l.* (Nosedá), and a good one of the *Prodigal Son*, 10*l.* 10*s.* (Ellis and White); an injured, but otherwise good impression of the *Conversion of St. Hubert* sold for 5*l.* (Savage); an impression of the *Sorcerers* for 7*l.* 15*s.* (Lauser); and an impression of the grand *Melancholia* for 17*l.* 17*s.* (Ellis and White); *The Knight and Death* went at 24*l.*; and a portrait of Albrecht, Elector of Mayence, from the celebrated Mariette collection, for 8*l.* 8*s.* (Nosedá). By Lukas van

Leyden, a good impression of a rare print, *Christ Crowned with Thorns*, fetched 24*l.* 10*s.* (Goupil). For the works of George Pencz no important prices were realised. Of the prints of Israel van Meekenen, *The Adoration of the Magi* sold for 23*l.* 10*s.*; and one of the *Death of the Virgin* for 12*l.* 15*s.* Martin Schongauer was represented by, among others, *The Nativity*, which went for 7*l.* (Lauser). The Schongauers generally were very poor. The entire sale, which consisted of 200 lots, resulted in the realisation of less than 500*l.*

THE porcelain sales of the past few days possess little interest. On the 12th Messrs. Christie, Manson and Woods sold a set of fine old Japan jars and beaker, painted with birds and flowers, for 150 *gs.* On the 14th, a Chelsea sweetmeat stand formed of shells, surmounted by a figure of Neptune, 34*l.*; a pair of white and gold Dresden candlesticks, with Cupids holding branches, 41*l.* 10*s.*; a pair of Sèvres verrières, 62 *gs.*; Dresden bust of a child, 46 *gs.*; Bacchus and four other figures round a barrel, 39 *gs.*; an Oriental jar, black ground, 8*l.*; dessert service, blue scale ground, 160 *gs.*

On the 6th, Messrs. Sotheby, Wilkinson and Hodge sold the collection, mostly Oriental, of Sir Digby Wyatt, which attained only moderate prices.

NOTES AND NEWS.

A PARAGRAPH which has gone the round of the papers, to the effect that Miss Thompson has lately turned Roman Catholic and has forsworn military for sacred art, is, we believe, anything but correct. Miss Thompson could not turn Roman Catholic, being such already; and she is now engaged upon a picture of the Battle of Inkerman.

THE opening of the Belgian International Etching Club at the Cercle Artistique, Brussels, has been postponed from the 9th inst. until September 1 next.

A TEMPORARY museum of antiquities and relics illustrative of the history of Amsterdam was opened a short time ago in that city. It is in a building on the Klovenier's Burgweil, adjoining the Museum Van der Hoop. There is a very large collection of historical portraits, some of which have high claims on the score of art. The records begin with a charter of Floru V., Count of Holland, dated 1275, freeing the merchants of Amsterdam from toll, and end with a brief of Napoleon I., dated June 13, 1811, authorising the city of Amsterdam to add to its arms a chief gules charged with three bees or. It is needless to add that when Holland ceased to be a part of the French Empire the Napoleonic bees were discarded. The whole side of one large room is occupied by the plate from the great Jewish Synagogue. It has never been exhibited before, and is of much interest. There does not seem to be anything among it earlier than the seventeenth century, but some of the candlesticks and salvers are among the most magnificent specimens of silversmiths' work in Europe.

THE Hague has also lately added to its already numerous museums what was much wanted, a museum of mediæval and later antiquities (chiefly native), after the fashion of the Hôtel Cluny. The Dutch are fond of the separatist principle in their museums, and do not seem at all inclined to build a house in the grand style which would accommodate all their treasures. When a collection overflows, they simply divide it, and hire or buy some existing house for one section, and keep the other where it was. This new "Nederlandsche Museum" was opened last year in a house on one of the great canals. It contains fine old chests and wardrobes, with well-wrought iron hinges; cases of silver, and of glasses with Wolf's engraving upon them; great "chairs of justice;" some of the better sort of Delft pottery, and a

good deal of Dutch tapestry. This last is astonishingly good, and interesting as marking a middle period between that of the "old Flemish" and that of Gobelins. One large piece represents a sea-fight, with two whole fleets seen in perspective; and an inscription in Latin verse records how the *Victor Iberus* is being defeated by the *Mattiaci* that he has invaded. The piece is full of life and spirit. But the most famous article in the collection is the huge model of the whole interior of a Dutch house, complete down to the tiny blue plates on the wall, which is said to have been made for Peter the Great, and to have cost 30,000 florins. The whole of the outside (it is some eight feet high) is of tortoiseshell, inlaid with silver. Fantastic amateurship could no farther go.

THE *Bullettino di Corrispondenza Archeologica* (June, p. 117) gives an account of the antiquities lately discovered in a tomb at Praeneste (Palestrina), the writer (M. Helbig) coming to the conclusion that the articles in question must have been produced in Phœnician or Carthaginian workshops in the first half of the sixth century B.C. Everything found in the tomb had the appearance of a very high antiquity, obviously being of the same class as the antiquities previously found by Garrucci at Praeneste, and partly engraved and described by him in the *Archæologia* of the Society of Antiquaries here (vol. xli. 1, p. 200). The British Museum obtained part of this find of Garrucci's along with the Castellani collection. Another important discovery of the same class of very early objects was that of the Regolini-Galassi tomb at Caere (Cervetri), now in the Vatican Museum. But the most interesting article in the present discovery is a silver-gilt tazza, the design on which has the same mixture of Egyptian and Assyrian styles as may be seen in the (1) tazza from Cyprus published by Longpérier (*Mus. Napoléon III.*, pl. x. xi.), and (2) the tazza from Salerno, engraved in *Monumenti dell' Inst. Arch.* (ix. pl. 44). The tazza, along with a number of silver vases of various shapes, was discovered within the enclosure of the tomb. The body, of which part of the skeleton is said to have been found, had been laid in a grave dug in the soil and lined with blocks of tufa. In the grave were numerous personal ornaments of the deceased in gold, silver, amber, and ivory.

THE Cavaliere Enrico Albino, one of the most distinguished of Italian architects, died suddenly at Rome last month. The city of Naples especially contains many fine buildings designed by him. At the time of his death he was engaged upon the façade of the cathedral at Florence, of which we have before given some particulars.

M. LÉOPOLD FLAMENG, the eminent interpreter of Rembrandt, seems to be now turning his attention towards Rubens. He is at present engaged, it is said, upon etchings of the *Coup de Lance* of the Antwerp Museum, and the *Portement de Croix* of the Brussels Gallery. These he hopes to have ready by the time of the Rubens Centenary Festival next year.

THE department of the Louvre assigned to the antiquities of Assyria, Phœnicia, Asia Minor, and the Isle of Cyprus, is at present undergoing reorganisation. A certain number of Phœnician monuments, brought to France some time ago by M. Ernest Renan, but hitherto stowed away for want of space, will now, it is stated, be exhibited.

A CATALOGUE has been prepared of the Jewish antiquities of the Louvre. This is the first that has ever been published of this small but interesting collection. It is now in the press.

A MONUMENT to the late M. Van de Weyer is to be set up at Louvain. Its inauguration is fixed for September, at which ceremony, it is stated, the King of the Belgians hopes to be present.

THE Berlin National Gallery has recently received a fine landscape by Lessing, and several

other pictures of the modern German school, as a bequest from the late Herr Wichmann, a German sculptor of considerable note some years ago, who is said to have formed many of the Berlin artists of the present time. A bust of Wichmann in white marble, by Begas, has also been added to the gallery.

MOST of the pictures that obtained prizes at the Salon this year have been bought by the French Government. Among the most noteworthy of these works are:—*La Grand'mère*, by Emile Renard; *Locuste*, by Sylvestre, who obtained the *prix de Salon* and a medal of the first class; *Mohammed II. le 29 Mai*, 1453, by Benjamin Constant; *Ouvriers de la dernière heure*, by Ronot; *Saint Jean le précurseur*, by Perrault; *Autopsie à l'Hôtel-Dieu*, by Gervex; *Le Cadavre de César*, by Rixens; *Les Anges Rebelles*, by H. E. Delacroix; *Clytemnestre*, by Toudouze; *Adam et Eve*, by Pelez; *Le Chemin de Neslette*, by Watelin; and a landscape by Herpin. In sculpture also the Minister of Fine Arts appears to have made choice of all those works which acquired the greatest distinction at the Salon. "These," says a French critic, "if not always intrinsically the best works, are at all events nearly all by artists who have made a mark, and who decidedly merit such assistance." The Municipality of Paris, on the other hand, although having a larger budget at its disposal, has been somewhat scanty in its purchases this year. We have already mentioned the four works of sculpture that were exhibited at the Ecole des Beaux-Arts; beyond these, which did not cost more than 20,000 fr. altogether, it does not appear to have made any noticeable acquisitions. The list of sculptures bought by the Administration of Fine Arts is given as follows:—*Adolescence*, by Albert-Lefeuve (the statue to which *L'Art* awarded its *prix de Florence*); *Persée et la Gorgone*, by Marquette; *Eros*, by Coutan; *Médée*, by Cordonnier; *Cet Age est sans Pitié*, by Housolle; *Un Prisonnier de Guerre*, by Chrétien; *Adonis expirant*, by Paris; *Le Masque*, by Christophe; *La Statue de Pygmalion*, by Aubé; *Mercur*, by Tournoux; *Un Charmeur*, by Ferru; *Conteur Arabe*, by Ponsin-Andary; and *Ossian*, by Allouard.

THE *Gazette des Beaux-Arts* gives this month a plentiful supply of illustrations from the Salon, but many of the wood-engravings are very poor and badly printed, several being so indistinct that it is difficult to make out their subject. Beside these, however, we have three etchings done by the artists themselves from their own works. The first of these is a powerful rendering of M. L. Bonnat's *Wrestling of Jacob with the Angel*, in which the strong opposition of light and shadow, the energy of Jacob and the serene strength of the angel, are expressed even more effectively than in the picture itself. A voluptuous beauty with long golden hair, who for this reason probably is styled the Magdalene by the artist, M. Jules Leleuvre, but who might just as well have been called Phryne or any other unrepentant damsel, forms the subject of the second etching; while the third, by M. de Nittis, is chiefly remarkable for its accurate rendering of the soles of a strong pair of high-heeled hob-nailed shoes. Two series of articles are finished in this number of the *Gazette*—namely, that of M. O. Rayet, on "Ionic Architecture in Ionia," in which he has described with great detail the Temple of Apollo at Didyma; and that of M. Charles Blanc, on the "Decoration of Vases." In this last article he lays it down as a rule that "when the form of the vase is symmetrical, as is necessary in ornamental ceramic, it is useless for the symmetry to re-appear in the decoration."

THE *Kunst-Kronik* gives an amusing account of the two winged horses, or "Pegasus," as they are called in barbarous plural, which flank the principal entrance to the Philadelphia Exhibition.

It appears that these noble animals were originally designed for the decoration of the Loggia of the new Opera House at Vienna, but when they were set up they met with so much criticism and provoked so much popular "chaff" by their very prosaic and heavy appearance, that it was determined to remove them, and they were at last sold to an enterprising Yankee for a merely nominal price, and have not been seen again until they made their appearance at Philadelphia this year.

In the *Portfolio* for this month the editor continues his life of Turner, bringing it down to the year 1800, when Turner was twenty-five years of age, and giving a short sketch of his professional position at this time. "Whenever," he says, "a publisher wanted a good drawing of an English Abbey, or Castle, or Cathedral, he knew that young Mr. Turner would do it for him in a satisfactory way, with all its landscape or street surroundings." In 1800, however, his name was already sufficiently well-known for a publisher to venture upon separate engravings from his works. Mr. Comyns Carr takes leave in this number of the Abbey Church of St. Albans, with the history of which he has so long interested us, but proceeds to give a little miscellaneous information about Sopwell Priory, St. Michael's Church, and other places in the neighbourhood. The only illustration calling for remark is a photographic reproduction of a slight little study by F. Walker—merely a peasant-boy looking at a dead bird, but drawn with that true artistic insight which makes a picture out of the simplest materials.

THE American "Palestine Exploration Society" has recently issued to its members a series of ninety-nine photographs taken from the ancient buildings and monuments of Haurân and Central Syria. Most of the examples given are of the Græco-Roman style of architecture, and are probably of the time of the earlier Roman emperors; some among them, however, such as the capitals and other ornaments in the ruined temples of Boara and Atil, have a distinctly Byzantine character, and appear to have served as types for the ornamentation of Christian churches in this style of architecture.

THE *Zeitschrift für Bildende Kunst* opens with a long article by A. Teichlein, entitled "Zur charakteristik Wilhelm von Kaulbach." Of all modern German painters "Kaulbach," says the writer, "was during his lifetime at once the most praised and the most reviled." This came from his being "essentially a man of his age," and expressing so powerfully the spirit of his age in his art. The second part of the article describes the German master's life in Rome, to which city Teichlein accompanied him as his pupil. Two of his favourite paintings in Rome were, we are told, Raphael's *Sibyls*, in the Santa Maria della Pace, and Guido Reni's *Aurora*, in the Palazzo Rospiigiosi. Michel Angelo always remained alien to him; his grandeur, strange to say, even after long study, seemed to produce an almost antipathetic effect on the German master's mind. Kaulbach and his four German pupils seem to have worked with unremitting industry in Rome, beneath the sign of a colossal bee, which the master drew over the door of his studio; but Italian art had far less influence over Kaulbach than over most Northern masters who have studied in Rome. He always preserved his individuality. "History," he was wont to say, "is the religion of our time. It is history we must paint." An excellent portrait, etched by W. Unger, illustrates the article. Six of Michel Angelo's poems, four madrigals and six sonnets, are translated into German verse by Dr. A. Woltmann. The sense is accurately given, but the German verse utterly fails to convey the music of the original. A very merry Dutch company of ladies and gentlemen, painted by Dirk Hals, and etched by W. Unger, and a charming suggestive little etching by H. Mücke, form, with the portrait of Kaulbach before mentioned, the pictorial attractions of the number.

THE STAGE.

THE week has passed without any change at any London theatre; and the dullest season of the theatrical year having been reached, one is reminded, much more than during periods when private enterprise is active, of what the playgoer loses for the want of a subsidised theatre. It may be urged that the Londoner, if he will go to the play in the Dog-days, can do without novelty and without intellectual interest. The enthusiasm that takes him there must be its own reward. It is probably a foolish way of passing his evening. But the country visitor is in different case. He is here, let us suppose, at this season only; and allowing that his absence from town has been of considerable length, there will still be very little for him to see at present. He can see *Our Boys*; but he saw it last year, and he can only go to it again on the plea of having forgotten it. He may still see a good comedy at the Court—one that has run long enough to prove success, and not long enough to weary those who like to study good actors in varied parts; and at the Gaiety, if he is very prompt, there will be Mr. Charles Mathews. Elsewhere there is much dreariness, and private enterprise appears to be hopeless. And yet the great capital of the world should not at any time in the twelvemonth present so beggarly an array not only of empty benches but of threadbare plays. A theatre subsidised by the State is a thing we are not likely to see in England until the question has been debated to weariness and prejudices are overcome. Should it ever be an accomplished fact, the frequent change of performances which would be guaranteed in summer as well as winter would be one of the most appreciated of its advantages, though not, indeed, among the most serious reasons for the existence of the institution. Meanwhile it is conceivable that private wealth and spirit should supply the deficiency. It is within the power of any English gentleman who will spend upon a theatre what is often spent on a twelvemonth's maintenance of a large country house, or what has over and over again been given to much-advertised charities of Mrs. Jelaby's order, to endow the town with worthy dramatic art from January 1 to December 31. And the time may come when that scheme of benevolence shall be held to be as reasonable as any other.

MR. MATHEWS withdraws from the Gaiety Theatre to-night, and Mr. Toole appears on Monday for a very short engagement, and seemingly in familiar pieces only. Mr. Mathews's performance of the chief part in his own comedy has even gained in smoothness since his earlier appearances in it. The performance, remarkable for no one touch, for not one feature that can suggest genius, is very remarkable for the calm suavity of its naturalness—even the improbable character is made probable by the actor's persistent and concealed art. The piece, moreover, fits Mr. Mathews better than most of those in which he has been accustomed to appear. It was a happy thought to make its hero an obviously elderly gentleman with the manners and ambitions of youth, rather than a man whom the baptismal register would prove to be young. The "awful dad" is above considerations of the baptismal register, and so is Mr. Mathews. But that the eye can any longer deceive itself from the outward aspect of the venerable comedian is a polite fiction. Mr. Mathews could not pass for a *jeune premier*, but he remains the inimitable representative of that happier vivacity which belongs to temperament and not to youth. Nor, however great may be the praises that have been given to his followers, is there the slightest sign that he will have a successor.

MME. THÉO takes leave of the public at the Strand Opéra Comique to-night.

THE Odéon company and Mme. Fargueil

finished on Saturday those representations which report says we owe to the initiative of an amateur—a nobleman—and they were due in Lyons last Wednesday, to give the first performance of *Les Danicheff* in the French provinces.

MONSIEUR COQUELIN, of the Théâtre Français, and Mlle. Delaporte came over from Paris on Monday to act *L'Autre Motif* at Albert Gate. The part played by M. Coquelin was "created" by M. Bressant at the Théâtre Français, but M. Coquelin has since taken it up and has played it a great deal in private houses in Paris.

A BENEFIT performance is being organised for Miss Amy Fawcett, and an influential committee has been formed, of which Mr. Irving, Mr. Toole, Mr. H. J. Montague, Mr. Thomas Thorne, and Mr. David James are members. It is intended to give on the morning of next Thursday, at the Vaudeville, a performance of *Two Roses*, Mr. Albery's most successful play, in which Miss Fawcett's performance was admired during some three hundred nights. Some other and slighter entertainment will also be included in the programme.

M. SARCEY has some keen remarks on the success which a "comic actor" who is not quite a "comedian" may contrive to get, but gets only in France after "ten years of labour." It is *à propos* of the performance of *Le Petit Voyage* at the Gymnase, where, on M. Saint Germain's account, it has been brought from the Vaudeville. Arnal used to play a part in it, which is now played by M. Malard; and Malard's manner, Sarcey says, "may end by being droll." Laughter is, at the theatre, as also in society, a matter of conventionality or habit. In society, when it is understood and admitted that a man is a humorous fellow, people laugh before he has quite opened his mouth, and do this partly from habit and partly for fear of being voted stupid if they didn't:—

"De même pour certains farceurs sur les scènes du second ordre. Il est admis que l'on doit rire quand ils poussent une certaine intonation ou font un certain geste, et la consigne est toujours fidèlement observée par un public docile. On ne manque jamais de rire aux endroits marqués."

But it is not everyone who can impose his method or his dodges on the crowd. A man's manner must be his own—he must "stand on his own legs"—and even in that manner there must be originality. Even then chance will count for something. M. Sarcey has seen actors at the Palais Royal who brought personal and peculiar fashions of speech and dress—fashions which made men roar at Rouen or Marseilles, but which were without effect on the Parisian playgoers. The actors had not themselves the ear of the Parisian public, and they found themselves associated with a company which had made all Paris titter any time these dozen years. They and their method had to go back to Rouen or Marseilles. They gave up the game.

WE are informed from Paris that after a run of ill-luck the Gymnase has met with what may be a fair success for a summer season. M. Castillon, a widower with five daughters, neither of whom had a dowry of more than thirty thousand francs, found no small trouble in seeing them decently settled. A would-be husband had at first presented himself, a young advocate, named M. Puygauraud. But this M. Puygauraud asked the hand of Mlle. Celia, the youngest of the five daughters, and M. Castillon had quite made up his mind that he would marry them off in proper turn. "One of two things," he had said to the lover: "either you will marry the eldest or you will wait until Celia's four sisters have preceded her to the altar." The enterprising Puygauraud accepts this second and seemingly desperate alternative, meaning to do his best very actively to get his future sisters-in-law married. He marries the eldest to a clerk, the second to a naval captain, the third to a Vicomte de Saint-

Brès—it reminds one a little of the wholesome course portrayed by Mr. Long in his picture. There remains then only the youngest girl but one—Jeanne is her name—and Puygauraud destines her for his friend the Marquis d'Escayrac. Nothing then is apparently in Puygauraud's way, except that he has forgotten to take into account some possible stupidity and envy. Each of the young women regards Puygauraud as her evil genius, because each finds her own position unequal to her deserts; and now, unhappily, Castillon himself begins to fancy that since Jeanne is to marry a marquis, Puygauraud's Celia can hardly be allowed to marry anyone who is less than a duke. But amongst the five sisters one has a heart as well as jealousy; Jeanne has fallen seriously in love with Puygauraud, who at last discovers her passion and returns it. The Marquis then may marry Celia. Puygauraud has got the right wife, and has no greater trouble now to take than that of complying with what must needs be Castillon's final demand: "*Trouvez-moi une veuve.*" Achard, Malard, and Mdle. Legault give effect to this amiable pleasantry, and the curtain falls nightly upon a piece that in its own light way is perfectly successful.

A RECENT number of *L'Art* contains, with a good likeness of Mdle. Blanche Pierson, a good-tempered but sufficiently outspoken article on that excellent artist.

MDLE. JEANNE BERNHARDT has appeared at M. Montigny's theatre in *La Niais de Saint-Flour*. She is very elegant, and her enunciation is correct, and indeed a little too visibly studied. "*Ce qui lui manque,*" says a severe critic, "*pour ce rôle de petite bourgeoise ingénue, c'est l'ingénuité bourgeoise.*"

M. DUMAS will contribute, it is said, a new piece to the Gymnase Theatre next winter.

MUSIC.

WAGNER'S "RING DES NIBELUNGEN." (First Article.)

THERE can be no doubt that the forthcoming performances of Wagner's great tetralogy at Bayreuth, which it will shortly be my duty to report for this journal, will be the most important musical event not merely of the present year, but (it is hardly too much to say) of the present generation. In speaking of its importance I am not referring to the scale of probably unexampled magnificence on which the work is to be produced, nor even to the fact that the music will be rendered by such an assemblage of the finest dramatic artists from all parts of Germany as has never on any one occasion been heard together, but to the influence which the performances are likely to exert on the future of dramatic music. An experiment of a perfectly new kind is about to be tried under the most favourable circumstances possible; and, be its success more or less complete, the results, either as establishing or disproving Wagner's art-theories, cannot fail to be of the highest importance. The *Ring of the Nibelung* is a work so novel and elaborate both in conception and treatment that it would be hopeless to attempt to convey any idea of it in one or two articles written, necessarily in haste, after the performance; besides which, much that would be said would be partially or entirely unintelligible to readers who had no previous information respecting the work. I therefore propose in a few preliminary articles to give, as briefly as is consistent with clearness, some account of this extraordinary production of Wagner's genius.

It will be needless to preface my remarks by any general dissertation on Wagner's theories. The subject was treated in these columns in detail some time since (ACADEMY, February 14, 1874), and readers may be referred to that article. Neither will it be necessary to dwell upon the well-known fact that the tetralogy is to be per-

formed at a theatre expressly erected for the purpose, further than to say that the necessity for such a special building arose from the fact that it would have been impossible to obtain the exclusive use of any existing theatre for a sufficiently long time to secure any adequate preparation of a work making very unusual demands both upon singers, players, and machinists. The theatre is not only built, but paid for; and, although the whole expense of the undertaking is estimated at 300,000 thalers (45,000*l.*), there seems every reason to expect that no pecuniary loss will be incurred.

The subject of *Der Ring des Nibelungen* is, of course, taken from the old German myth, of which I cannot speak from personal knowledge. I have, however, read carefully Mr. Thomas Carlyle's masterly account of it in his "*Miscellaneous Essays*," and I find that Wagner's drama differs in several material respects from the version of the myth there given. As Mr. Carlyle alludes in his essay to various other poems on the same subject, it is possible that some of the differences to be noticed may arise from the composer having drawn his material from other sources; it is, however, very probable that he has himself modified the plot, as he has also done with *Tristan und Isolde* to suit the requirements of his drama. Be this as it may, he has certainly produced a libretto of admirably sustained interest, and containing some most powerful situations.

The work consists of four parts, which are to be played on four consecutive evenings. These parts are intimately connected, both from a musical and a dramatic point of view. The dramatic action is continuous, each part of the work being a sequel to the preceding—much as, students of the classics will remember, is the case with the *Agamemnon*, *Choëphori* and *Eumenides* of Aeschylus. Many of the most important of the musical themes (the "*Leit-motive*") also run through the whole series; so that anyone who should hear the second or third part of the work without any knowledge of the first, in which the true significance of many of the themes is shown, would most certainly fail to appreciate, and probably also, in a great degree to enjoy, the music.

The "preliminary evening" ("*Vorabend*") of this great drama is entitled *Das Rheingold*, and may be looked upon as the exposition of the plot. Unlike the works that follow, it is not divided into acts, but consists of four scenes, which follow one another continuously. It may therefore be anticipated that the listening to this work, which will probably take from two and a-half to three hours in performance, without so much as one minute's pause, will be the severest mental exertion of the festival. Wagner is a composer who so carefully calculates every effect and elaborates every detail that it is impossible to suppose that he has connected the scenes in the way he has done without some good reason; but what the reason is is not so apparent.

In the *Rheingold* the interest is wholly superhuman, or perhaps it should rather be said extrahuman. The whole of the characters in this introductory portion of the drama are supernatural beings—gods, goddesses, giants, Nibelungen, and Rhine-daughters. It may be well before proceeding to explain, for the benefit of those not versed in old Teutonic mythology, what "*Nibelungen*" are. We give the explanation in Wagner's own words. In his article "*Der Nibelungen-Mythus, als Entwurf zu einem Drama*," he thus writes: "From the womb of night and of death sprang a race which dwells in Nibelheim (*Nebel-heim*), i.e., in subterranean dark clefts and caves; they are called '*Nibelungen*;' in continual restless activity they burrow through the entrails of the earth like worms in a dead body; they melt, refine, and forge the hard metals."

The first scene of the *Rheingold* shows us the bottom of the Rhine; we see rocks, intersected by chasms rising from the ground, while above flow the waters. The three Rhine-daughters, Wog-

linde, Wellgunde, and Flosshilde, are sporting in the waves. From a dark cleft comes forth a hairy and mis-shapen dwarf, who watches their play; it is Alberich the Nibelung. He is enraptured at the sight of the three sisters, and would fain "make love" to them. They ridicule his advances; he endeavours in vain to catch them, but they are far too nimble for him. As he stops, gasping with rage, his attention is arrested by a brilliant golden gleam from one of the rocks. He asks the sisters what it is; and they inform him that it is the Rhine-gold, and that whoever made a ring from it would possess measureless power. Flosshilde, more cautious than her sisters, warns them not to betray the secret; but they remind her who alone has power to profit by the gold:—

"Nur wer der Minne
Macht versagt,
nur wer der Liebe
Lust verjagt,
nur der erzielt sich den Zauber
zum Reif zu zwingen das Gold."

I have quoted these lines because the musical phrase accompanying them is one of the most important in the work. The Rhine-daughters feel safe from Alberich, because he is evidently violently in love with them. The dwarf, however, who has listened to their conversation, sees at once the power to be obtained by the gold; he climbs up the ridge, clutches at it, and tears it away, at the same time forswearing love, and disappears in the darkness. The maidens dive rapidly after him, but in vain. Thick darkness envelops the stage, which becomes wholly invisible in a black mist.

The mist clears away, and the scene has changed. A mountain landscape is before us, at first indistinctly seen in the early gray of dawn. The first gleams of the rising sun illumine the glittering pinnacles of a distant castle on a hill in the background, between which and the foreground is a deep valley, through which flows the Rhine. In the foreground Wotan (the god Woden or Odin) and his wife Fricka are lying asleep. The latter is the first to awake; her glance falls upon the castle, and she wakes her husband in a fright. He exhibits only joy on seeing the noble castle completed; but Fricka reminds him of the condition on which it had been built for him by two giants, to whom he had promised in payment the hand of his wife's sister, Freia. He tells Fricka to make her mind easy, as he never seriously intended to give up his sister-in-law. At this moment Freia enters hastily, and implores protection from the two giants, who are in pursuit of her. Wotan asks her if she had seen Loge, the Fire-God, who is, as he says himself, "only half a genuine god," and who probably might be more accurately described as a malicious and subtle young devil—the Mephistopheles of the drama. It was Loge who had persuaded Wotan to make the bargain with the giants, and promised to help him out of it. Now that he is wanted, however, he is nowhere to be found, and Fricka upbraids Wotan for his confidence in one who is always getting him into trouble, and then leaving him in the lurch. The two giants, Fasolt and Fafner, now appear, armed with massive clubs, and demand the performance of the contract. Wotan makes various excuses to gain time. Freia's brothers, Donner and Froh, come forward, and would use force, but Wotan prevents them, reminding them that he is bound by treaty. At this moment Loge appears. His character is most carefully developed by Wagner; but to do justice to it would require a separate article, and it would be impossible without copious quotations to give any idea of the bitter and sardonic tone of many of his speeches. His immediate connexion with the plot will appear as we proceed. Wotan reminds him of his promise to find a substitute for Freia, and says that he (Loge) knows that it was in reliance on that promise that the bargain with the giants was made. Loge replies "I promised to do my best to find a substitute; but if there is

no such thing, how could I procure it?" He proceeds to tell how he had been round the world in vain, and now finds that there is nothing on earth which men consider an equivalent for woman's beauty and worth. Only one had he seen who renounced love; and he then relates how the Rhine-daughters had complained to him of the theft of their gold by Alberich, and had asked him to pray Wotan to get it back for them. A conversation as to the virtue of the gold and of the ring follows; the giants, listening to it, come to the conclusion that the gold will be more serviceable to them than Freia, and therefore tell Wotan that they will accept it in her place. Wotan says he cannot give them what is not in his possession; whereupon they seize Freia, and carry her off: they will bring her back in the evening; meanwhile they keep her as a hostage. If on their return the gold is not given to them, they carry her off for ever. As soon as she is gone a pale mist comes over the stage; the gods appear weak and aged. Loge explains that Freia supplied them with the apples the eating of which kept them constantly young, and for want of which they must pine away. Wotan then resolves to go to Nibelheim to get the gold from Alberich, and orders Loge to accompany him.

In the third scene we are presented with the subterranean caverns of Nibelheim. Alberich drags in by the ear his brother Mime—the one comic character of the drama—over whom, as over all the Nibelungen, the magic gold had given its possessor unbounded power. Alberich is rating Mime for laziness; the latter declares that his work is finished, and at last in his fright lets fall a helmet which he had concealed in the hope of keeping it for himself. This is no other than the "Tarnhelm" (or "Tarnkappe") the "helmet of darkness," which enabled its possessor to assume any shape at will. To test its power, Alberich puts it on, and changes into a column of mist. Though Mime can no longer see him, he is soon made to feel him, for we hear the strokes of an invisible whip, under which Mime writhes. Alberich enters one of the clefts at the back of the cavern, and Mime crouches on the ground groaning and howling. Wotan and Loge appear, enter into conversation with Mime, and learn from him what is past. They soon perceive that no easy task is before them; but Loge's cunning is equal to the emergency. Alberich reappears in his natural shape, the Tarnhelm hung in his girdle, the ring on his finger: he looks suspiciously at his visitors, whom he soon recognises. Wotan says that the report of Alberich's great power has reached them, and curiosity has induced them to visit him and see for themselves. Loge cunningly allays his suspicions, and, while professing great admiration, asks what security he has against his ring being stolen. Alberich tells him that the Tarnhelm will effectually hide him. This, however, Loge declines to believe unless he sees it for himself, and Alberich, proud of his helmet, asks what shape he shall assume. "What thou wilt," says Loge; "only make me dumb with astonishment." Alberich changes into an enormous snake, and Loge pretends to be horribly frightened. When Alberich has resumed his proper form, he asks if they believe him now. Loge says he thinks it would be much more difficult to become very small. "Bah! nothing easier!" replies Alberich; "how small shall I be?" "So that this narrow crevice in the rock can hide thee," says Loge. Alberich then changes into a toad. "Seize him, quick!" cries Loge to Wotan. The latter puts his foot on the toad; Loge stoops down, and takes the Tarnhelm. Alberich in his own shape is seen writhing under Wotan's foot. The gods bind him securely and carry him off.

The last scene presents the same locality as the second. Wotan and Loge enter, bringing with them the captive Alberich. For his ransom they demand the hoard of the Nibelungen. Alberich, touching his ring with his lips, summons his kin-

men, who bring in the treasures and pile them on the ground. This, however, is not all. Wotan demands also the Tarnhelm and the ring. The former Alberich, not without reluctance, surrenders, the latter he absolutely refuses. "My life, but not the ring!" It is useless, and Wotan tears the ring by force from his finger. He is then unbound, and, in a passage equally remarkable from a poetical and musical point of view, he solemnly curses the ring. Its charm shall bring death to whoever wears it; every one shall desire it, yet none shall profit by it; care shall consume its possessor, and envy gnaw him who has it not; the master of the ring shall also be its slave, till it again returns to its original possessor. This curse is the salient point of the whole tetralogy; its working furnishes the subject-matter of the three dramas which follow. Alberich disappears, and the giants enter, bringing with them Freia. The gold is given to them; but before they will release the goddess they demand also the Tarnhelm and the ring. The former Wotan gives with little hesitation, but, like Alberich, he positively refuses the ring. Fricka, Froh, and Donner attempt to persuade him, but in vain, and the giants are about to carry Freia off, when from a cave at the side appears a blue light, in which a noble female figure is seen. It is Erda, the mother of the Norns. In solemn accents she counsels Wotan to yield, for a curse is attached to the ring, and whoever possesses it is devoted to inevitable ruin. Wotan yields; the ring is thrown on to the heap, and the giants release Freia. The curse attached to the ring begins to work immediately, for the giants quarrel over its possession, and Fafner, with his club, strikes his brother dead. He then piles the treasure and Fasolt's corpse into a great sack, and carries them off. Donner constructs a rainbow-bridge across the valley, over which the gods pass to the castle, to which Wotan gives the name of "Walhalla." As the gods cross the bridge the lamentations of the Rhine-daughters bemoaning their lost gold are heard from the waters below.

EBENEZER PROUT.

THE present season of the Royal Italian Opera came to a close last Saturday, with a performance of *L'Etoile du Nord*. Of the few promises of its prospectus the two most important have been redeemed by the production of *Tannhäuser* and *Aida*, both of which were noticed in these columns. This evening the season of Her Majesty's Opera at Drury Lane closes. On this there is nothing to say, as Mr. Mapleson designedly confined himself to well-known works, pending the completion of the new National Opera House.

M. MASSENET's opera, *Le Roi de Lahore*, is expected to be produced early next year in Paris; the principal parts are intended for Mdle. de Reszke and Messrs. Salomon and Lassalle.

It is announced that the music-publishing business of F. Schreiber in Vienna has been purchased by Cranz, the publisher of Hamburg. Schreiber was the successor of Spina, who in his turn succeeded the well-known Anton Diabelli, the original publisher of many of Beethoven's works, and himself a composer of some reputation.

A STATEMENT has appeared in some German, especially Viennese, papers to the effect that the third performance of the *Ring des Nibelungen* at Bayreuth will not take place. To this an authoritative denial is given in the *Musikalisches Wochenblatt* and the *Neue Zeitschrift für Musik*—two papers especially likely to be well informed on any matters concerning Wagner.

HERR WILHELM TREIBER, from Gratz, is engaged as conductor of the "Euterpe" musical society at Leipzig for next season. Herr Treiber is well known in Germany as a pianist, and is said also to be an excellent conductor, so that his engagement is regarded as a good acquisition.

In the first six months of the present year no fewer than twenty-eight Italian composers have

produced new operas. The complete list of their names is given in one of the German papers, the only one at all known in this country being that of Ponchielli.

VERDI's *Aida* has been translated into Russian, and it is intended to produce it next season at the Marien Theatre in St. Petersburg.

AUGUST RÜCKEL, formerly conductor at the Dresden Theatre, died on June 16 at Pesth. He was at Dresden the colleague of Wagner, and took with him an active part in the revolution of 1848. He was imprisoned in consequence, and only set free in the year 1862.

In our issue of June 3 we called attention to a plagiarism of a somewhat unusual character from our columns in the *Music Trade Review*. In the letter written by the London correspondent of that paper which appears in the number of July 3, the following explanation is given:—

"Before I proceed with my news I will have to ask you one favour—that is, to exonerate me from a plagiarism of which I am entirely innocent, and which, with full right, the ACADEMY objects to. You know that I have written neither the letter of May 18 nor June 3, and that consequently if my *remplacement* has chosen to express his admiration for the ACADEMY in a quotation without quoting the source, I do not like to take the responsibility upon myself. Now I am at my post again, and nobody shall accuse me of wearing other people's feathers in my cap."

To this the following editorial note is added:—

"That is all right; but having recommended us the *remplacement*, surely we cannot be responsible for the inconsiderate act which he received a well-deserved thrashing for."

It is no more than simple justice both to the editor and to his London correspondent to print the above explanation; and we do so with the more pleasure as we certainly had a very favourable opinion of the *Music Trade Review*, and were therefore not a little surprised to find what had taken place. We most willingly acquit its correspondent of any more grave charge than that of want of judgment in the selection of his deity.

TABLE OF CONTENTS.

	PAGE
POMFONIO LETO'S EIGHT MONTHS AT ROME DURING THE VATICAN COUNCIL, by the Rev. H. N. OXENHAM	73
CHESTER'S REGISTERS OF THE COLLEGIATE CHURCH OF ST. PETER, WESTMINSTER, by E. C. WATKINS	74
FAIRBAIN'S STUDIES IN THE PHILOSOPHY OF RELIGION AND HISTORY, by G. A. SIMCOX	76
CAPE'S EARLY EMPIRE, by H. F. PELHAM	78
DOZON'S BULGARIAN FOLK SONGS, by A. LANG	78
WARNER'S MUMMIES AND MOSLEMS, by GREVILLE J. CHESTER	79
NEW NOVELS	80
CURRENT LITERATURE	81
NOTES AND NEWS	83
OBITUARY, NOTES OF TRAVEL	84
A FORGOTTEN CIVIC OFFICE, by Prof. J. W. WILLIS	85
SELECTED BOOKS	85
CORRESPONDENCE:—	
"Language a Test of Social Cohæsit, not of Race," by the Rev. S. J. Whitmore; A Song by Bishop Percy, by the Rev. John Pickford	85-6
HAYDEN'S ANNUAL REPORT OF THE UNITED STATES SURVEY FOR 1874, AND COPE'S VERTEBRATA OF THE CRETACEOUS FORMATIONS OF THE WEST, by Prof. F. W. RUDLER	86
BEAMES' COMPARATIVE GRAMMAR OF THE MODERN ARYAN LANGUAGES OF INDIA, by E. L. BRANDRITH	87
SMITH'S ASSYRIAN EPONYM CANON, by the Rev. A. H. SAYCE	88
REPORT ON KEW GARDENS FOR 1875	89
SCIENCE NOTES (ASTRONOMY, MICROSCOPY)	89
MEETINGS OF SOCIETIES	91
OPFERMANN'S ERNST RIETSCHKE, THE SCULPTOR, by W. M. ROBERTI	91
ART BOOKS	92
M. LEONOR'S ETCHINGS, by PH. BURTY	92
ART SALES	93
NOTES AND NEWS	94
THE STAGE	96
WAGNER'S "RING DES NIBELUNGEN," I., by EBENEZER PROUT	96
MUSIC NOTES, TABLE OF CONTENTS, NEW PUBLICATIONS	97-98

NEW PUBLICATIONS.

Allen (William), <i>Ian Vor</i> , A Drama, cr 8vo	
All the Way Bound; or, What a Boy Saw and Heard on his Way Round the World, cr 8vo	(Simpkin, Marshall, & Co.) 5/0
André (George G.), <i>Practical Treatise on Coal Mining</i> , vol. 2, 4to	(S. Low & Co.) 7/6
Anglo-Belgian Guide, and Business Directory, cr 8vo	(Spon) 36/0
Bacon's Reign of Henry VII., with Notes by J. R. Lumby, 12mo	(Whittingham & Wilkins) 1/0
Barbier (Paul E.), <i>A Manual of French Pronunciation</i> , illustrated by Colloquial Sentences, fcp 8vo	(Cambridge Warehouse) 3/0
Beale (Anne), <i>The Pennant Family</i> , 3 vols. post 8vo	(Hachette) 1/6
Bevan (G. P.), <i>Handbook for the County of Kent</i> , 12mo (Stanford)	(Hurst & Blackett) 31/6
Brachet (A.), <i>Public School Elementary French Grammar with Exercises</i> , part 1, 12mo	(Smith, Marshall, & Co.) 1/6
Browning (Robert), <i>Puechiarotto, and How he Worked in Dis-temper</i> , with other Poems, 12mo	(Smith, Elder, & Co.) 7/6
Burns (Robert), <i>Memorials of, by the grandson of Robert Aiken</i> , cr 8vo	(S. Low & Co.) 5/0
Christian's Secret of a Happy Life, by H. W. S., new ed. fcp 8vo	(Longley) 2/6
Church (Dean), <i>Sermon at the Ordination of the Bishop of Salisbury</i> , 1876, 8vo	(Brown & Co.) 1/0
Churchman's Text-Book and Remembrancer, 3rd ed. 12mo	(Routledge & Sons) 2/0
Davies (G. C.), <i>Angling Idylls</i> , cr 8vo	(Chapman & Hall) 7/6
Edkins (J.), <i>Introduction to the Study of the Chinese Characters</i> , 8vo	(Trübner & Co.) 18/0
Elementary School Atlas, 4to	(Johnston) 5/0
Farjeon (B. L.), <i>Love's Victory</i> , a Novel, new ed. cr 8vo	(Tinsley) 2/0
Gant (F. J.), <i>Diseases of the Bladder</i> , cr 8vo	(Churchill) 10/6
Grant (James), <i>History of the Burgh and Parish Schools of Scotland</i> , vol. 1, roy 8vo	(Hachette) 10/6
Hamilton (Chas. J.), <i>Mission Flowers from the 3rd Psalm</i> , 12mo	(Bemrose & Sons) 1/0
Hanbury (Daniel), <i>Science Papers, chiefly Pharmacological and Botanical</i> , ed. by J. Ince, 8vo	(Macmillan & Co.) 14/0
Hanby Royal Atlas of Modern Geography, new ed. roy	(Johnston) 32/6
Hunter (W. W.), <i>The Indian Musalmans</i> , 3rd ed. 8vo	(Trübner & Co.) 10/6
Influence of Blue Ray of Sunlight and Blue Sky in developing Life, 8vo	(Trübner & Co.) 10/0
Johnson's Dictionary of the English Language, abridged by Dr. Latham, roy 8vo	(Longman & Co.) 24/0
Keen's New Map of the Watering Places of Kent	(Johnston) 1/0
Leaman (Charles), <i>Biographical Annals of the City Government of the United States during its First Century</i> , roy 8vo	(S. Low & Co.) 28/0
Leading Cases done into English Verse, by an Apprentice of Lincoln's Inn, cr 8vo	(Macmillan & Co.) 2/6
Legg (J. W.), <i>Guide to the Examination of the Urine</i> , 4th ed. 12mo	(Lewie) 2/6
London Journal, vol. 63, 4to	(Office) 4/6
Ludwig's (J. M.), <i>Pontresina and its Neighbourhood</i> , 12mo	(Longmans) 3/0
Mackenzie (Lord), <i>Studies in Roman Law</i> , 4th ed. edited by Kirkpatrick, 8vo	(W. Blackwood & Sons) 12/0
Macleod (H. D.), <i>Theory and Practice of Banking</i> , vol. 2, 3rd ed. 8vo	(Longman & Co.) 14/0
Mills (A. M. P.), <i>Paraphrases from Schiller</i> , 12mo	(Bickers & Son) 2/0
Neumann's (I.), <i>Text-Book of Skin Diseases</i> , roy 8vo	(Hardwicke & Bogue) 5/0
Parkes (H.), <i>Speeches connected with New South Wales</i> , 8vo	(Longman & Co.) 14/0
Philip's War Map of Turkey	(Longman & Co.) 1/0
Proceedings of the Association of Municipal and Sanitary Engineers and Surveyors, vol. 2, cr 8vo	(Spon) 7/6
Punch, Vol. LXX, 4to	(Bradbury & Agnew) 8/6
Ringer (Sydney), <i>Handbook of Therapeutics</i> , 3rd ed. cr 8vo	(Lewie) 12/6
Scott (Sir W.), <i>The Betrothed, and Highland Widow</i> , 12mo	(Routledge & Sons) 2/0
Shells from the Sands of Time, by Lady Lytton, 8vo	(Bickers & Son) 10/6
Star Series.—What Katy did at School, fcp 8vo	(Warne & Co.) 1/0
Stormouth (James), <i>English Spelling and Spelling Rules</i> , cr 8vo	(Nimmo) 2/0
Telfer (J. Buchan), <i>The Crimes and Transcendence</i> , 2 vols. 8vo	(H. S. King & Co.) 36/0
Thompson (S.), <i>Studies from Nature</i> , 4to	(S. Low & Co.) 12/0
Verne (Jules), <i>Floating City and Blockade Runners</i> , 12mo	(Routledge & Sons) 4/0
Waverley Novels.—Count Robert of Paris, illustrated, cr 8vo	(Routledge & Sons) 3/6
Weale's Series.—Plumbing and House Drainage, by W. P. Buchan, 12mo	(C. Lockwood & Co.) 3/0
Wheeler (George), <i>India in 1873-4, Visit of the Prince of Wales</i> , 8vo	(Chapman & Hall) 12/0
Whitaker's Journal, vol. 1, 4to	(Whitaker) 4/6
White's Grammar School Texts.—Homer's Iliad, book 1; Horace Odes, book 3	(Longman & Co.) each 1/0
Whitmore (J. H.), <i>Doctrine of Immortality</i> , cr 8vo	(Callaway & Co.) 3/6
Wilberforce (Bishop), <i>A Sketch for Children</i> , by Phillimore, 12mo	(Mozley & Smith) 1/6
Willcock (J. W.), <i>The Scriptural Religions, Histories and Prophe- cies Analysed and Examined</i> , vol. 1, 8vo	(Williams & Norgate) 15/0
Wilson (William), <i>Until the Daybreak, and other Sermons</i> , 8vo	(Elliot) 5/0
Yonge (C. M.), <i>The Three Brides</i> , 3 vols. cr 8vo	(Macmillan & Co.) 12/0

TERMS OF SUBSCRIPTION

TO

THE ACADEMY.

	YEARLY.	HALF-YEARLY.	QUARTERLY.
If obtained of a Newsvendor or at a Railway Station	£ s. d.	£ s. d.	£ s. d.
Including Postage to any part of the United Kingdom	0 13 0	0 6 6	0 3 3
Including Postage to any part of France, Germany, India, China, &c.	0 15 2	0 7 7	0 3 10
	0 17 4	0 8 8	0 4 4

Now ready, VOLUME IX. of the ACADEMY, January to June, 1876, bound in cloth, price 10s., free by post, 12s. Also, CASES for BINDING Volume IX., price 2s., free by post 2s. 4d. R. S. Walker, 43 Wellington Street, Strand.

GRATEFUL—COMFORTING.
EPPS'S COCOA.

"By a thorough knowledge of the natural laws which govern the operations of digestion and nutrition, and by a careful application of the fine properties of well-selected cocoa, Mr. Epps has provided our breakfast tables with a delicately flavoured beverage which may save us many heavy doctors' bills. It is by the judicious use of such articles of diet that a constitution may be gradually built up until strong enough to resist every tendency to disease. Hundreds of subtle maladies are floating around us ready to attack wherever there is a weak point. We may escape many a fatal shaft by keeping ourselves well fortified with pure blood and a properly nourished frame."—See article in the *Civil Service Gazette*.

Made simply with boiling water or milk.

Sold in packets (in tins for abroad) labelled—

JAMES EPPS & CO., Homœopathic Chemists,

48 THREADNEEDLE STREET, and 170 PICCADILLY.
WORKS—EUSTON ROAD and CAMDEN TOWN, LONDON.

MAKERS OF EPPS'S GLYCERINE JUJUBES FOR THROAT IRRITATION.

In consequence of Spurious Imitations of
LEA & PERRINS' SAUCE,which are calculated to deceive the Public,
LEA & PERRINS have adopted
A NEW LABEL,
bearing their Signature, thus:—*Lea & Perrins*which will be placed on every bottle of
WORCESTERSHIRE SAUCE,after this date, and without which none is genuine.
Sold Wholesale by the Proprietors, Worcester;
Crosse & Blackwell, London; and Export Oilmen generally.
Retail, by Dealers in Sauces throughout the World.
November 1874.

DINNEFORD'S FLUID MAGNESIA

For over 30 years approved as the BEST REMEDY for
Acidity of the Stomach, Heartburn, Headache,
Gout, and Indigestion;and as a safe and gentle aperient for delicate constitutions, ladies,
children, and infants.

DINNEFORD & CO.,

172 NEW BOND STREET, LONDON; and of all Chemists
throughout the world.

PURE AERATED WATERS.

ELLIS'S RUTHIN WATERS.

CRYSTAL SPRINGS.

Soda Potass Seltzer, Lemonade, Lithia, and for
GOUT, Lithia and Potass.CORKS BRANDED "R. ELLIS & SON, RUTHIN,"
and every label bears their trade mark. Sold everywhere, and
Wholesale ofR. ELLIS & SON, RUTHIN, NORTH WALES.
London Agents—W. BEST & SONS, Henrietta St., Cavendish Sq.HEALTH! STRENGTH!! ENERGY!!!
PEPPER'S QUININE and IRON TONIC.
Sold by Chemists everywhere.PEPPER'S QUININE and IRON TONIC
Purifies and Enriches the Blood.PEPPER'S QUININE and IRON TONIC
Strengthens the Nerves and Muscular System.PEPPER'S QUININE and IRON TONIC
Promotes Appetite and Improves Digestion.PEPPER'S QUININE and IRON TONIC
Animates the Spirits and Mental Faculties.PEPPER'S QUININE and IRON TONIC
In Scrofula, Wasting Diseases, Neuralgia, Sciatica, Indigestion,
Flatulence, Weakness of the Chest and Respiratory Organs, Ague,
Fever, of all kinds.PEPPER'S QUININE and IRON TONIC
thoroughly Recruits and Re-establishes the General Bodily
Health.Is sold by Chemists everywhere, in capuled bottles, 4s. 6d.; next
size, 11s. 1 and in stone jars, 22s. each. The name, address, and trade
mark of the proprietor, JOHN PEPPER, 37 Tottenham Court Road,
London, is on the label.

LOCKYER'S SULPHUR HAIR RESTORER.

Large bottles, 1s. 6d. Restores the colour to grey hair in a few
days. The best, safest, and cheapest. Quite equal to expensive ones.
Sold by Chemists and Hairdressers.

OVERLAND ROUTE and SUEZ CANAL.

Under Contract for the conveyance of the Mails to the Mediter-
ranean, India, China, Japan, and Australia. The Peninsular and
Oriental Steam Navigation Company despatch their Steamers from
Southampton, via the Suez Canal, every Thursday, from Venice every
Friday, and from Brindisi, with the Overland Mails, every Monday.
Offices—127 Leadenhall Street, E.C.; and 25 Cockspur Street, S.W.

SCOTTISH UNION INSURANCE COMPANY

Established 1824. Incorporated by Royal Charter.

SPECIAL NOTICE.—BONUS YEAR.—The next investigation
into the Life Department takes place as at August 1, 1876, when five-
sixths of the profits made during the five years preceding fall to be
divided among the Policyholders entitled to participate.
All Policies taken out before August 1, 1876, will share in the division.
No. 37 Cornhill, London; Edinburgh and Dublin.

ONE MILLION STERLING

HAS BEEN PAID AS

COMPENSATION

FOR

DEATH AND INJURIES

CAUSED BY

ACCIDENTS OF ALL KINDS,

BY THE

RAILWAY PASSENGERS' ASSURANCE COMPANY

Hon. A. KINNAIRD, M.P., Chairman.

Paid up Capital and Reserve Fund, £180,000.

ANNUAL INCOME £200,000.

Bonus allowed to Insurers of Five Years' Standing.

Apply to the Clerks at the Railway Stations, the Local Agents, or
64 CORNHILL, and 10 REGENT STREET, LONDON.

WILLIAM J. VIAN, Secretary.

ROYAL INSURANCE COMPANY.

HEAD OFFICES:

ROYAL INSURANCE BUILDINGS, LIVERPOOL,

AND

LOMBARD STREET, LONDON.

EXTRACTS FROM THE REPORT FOR THE YEAR 1874.

FIRE DEPARTMENT.

FIRE PREMIUMS FOR THE YEAR . . . £774,681 10 2
LOSSES . . . £402,191 18 11
NET PROFIT FOR THE PERIOD, in-
cluding Interest on Fire Fund and Cur-
rent Balances . . . £300,139 7 11

LIFE DEPARTMENT.

INCOME FROM PREMIUMS, after de-
ducting re-assurances . . . £240,635 19 1
DECLARATION OF BONUS for the Quinquennium ending Decem-
ber 31, 1874:—£1 10s. per cent. per annum on sum Assured,
upon all Policies entitled to participate.A valuation of the Liabilities has been obtained from an in-
dependent Actuary, in addition to the ordinary valuation by
the Officers of the Company. The two valuations are nearly
identical in their results, but the figures of Mr. Baden, the con-
sulting actuary, have in every instance been adopted.

THE LIFE PROFIT FOR THE FIVE YEARS was £378,607.

FUNDS.

After providing for payment of the Dividend and Bonuses, the
Funds of the Company will stand as follows:—CAPITAL PAID-UP . . . £269,545 0 0
FIRE FUND . . . 354,637 10 0
RESERVE AND PROFIT AND LOSS . . . 459,981 0 4
LIFE FUNDS . . . 1,853,011 2 0
£2,957,174 12 4The valuation above referred to was made by the Tables of the
Institute of Actuaries (HM 5).

Extract from Auditors' Report.

"We have examined and counted every Security, and have
found all correct and in perfect order, and that the present
aggregate market value thereof is in excess of the amounts in
the said Balance-Sheet."

JOHN H. McLAREN, Manager.

SATURDAY, JULY 29, 1876.

No. 221, New Series.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

LITERATURE.

Pacchiarotto, and how he Worked in Dis-temper: with other Poems. By Robert Browning. (London: Smith, Elder & Co., 1876.)

WITH *The Ring and the Book* began a distinct period in Mr. Browning's career as poet. The reader will not have forgotten the symbolism involved in the name of that poem—to work into the form of a ring the virgin gold the artificer needs to mingle alloy with the metal; the ring once made, a spirit of acid drives off the alloy in fume. So in the story of the Roman murder-case the poet mingled fancy or falsehood with truth—not for falsehood's sake, but for the sake of truth. The characteristic of Mr. Browning's later poetry is that it is for ever tasking falsehood to yield up fact, for ever (to employ imagery of his own) as a swimmer beating the treacherous water with the feet in order that the head may rise higher into pure air made for the spirit's breathing. Mr. Browning's genius unites an intellect which delights in the investigation of complex problems with a spiritual and emotional nature which manifests itself in swift and simple solutions of those problems; it unites an analytic or discursive power supplied by the head with an intuitive power furnished by the heart. Now, in Mr. Browning's earlier poems his strong spiritual ardours and intuitions were the factors of his art which most clearly made their presence felt; impassioned truth often flashed upon the reader through no intervening and resisting medium. In *The Ring and the Book*, and in a far greater degree in some subsequent poems, while the supreme authority resides in the spiritual intuitions or the passions of the heart, their momentary, decisive work waits until a prolonged casuistry has accomplished its utmost; falsehood seems almost more needful to the poet than truth. And yet it is never actually so. Rather to the poet, as truth-seeker, it appeared a kind of cowardice to seek truth only where it might easily be found; the strenuous hunter will track it through all winding ways of error. The masculine characters in Mr. Browning's poems are ordinarily made the exponents of his intellectual casuistry—a Hohensteil-Schwangau, an Aristophanes—the female characters, from Pippa to Balaustion, are the revealers of truth which, with them, is either a divine grace or a dictate of pure human passion. Eminent moments of life have a supreme interest for the poet—when life, caught up out of the ways of custom and low levels of prudence, takes its guidance

and inspiration from a sudden discovery of truth through some high ardour of the heart; therefore it does not seem much to him to task his ingenuity through almost all the pages of a lengthy book in creating a tangle and embroilment of evil and good, of truth and falsehood, in order that a shining moment at last may spring forward and do its work of severing absolutely and finally right from wrong and shame from splendour. Thus Mr. Browning came more and more to throw himself into prolonged intellectual sympathy with characters towards whom his moral sense stood in ardent antagonism. His readers longed at times for the old directness of spiritual and impassioned truth. It was this longing which made some of the lovers of Mr. Browning's poetry look with peculiar desire for a volume of shorter pieces—the first since *Dramatis Personae*—in which the intellectual side of the writer's genius might be under restraint, and the spiritual instincts and ardours might not pierce and rend as in *Aristophanes' Apology* and *The Inn Album*, but play once again comparatively unencumbered as in *Rabbi Ben Ezra* and *Abt Vogler*.

The present volume is no such gift as was *Dramatis Personae*. It contains several interesting poems, and one—"Nympholeptos"—in Mr. Browning's best manner. There is, of course, throughout the whole, the presence of a vigorous personality; we can tumble and toss even in the rough verse of *Pacchiarotto* as we do in a choppy sea on which the sun is a-shine, and which invigorates while it—not always agreeably—bobs our head, and dashes down our throat. But of the highest qualities of Mr. Browning's genius obtaining adequate expression—such as they obtained in *Men and Women*, and in *Dramatis Personae*—there is less than we had looked for in this volume of miscellaneous pieces. Its speciality, as compared with preceding volumes, is that it contains not a little running comment by Mr. Browning upon himself and his own work, together with a jocular-savage reply to his unfriendly critics. In the *Epilogue* the poet informs us that those who expect from him, or from any poet, strong wine of verse which is also sweet demand the impossible. Sweet the strong wine shall be; but not until it has lain mellowing till the century's close:—

"Mighty and mellow are never mixed,
Though mighty and mellow be born at once.
Sweet for the future—strong for the nonce."

The experience of Mr. Browning's readers contradicts this statement. Some who drank the good wine of 1855 and that of 1864 in the years of the vintages found that they were strong and needed no keeping to be sweet. Wine-tasters must make distinctions, and one of them who expected to find 1876 an extraordinary year must in his report describe the quality of its yield as "average."

The poem from which the volume is named tells in verse (correctly described by the writer as "timed by raps of the knuckle," verse almost Skeltonical) how *Pacchiarotto*, painter and world-reformer, first painted on the walls of his grotto Pope, emperor, nobles, ladies, soldiers, beggars, and, having tried his reforming ardour and oratory on these mutes, proceeded to put

the same in practice, during famine-time, upon the live human folk of Siena. The reformer is hunted through street and alley, until he runs to earth from his pursuers in a vault already tenanted by a corpse. Next day *Pacchiarotto* comes forth a sadder and a wiser—though a more unsavoury and verminous—man, having learnt his lesson, to hold on by the paint-brush and maul-stick and do his own work, accepting the mingled evil and good of life, in a spirit of strenuous—not indolent—*laissez-faire*, playing, as energetically as a human being can, his own part, and leaving others to play theirs—assured that for all and each this life is the trial-time and test of eternity, the rehearsal for the performance in a future world, and

"Things rarely go smooth at Rehearsal."

The same spirit of strenuous *laissez-faire* finds expression in one of two short poems named "Pisgah-sights." Mr. Browning's interest in social and political problems is essentially subordinate to his interest in those which concern the individual soul; a perfected human society, with no prospect of future existence for the individual, would seem to Mr. Browning a paddock in which only "ghastly smooth life, dead at heart" were possible. Contemporary social and political movements, though our time has been so deeply roused and shaken by these, have passed by unnoted in the poetry of Mr. Browning. But into spiritual questions which touch the individual life it has entered with courageous vigour.

The poem or joke "*Pacchiarotto*" cannot end without a word for Mr. Browning's unfriendly critics. Its tone—the cheerful-jocular-insulting—may be a novelty, but in substance it lacks originality. "You critics who don't admire me are very small, contemptible, malignant creatures; for one of you, who wrote *Poetry of the Period* and whose name rhymes with 'Sauced in,' I have invented two nick-names. Decamp, or my maid will throw slops at you." We had a feeling that Mr. Browning was the Herakles of our living English poets:—

"He did too many grandnesses, to note
Much in the meaner things about his path:
And stepping there, with face towards the sun,
Stopped seldom to pluck weeds, or ask their names."

And so, after all—the pity of it—our Herakles has something in him of the *genus irritabile*!

"At the *Mermaid*" taxes our faith; we find it difficult to place in Shakspeare's mouth this disclaimer of the ambition of heading a poetical faction, this condemnation of Byron and the poetry of *Weltschmerz*, and this resolutely cheerful acceptance of life. The imaginary Shakspeare bewilders us by his strange likeness to a poet of our own day, and finally the features settle down into those of a Shakspeare-Browning. Long ago Mr. Browning explained in *Sordello* that only in such songs as those of Eglamor—to whom verse was "a temple-worship vague and vast"—do you find completeness, the song and the singer being one; while from "true works"

"Escapes there still
Some proof the singer's proper life was 'neath
The life his song exhibits, this a sheath
To that."

Mr. Browning reasserts this and applies it to himself in the present volume. To us he gives his work; but his life is his own. He will not shear the cowslips from his field to sweeten for us the strong wine he makes; the cowslips are his own; he will not unlock his heart in sonnets. This is the thought of the poem "House;" a peep through the window is permitted (and, indeed, the poet comes several times to the window to say that he is not to be seen), but, "please you, no foot over threshold of mine." The same train of ideas runs on in the poem "Shop." Verse-making is the poet's trade as jewel-selling is the jeweller's; but do you suppose that the poet lives no life of his own—you know not where or how—far from his counter and his till?

"Bifurcation" is highly characteristic of the writer; two epitaphs are dictated, one of the woman who chose duty rather than passion, the other of the man who chose passion rather than duty, and who strayed and stumbled. Ardour and enthusiasm have always appeared to Mr. Browning as more needful to man's highest life than obedience to law; and therefore he cannot call the impeccable person a saint, nor the man who has come to the end of this term of life stained and bruised, a sinner. "Fears and Scruples," again, reminds the reader of many earlier poems—it is a confession of the trials of theistic faith in a world from which God seems to be an absentee. What we thought were letters of our friend are proved forgeries; what we called his loving actions are the accumulated results of heredity. Yet, even if theism were abandoned it would have borne its fruit:—

"All my days I'll go the softlier, sadlier
For that dream's sake! How forget the thrill
Through and through me as I thought 'The
gladlier
Lives my friend because I love him still'?"

The story of how the gallant Breton sailor, Hervé Riel, saved the French fleet, and chose for his reward a holiday to see his wife, the Belle Aurore, is already known to readers of the *Cornhill Magazine*. A grim-grotesque incident from the history of the Jews in Italy is related at length in the poem "On the Privilege of Burial." "A Forgiveness" is a blank verse monologue, uttered in the confessional by a husband who has sealed his pardon of a wife (faithless because she had doubted his love) by doing her to death; the priest who listens is the wronger of the dead woman, and the poem closes with the sudden transformation of the seeming penitent into an armed avenger. An interesting note on Shelley's *Cenci*, explaining why the Pope, who was inclining to pardon Beatrice, of a sudden resolved upon her condemnation, is given in "Cenciaja." It might, with no loss of effect, have been given in prose.

The only poem in the volume which takes rank with Mr. Browning's best poems of 1855 and 1864 is "Nympholeptos." The nympholept stands before his white ideal craving love; and it seems as if she will grant him only pity and pardon. He departs from the white light of her presence, into the refracted rays of our low earth—departs to obey her bidding, to pursue the

yellow ray or the ray of crimson wherever it may be found, if such has been her will.

"Forth at your behest
I fare. Who knows but this—the crimson-quest—
May deepen to a sunrise, nor decay
To that cold, sad, sweet smile?—which I obey."

One dare not intrude into the sanctities of what the poet reserves from his readers; but in a volume where much is personal it is hard to restrain oneself from finding a pathetic personal significance in this poem; it is not easy to turn away our imagination in thinking of the nympholept's ideal from one who was the

"Lyric love, half angel and half bird,
And all a wonder and a wild desire."

This review of Mr. Browning's new volume amounts to saying that all his work is not his best work. Happily for one reader Mr. Browning's poetry has too strong a hold on his love and gratitude to permit them to escape, even when escape seems least difficult.

EDWARD DOWDEN.

The Journey of Augustus Raymond Margary, from Shanghai to Bhamo, and back to Manwyne. (London: Macmillan & Co., 1876.)

THIS volume has a twofold claim on our attention: it is interesting, first, as a portrait of one whose early career, untimely closed, bore promise of much distinction; and, secondly, as an account of the valuable service he had already performed, and in the completion of which he lost his life. The work consists mainly of Mr. Margary's letters and journal describing his residence in China in the Consular Service, and his now famous journey across that country; with a supplementary chapter by Sir Rutherford Alcock on the policy which led to the journey.

The portrait unconsciously drawn in his journal and letters is a very attractive one. Brave and unselfish, with a fund of good temper and tact, he is at times overflowing with boyish high spirits, all the while naïvely lamenting his consequent distaste for the ascetic side of religion. He was appointed at the age of twenty-one to a student-interpretship in China, where we find him combining a good deal of social enjoyment with that careful study, not only of the language, but of the manners and character of the people, to which his after success was so largely due. A competent knowledge of so vast and difficult a subject could only be attained after years of study; it was therefore no small tribute to Mr. Margary's attainments and character that he should have been selected for the delicate task of traversing China to the Burmese frontier, to meet and escort the mission sent by the British Government to penetrate China from that side. Although suffering severely from illness, Mr. Margary's spirits rose at the prospect of so important a mission, and he modestly expresses a confidence in his own powers which was fully justified by the result. The qualities requisite for successful travelling in China are in many respects of a higher kind than those needed by the traveller among barbarous tribes. A people with an ancient and complex civilisation of their own, and ignorant of, and ignoring,

any other, has necessarily but one standard of manners. To create a good impression, therefore, or even to avoid offence, the traveller must be acquainted with an elaborate code of etiquette, as well as with the niceties of a language, and with the habits of thought and feeling of a people, utterly dissimilar from his own. As we follow Mr. Margary on his journey, we feel that nothing short of his great familiarity with these could have carried him through the various difficulties that beset him; and this, combined with his rare opportunities for observation, gives a peculiar value and interest to his remarks on the people. They seem—as, indeed, they pique themselves on being *par excellence*—a very reasonable people: at all events, when their self-interest or vanity is appealed to. On more than one occasion, when surrounded and hustled by an excited mob, the traveller dispersed them, abashed, by an appeal to the far-famed courtesy and civility ("Li") of China. When we reflect on the probable result of such an appeal by a Chinaman to an English crowd, we must admit that their application of the term "barbarian" may have some justification.

The question whether or not they are a cowardly people is, Mr. Margary says, a difficult one. Their soldiers have sometimes fought bravely against us, and they submit to a surgical operation with extraordinary firmness:—

"and yet one or two Europeans may thrash a whole crowd, and their sailors are useless in a storm. The real clue to a Chinaman's action is his settled principle of non-intervention. To move in any matter, there must be some strong circumstance affecting him personally to urge him. He will stand by and stare at a Chinaman killing a foreigner with exactly the same indifference as at a foreigner beating a Chinaman."

Elsewhere he says:—

"It is the nature of Chinamen to give in to anything which asserts its superiority. A kick and a few words in his own tongue telling him he is an ignorant boor will make a common Chinaman worship you. Singly or in small groups they are the pink of civility, but a mob is rather dangerous."

For hundreds of miles Mr. Margary passed through districts where Europeans are unknown, and the curiosity with which the people pressed to see him was natural and excusable. But when the inconvenience became too great, a remonstrance, or at the worst an appeal to the local mandarin, was generally sufficient.

He was, of course, furnished with passports from Peking, and his reception by the local authorities along his route was in the great majority of cases satisfactory. Like the common people, they were surprised, as well as flattered, by his familiarity with their language and their customs, and this, combined with the tact and good humour of the traveller, often turned the scale, and produced civility and friendly feeling when nothing else would have done so. Many of them went considerably out of their way to show hospitable attention; occasionally his offered visit was declined from excess of deference, the theory in such a case being that the honour of a visit was too great. In like manner it is considered polite in conversation to show an interest in the person addressed by asking a variety of

personal questions which elsewhere would be considered indiscreet. On the whole, though he would not trust them over-much, his opinion of the people is distinctly favourable. Again and again he describes them as "charming" when properly dealt with, though he prefers the country people very much to the population of the towns.

Mr. Margary's observations do not bear out the usual belief in the excessive population of the country. Apart from the districts which have been wasted by the Mohammedan, the Tae-ping and other rebellions, he passed through great tracts of cultivable land lying barren, and many a hill-side available for pasture with but few traces of cattle. Within the walls of the cities, too, there are, he tells us, waste spaces equal to the area occupied.

The physical obstacles and privations of the journey do not seem to have been very great. There is often a scarcity of food, and the inns are horribly dirty. On the other hand, their bills are not excessive, the usual charge for a night's lodging being about 4d.

The first part of the journey was performed by water, the great Yangtse-kiang being now navigated for some 700 miles by large American steamers. From Hankow a small boat conveyed the traveller some hundreds of miles to Ch'en-Yuan fu, whence he proceeded by chair, the discomfort and even danger on some of the precipitous mountain roads being considerable. Although unable to take observations along the route, his vigorous descriptions of the general appearance and of the resources of the country are full of interest. Ascending the River Yuan, through the province of Hunan, he describes the scenery as splendid; the river winds through marvellous gorges, with hundreds of rapids, and the hills are clothed with profuse vegetation, while the peaks beyond them are covered with pine forests, the timber being floated down in rafts. Coal mines were also observed, the coal cropping out on the surface, but very inefficiently and ignorantly worked. There is great jealousy everywhere of the geologist and his hammer. The botanist, on the contrary, gathering plants, is set down as a physician, and is respected accordingly.

Further west, towards the province of Kwei-Chow, the country is fertile and beautiful, but wholly deserted. It was overrun a few years ago by the savage mountain tribes called Miaotze. These had for centuries been oppressed by their "celestial" superiors, and at last seized the occasion of the Tae-ping and Mohammedan disturbances to wreak their vengeance, which seems to have been very complete. But they were at last put down by the Imperial troops, and the country is slowly recovering. The lofty wooded hills and valleys are now rich and grand, population and cultivation increasing westwards as the famous province of Yunnan is approached. From this varied and productive region, the Caravan of Marco Polo, descend most of the great rivers of South-Eastern Asia, and its possessors are said to have always thus exercised a certain control over the countries watered by these streams. The province is still suffering from the effects of the Mohammedan rebellion, which lasted for eighteen years,

and was at last suppressed with terrible slaughter. Mr. Margary's difficulties began to thicken here, and he seems now first to have doubted whether he was to be allowed to succeed in his mission. The jealousy felt by the provincial authorities was natural, for Major Sladen, seven years before, when attempting to enter the country, had treated with the Mohammedan ruler as an established and friendly power. However, all difficulties were apparently overcome, and with a fair show of friendship Mr. Margary was forwarded on his way through the hill country which separates China from Burmah. This is peopled by the Shan tribes, a half-civilised race, the remains of a great kingdom which, as late as the fourteenth century, occupied the country as far south as lat. 16°. But these hills are also partly occupied by a wild and sturdy race of immigrants from the North, called Kakhyens, without whose good-will it is impossible to pass through the country. Mr. Margary, however, succeeded in joining the party under Colonel Browne in Burmah, who "gave me a hearty welcome, with congratulations on my splendid journey." After some delay a start was effected, but it soon became evident that there were difficulties ahead. Mr. Margary, confiding in the friendly intentions of those who had received him so well a few weeks before, went on in advance of the party, and reached the Chinese town of Manwyne, where he was murdered. The Mission was attacked by a considerable force, and had to fight its way back into Burmah, the Burmese escort fortunately remaining staunch. An account of their journey by Dr. Anderson, a competent and experienced observer, was lately reviewed in these columns. It can hardly be said that the information obtained was worth the cost—misunderstanding and loss of prestige—at which it was acquired.

The question remains, By whom were the murder and the attack on the Mission instigated? It is not likely that the opening of a trade route, with treaty stipulations and the abolition of monopolies, would find favour either with the Chinese authorities or with the King of Burmah. Suspicion at first fell on the latter, but the conduct of the Burmese escort seems to negative this view. The Chinese would hardly have acted as they did without some high sanction. The chief official in those parts was a certain Li-sieh-tai, a former leader of irregulars, whose services against the Mohammedans had been rewarded by a high command, and who received Mr. Margary with an exaggerated deference which excited suspicion. It is to be hoped that the matter may be cleared up by the report, not yet published, of Mr. Grosvenor's enquiries. Meanwhile the remarks of Sir R. Alcock on the subject deserve the attention due to the position and character of the writer. He speaks, naturally, with caution, but we gather that he considered the Mission ill-timed, and that the Chinese, already prejudiced by recollections of Major Sladen's doings, were not fully informed of our views and intentions, and had accordingly ground for complaint. But this, of course, does not justify violence and murder, and redress must, Sir Rutherford Alcock says, be exacted in some form

or other. In common with the Calcutta authorities, he is not sanguine as to the commercial value of a trade route through China, but suggests that this would be the most appropriate form in which redress could be taken. Like all who were brought into contact with Mr. Margary, he speaks in high terms of his character and attainments. *Multis ille bonis flebilis occidit.* We shall be fortunate if those to whom our future intercourse with the people of China is entrusted are equally well qualified for their difficult task.

COUTTS TROTTER.

An Alphabetical Dictionary of Coats of Arms belonging to Families in Great Britain and Ireland. By John W. Papworth, F.R.I.B.A., and Alfred W. Morant, F.S.A., F.G.S. (London: Issued to Subscribers only.)

THIS important work, commenced as long ago as the year 1858, has at length been brought to a conclusion, and forms one of the most valuable additions made to heraldic literature during the present century. Unhappily, it forms also the last monument of its author's zeal and industry, for Mr. John Woody Papworth neither lived to see the completion of his design, nor to receive even a tardy recognition of its merits. The plan which he adopted for its publication, so far from affording him any remuneration for his vast labour, actually entailed upon him considerable loss, and it must be a further subject for regret that it had the effect of restricting the issue of copies within what must prove to be far too narrow limits.

The object of Mr. Papworth's work is—as stated in the introduction—"to enable the generality of persons, though but slightly acquainted with heraldry, to ascertain with facility the names of families by whom any given coats of arms are, or have been, borne." The plan is thus the very reverse of that pursued by Sir Bernard Burke in his well-known *Encyclopædia of Heraldry*. In the latter the names of families are given in alphabetical order, followed by the arms borne by each; in the former the coats are first blazoned, and then assigned to their several owners. Thus each work is in effect almost an index to the other.

The general principle of the plan adopted by Mr. Papworth is thus explained by himself:—

"The arms are blazoned (i.e., technically described), and are arranged in alphabetical order by the names of such of the respective charges as are first mentioned in the blazon; so that the inquirer has but to blazon the coat, and the first charge that he names shows under what title in this dictionary the coat is to be sought. When there is no charge the tincture of the field is to be considered as the charge, and such coat will be found under the head of that metal, colour, or fur," &c.

Perhaps the method employed will be better explained by means of an example. We meet, for instance, with a coat which is blazoned in the following terms:—"Argent, three saltires sable, on a chief gules a lion passant or." Here, the first charge being saltires, we look for the coat under that head, and on account of its complicated

character, find it among the very last of its subdivisions. Had it been simply "argent, a saltire azure," we should have sought for and found it in the first division of the subject.

A very little practice will be sufficient to render the student familiar with Mr. Papworth's system, which seems to us extremely ingenious. Of course it is not absolutely faultless, and occasionally we meet with cross-divisions that are puzzling; but on the whole it works well, and is far more simple than upon a superficial view it would appear to be.

The utility of such a dictionary is obvious. Who is there that in the course of his rambles is not constantly meeting with some sepulchral monument or fragment of emblazoned glass, whereon can still be detected the traces of armorial bearings? If these can be identified, he is at once supplied with a clue to the past history of the relic, which thus becomes invested with additional interest, and may possibly supply a missing link in the genealogy of a family.

We are grateful to Mr. Morant for having taken up and brought to so happy a conclusion the laborious work which Mr. Papworth had begun, and we can only express our hope that the remarks we have made may be the means of drawing attention to its many merits and sterling value.

CHARLES J. ROBINSON.

DR. WHEWELL'S WRITINGS AND LETTERS.

William Whewell, D.D., Master of Trinity College, Cambridge. An Account of his Writings, with Selections from his Correspondence. By I. Todhunter, M.A., F.R.S., &c. In Two Volumes. (London: Macmillan & Co., 1876.)

NEITHER Dr. Whewell's shade nor the living Mr. Todhunter is to be felicitated on the division of labour which has allotted the examination of these literary and scientific remains to the latter gentleman, while the preparation of the biography is reserved for Mrs. Stair Douglas and Mr. Aldis Wright. It is impossible that the one task should not trench on the other, and Mr. Todhunter's candour prepares his readers for a discovery in a very early part of his preface that anything short of the whole responsibility of a comprehensive biography, for which books, letters, manuscripts, memoranda should be freely laid under contribution, must needs be a mistake. Set face to face with the promiscuous heap of the late Master of Trinity's papers, left to his own judgment in selecting from a very capriciously preserved correspondence, but still cramped by the reservation that many of Dr. Whewell's correspondents' letters were under an embargo for the biographies proper of the writers or the receiver, Mr. Todhunter has undertaken a somewhat thankless office, and, while impressing us with the patient industry of his research and criticism, failed to produce a book that can ever be more than an annotated catalogue of the voluminous writings of one as to whom Sidney Smith said, with a truth only simulating satire, that "Science was his forte, and omniscience his foible." The very thoroughness

of Mr. Todhunter's editing, the conscience he makes of leaving no work, paper, or pamphlet, in those heaps which he has reduced to system, unchronicled or uncavassed, is in itself a detriment to the readability of these volumes, which to be grasped effectually would task the midnight oil of the most dogged student, and after all leave him not a little perplexed as to the advantage of such a universalism of studies as is embraced in them. Dr. Whewell's was doubtless a most remarkable career and genius. Born in 1794, and owing his education to the Grammar Schools of Lancaster and Heversham, to which latter he was transferred through the lure of its exhibitions to Trinity, he made his way, in due course, to that great foundation, and as one of its most successful alumni from first to last might have been said not only to have "stript the tree of knowledge," but had a taste of most of its substantial fruits. Just missing the senior wranglership in Jacob's year, he soon found himself a fellow and lecturer of his college, professor of mineralogy in 1828, of moral theology and casuistical divinity in 1838, and after running the round of University offices, and receiving endless compliments and honours from without—such as a seat on the Council of the Royal Society, the Presidency of the Geological Society and of the British Association (which he had had no small part in founding)—he reached what might well be the acme of the ambition of a man of science or letters, the Mastership of Trinity, in 1841. When he received the spontaneous offer of this dignity from Sir Robert Peel as First Minister of the Crown, he was on his wedding tour, and so kindly and congenially did he throw himself into the work of his new office that, being made Vice-Chancellor of the University in 1842, he ever afterwards appears a central figure and a pillar of the University, both as to its discipline and studies, until his career was terminated through a fall from his horse in 1866. Assiduous and untiring in research in the ascent of his fame, it must be owned that even after he had rounded the hill there was no champion to whom the University so steadily or naturally looked to maintain her rights, and sustain her credit, whether in council or in controversy; and although universality of studies and acquirements involves of necessity some alloy of deduction along with the wonder it attracts, we must say that the great names which go bail for Dr. Whewell's thoroughness are sufficient to countervail any suspicion of superficiality. "Ex uno disce omnes." The candid and independent witness of Sir Charles Lyell, in vol. i. p. 112, is deserving of full confidence:—

"There was a time," he wrote in 1840, "when I used to regret that you had not concentrated your powers on some one department of physical science, and become a giant in that, or at least that, you had been satisfied with some two or three of the arts and sciences; but I have for some years come round to the belief that you have been exercising the calling for which Nature intended you, and for which she gave you strength and genius; and that you have given a greater impulse to the advancement of science among us by being a universalist, and by mastering so much of chemistry, mineralogy, astronomy, geology, and

other branches, than you would have done if restricted to the perfecting of any one alone."

In connexion with this testimony, readers would do well to turn to the first of two letters written by Whewell to the Rev. W. Vernon Harcourt, of York, in 1831, with reference to the organisation of the British Association for the Advancement of Science, then in embryo. Few other men, if any, in Great Britain, could have handled the vast subject so clearly, so minutely, or so comprehensively (see vol. ii. pp. 126-130).

His first piece of authorship dates as far back as 1819, and was a volume on mechanics, an elementary treatise, of which it might suffice to say that it ran through seven editions; but with the advantage of Mr. Todhunter's critical running commentary we are reminded of a minor fault of style in the author's habit of frequently saying "I have said elsewhere," without giving a reference; and a graver fault, seeing that his subject-matter was scientific—viz., unnecessary change of language where there was the same sense. The work on mechanics, now for many years *passé*, is described as sound in its distinctions and principles, but not well arranged or inviting or elegant in form. Worst of all, it was continually undergoing alteration, and this we are told was the rule rather than the exception with Dr. Whewell's works. It was notably the case with his well-known *Philosophy of the Inductive Sciences*, first published in 1840 in two octavo volumes. A second edition appeared in 1847, with an addition of 200 pages. And in 1858 he separated the work into three, in small octavo, the *History of Scientific Ideas*, two volumes, the *Novum Organum Renovatum*, and the *Philosophy of Discovery*, the last containing large additions. These were made to range with his third edition of the already published *History of the Inductive Sciences*; but in all these changes he did not enhance the value of what is truly designated "a noble design executed with rare ability" by the addition of an index. The signal exception to this mutability of treatment was his able Bridgewater Treatise (the first of a great series) on *Astronomy and General Physics considered with reference to Natural Theology*, which was first published in 1833, and was the most popular of all these treatises. This volume first made him famous, and, passing through six successive editions up to 1864, is one of the rare examples of permanent form among his writings. It would be simply vain to attempt to enumerate in an article the endless papers and tracts which Whewell contributed to scientific and literary reviews—a heap made all the more immense by the fact that if he chanced upon criticism of his own writings he invariably "up and answered it" in one print or another. In one year we read of his reviewing Herschel, Jones of Haileybury, and Lyell; and it is amusing in another year to find him disappointed in a scheme that seemed within an ace of accomplishment—of "introducing to the public through the same number of the *Quarterly Review* his friend Jones's *Essay on the Distribution of Wealth* and Herschel's *Discourse on Natural Philosophy*." But the bold project of two articles in a single number was more than Whewell was able to compass.

The "political economy" paper had to be transferred to the *British Critic*. Among some of the feats in reviewing which Whewell achieved, one, if we read Mr. Todhunter's account aright, was a review of himself (see vol. i. p. 75), and in an article of the *Quarterly* on Mrs. Somerville's *Connection of the Physical Sciences*, he quotes as "from the mint of Cambridge" a specimen of versification that is undoubtedly his own. Of course, the former literary feat is not unparalleled, while the MS. of Sir Walter Scott's critique upon one of his own novels still exists as a literary curiosity. While there is scarce any literature of his day in which Whewell had not a hand, it is something to know with authority from these volumes that he did not contribute to the brothers Hare's *Guesses at Truth*; though he wrote more than a hundred letters to Julius Charles Hare, and was drawn to him, among other affinities, by a keen interest in philological researches. As regards Dr. Whewell's more substantial works, we find that Mr. Todhunter prefers to the *History of the Inductive Sciences* his later work on their *Philosophy*, recording, however, the conviction that in this opinion he knows himself to be in a minority. Sir Henry Holland took a practical view, when he suggested that both works might better have been welded into one. On the *History*, however—as evincing the extraordinary union of vast and wide learning with great ability—will probably rest the fame of Dr. Whewell in chief, though doubtless his *Essay on the Plurality of Worlds* represents his best title to cleverness and skilful pleading. That essay was published in 1853, and vindicates its author's reputation and ability by the amount of notice it attracted in *utramque partem* from reviewers. Sir John Herschel as well as Sir Henry Holland doubted Dr. Whewell's deliberate belief in his own arguments against plurality. The present editor advances proofs that such doubts were unfounded. A curious fragment *à propos* of this controversy has been unearthed by Mr. Todhunter from the unpublished papers, and given in analysis in Chapter XX. of the first volume. It represents in the form of fiction the narrator's successes in endeavours to communicate with the sun, moon, and planets, and is even in its abridged form more readable than the publications of a like character which have since acquired popularity.

Time and space forbid even a glance at Whewell's work as a preacher, a teacher of Morals, or a champion of the system and advantages of his university. It would, to our thinking, be unprofitably wasted on his lucubrations or crotchets about English hexameters and elegiacs, as to which there is some evidence in the first volume that he came in for a good share of ridicule. His printed poetical remains are not striking. What might be said of Sir John Herschel's translating the *Iliad* into hexameters is true of Whewell's kindred exertations, that it was flat robbery of Science. But perhaps both deserve acquittal on the plea of "neque semper arcum," &c. Mr. Todhunter seems to imply that after his full prime he relaxed his zeal of research, and did not cultivate

familiarly the younger generation of men of science. Success, advancing years, domestic happiness, tend this way. But that he was to the last omnivorous with regard to general as well as scientific literature may be seen from his correspondence in vol. ii. His letters, always interesting and instructive, are often lively and smart; they give a pleasant idea of what he was to his friends, though the world without regarded him as overbearing and disputations. To his friend Jones he was consistently staunch and appreciative. Two letters to Sir Cornwall Lewis on the receipt of the *Hey-diddle-diddle Inscription* and the *History of Astronomy among the Ancients* (see pp. 424-5, vol. ii.) are worth notice as models of acknowledgment of such literary courtesies, particularly when it is doubtful whether that stage of perusal will ever arrive at which you will be able to pronounce critically on a book.

We are sorry that Mr. Todhunter's obvious pains and labour have been expended upon a work where his wings are clipped.

JAMES DAVIES.

Acts of the Collegiate Church of SS. Peter and Wilfrid, Ripon, A.D. 1452 to A.D. 1506.
Edited by the Rev. J. T. Fowler. (Surtees Society.)

THE Surtees Society has broken new ground. As far as we are aware, this is the first act-book of a mediæval ecclesiastical court that has been printed. A useful service to historical literature has been done, and a still greater one will be accomplished if this should, as we may hope, be the forerunner of others of the same class. Interesting as the volume before us must be to every one who has a sincere desire to enter into the life of our forefathers before the Reformation, there can be little doubt but that if our ecclesiastical records were properly examined, many far more important documents of the same class would be brought to light.

The manuscript which Mr. Fowler has edited has suffered much. It is not, we gather from his preface, the remains of one volume, but parts of several, which have been bound up together. Being thus fragmentary, we sometimes lose the thread of a case. On the whole, however, such information as is given is commonly perfect, or exists with such a measure of completeness as to furnish the reader with means for ascertaining the nature of those portions that are missing.

The ecclesiastical and civil jurisdiction of the bishops and various capitular bodies during the Middle Ages is a dark subject. Not many Englishmen in these days are learned in the Canon Law, and to the most accomplished canonist there are many things connected with the working of the English spiritual jurisdictions which would need an interpreter. As each of the manor courts, though constituted on the same general plan, had its own local customs and methods of procedure, which had the force of law within the limits of its jurisdiction, so it would seem that the ecclesiastical courts of Britain had as they grew to maturity gathered to themselves peculiar rights and practices which became part and

parcel of the law within the boundaries in which they acted. Acknowledgments of tenure, invasions of the liberty of Ripon, and adulteration of goods, were not ecclesiastical offences, but the chapter was the local authority, and it became incumbent on it as a legal tribunal to discharge, not only the ordinary functions of an ecclesiastical court, but also many that pertain to a manorial jury. By far the greater part of the record is, however, occupied by memoranda of causes which in the ordinary course of things would have come before spiritual judges. The editor gives in his preface an analysis of the contents of the act-book; from it we gather that there is mention of but two cases of theft, and one of receiving stolen goods, while there are nine matrimonial causes. We must not therefore conclude that disputes relating to espousals and marriage were at Ripon in the fifteenth century far more common than stealing. The truth undoubtedly is that thieves were usually dealt with, as at present, by the secular arm, while controversies as to a religious ordinance must all of them have come before the Church tribunal.

The indefinite state of the law of marriage in the Middle Ages, in this and almost every other European country, gave cause to unnumbered scandals, and some of the most cruel wrongs that disgrace its annals. Not only were irregular marriages very frequent but many unions which would now be held to be good were then rendered void by proof being given of a pre-contract. It was not until the sixteenth century that these scandals were somewhat abated by national legislation and by the decrees of the Council of Trent; even at present there are improvements to be wished for. If it be mere Utopian dreaming to speculate as to the wisdom of one uniform marriage-law for Christian Europe, it does not seem unnaturally stupid for men to ask that on so important a matter there should be unity throughout the British Isles. Evil as our present case may be, we are better off than our forefathers were, in whose path of wedded felicity previous espousals, real or pretended, threw many difficulties unknown at present. Now if a lady's lover deserts her and marries another she has to content herself with an action for damages; then, if she could produce evidence of a pre-contract, however clandestine the espousals might have been, she stood a good chance of the far sweeter revenge of hearing her lover's marriage with her rival declared void, and the children, if there were any, pronounced illegitimate. So very few proceedings in matrimonial causes of a date prior to the Reformation are accessible in print that, for purposes of social history, we value very highly the few which Mr. Fowler has recovered for us. They relate, without exception, to poor people, or those of the middle class, and this, so far from being a disadvantage, is much in their favour. Students of the past are anxious to realise as far as may be the social, moral, and religious life of their predecessors. And they are far more likely to gather facts which are really useful from quite ordinary cases than from the world-renowned litigations of Henry VIII., and others such as he, who

could afford to import endless form and delay into the proceedings, and who had it in their power, as a last resource, to override or alter the law when it bore heavily on them. The longest and most important of these causes is that of Margaret Donnyng, who was, as was alleged, contracted in marriage to John Owlthwayt, "caementarius," and likewise to a certain Thomas Swan, of Richmond. We have in evidence the words she used, not as in other cases in a Latin version, but in plain English, as the young lady spoke them:—"Here I take yow John to have to my husband to dede us departe." They are not verbally the same as the form in any of the service-books we have examined, but they were certainly sufficiently like those authorised by the Church to be valid. After these words were said Margaret fetched a cup of beer and handed it to her lover, who drank of it; he then returned it to the young woman, who drank also. Whether this drinking from one cup was held by the contracting parties to be a needful part of the rite is not stated. We may, however, be sure it would not have been recorded had it not been understood that meaning was attached to it. Probably neither the parties concerned nor the members of the court which tried the cause were aware of the high antiquity of the custom.

The impression which the act-book, taken as a whole, gives us, lends no countenance to the glowing pictures which admirers of the Middle Ages are wont to draw of a time when the Church had no heretics to contend with, and could therefore devote all her energies to waging war upon moral evil; still less does it confirm those dark visions of moderns who seem to think that civilisation lay dormant for a thousand years (*cf. Draper's Conflict Between Religion and Science*, 264). But few atrocious crimes are noticed; but there are twenty-four cases of clerical incontinence, some of which are of a gross nature. The penances for these faults were usually commuted for a small pecuniary payment. Riots, too, were frequent; but most of them were probably either affrays in pursuit of game or contests as to rights of property, acts which were in some degree justified by the popular opinions of the time. There is one curious case of assault within the minster during the time of divine service, which might have ended very seriously for the persons concerned. On the feast of the translation of Saint William, Archbishop of York, two Ripon tailors, Reginald Sele and Edmund Styckland, quarrelled and came to blows. Reginald, it is affirmed, struck his adversary on the head, without any reason whatever, drew his dagger, and generally bore himself as we are told, "tumide et pompose, ad magnum timorem personae et praejudicium immunitatis ecclesiasticae." We cannot find that punishment was awarded; perhaps the case broke down in the hearing. If it were proven, we imagine that the offender would be compelled to do severe penance, for not only was it, according to the ideas of the time, a flagrant offence to fight in a church, but there was also danger of great inconvenience, loss, and expense to the chapter. Had blood been shed therein the minster would have suffered defilement,

and no service of any kind could have been held therein until it had been reconsecrated.

We have evidence that almost the whole population of Ripon were wont to fulfil the canonical obligation of confessing before and communicating at Easter. In 1481 one contumacious person was discovered. Isabella, the wife of Robert Greve, not only had abstained from receiving the sacrament, but had partaken of flesh meat in times of fasting; she had, moreover, added to her offences by telling falsehoods, saying she had confessed and communicated at Mount Saint John, a commandery of the Knights Hospitallers near Thirsk; order was therefore given that she should be excommunicated—"cruce erecta, pulsatis campanis, candelisque accensis et extinctis."

There are a large number of wills enrolled in various parts of the volume. To many readers they will prove by far the most interesting portion of the record. They are mainly those of tradesmen and folk of the lower ranks of life, and on that very account throw a stronger light on the life of the time than do the testaments of the by far greater people which have appeared in former publications of the Surtees Society. The will of John Sendale, canon of Ripon and of York, which bears date 1467, contains many noteworthy bequests. It is, indeed, one of the most interesting documents of the kind that we have seen. After leaving his soul to God, the Blessed Virgin and all saints, and his body to be buried in the nave of the Collegiate Church of Ripon, near to the altar of the Holy Trinity, he desires that a Trental of Saint Gregory may be said for his soul, and that *Gl. 13s. 4d.* may be given to poor, decrepit and impotent folk at his burial; then follow sums to many of the York guilds, to the fabric of the house of Saint Robert of Knaresborough, to the monastery of Beauville, to the Carthusians of Hull, to the prisoners in the Archbishop's gaol at York, and to cripples and lepers in the same city. After many other gifts we come to twenty gold nobles, *antiqui ponderis*, for the use of the shrine of the blessed (beati) Richard Scrope, formerly Archbishop of York; this passage is especially noteworthy as showing how popular devotion outran ecclesiastical decrees. Scrope was, as Mr. Fowler says, "the most beloved and venerated of all the archbishops of York." His murder, for we cannot call his execution by any milder name, had made a deep impression on the hearts of the northern people, to whom his family was well known. No sooner had his body received burial than the people—

"flocked in crowds to make prayers and offerings at his tomb; and his fame would doubtless soon have altogether eclipsed that of St. William, had not very peremptory orders come from the King, the Archbishop of Canterbury, and the Dean of York, who was Chancellor, against all adoration of the late Archbishop, publication of his miracles or oblations at his tomb. . . . In a convocation held in 1462, one of the matters under consideration was the canonisation and translation of Archbishop Scrope, and, though the matter appears to have dropped, the present bequest shews that five years later one canon of York at least looked forward to its being some time carried out."

The order against placing offerings at the Archbishop's tomb seems to have been re-

called or to have fallen into disuse. An inventory of the treasures of York Minster taken very early in the sixteenth century (*Fabric Rolls*, 223) shows that the tomb was then hung around with costly offerings. Among them were ships, oars, arrows, hands, feet, eyes, hearts, and many other memorials of supposed deliverance from peril or sickness.

The Appendix to the act-book contains several documents of value. The most important, to any one not specially interested in Ripon, is the "Inventory and Funeral Expenses of Margaret Pigott," taken in 1485. It is unfortunately imperfect, but even in the mutilated state in which it has come down to us we are furnished with a vivid picture of a fifteenth-century household. The funeral pomp may almost be recalled once more to sight by anyone who reads the latter part of the document.

Mr. Fowler has discharged his editorial duties honestly and well. There are remarkably few errors in the text, and the notes are to the point and short. Unlike some former Surtees books, this volume has a copious index. EDWARD PEACOCK.

Pidgin English Sing-Song. By C. G. Leland. (London: Trübner & Co., 1876.)

"PIDGIN-ENGLISH Sing-Song" is the pleasant result of an expedition of Mr. Leland's into one of the queer regions of character and expression with which he is familiar. The word "pidgin" has been known in England for many years as a Chinese expression not less useful than "nice" is, according to Mr. Disraeli, in our own speech. Mr. Simpson contributed an amusing article to our knowledge of this *lingua franca*, and Mr. Leland, taking example by the moral rendering of *Excelsior* named *Topside Galow*, has told a variety of anecdotes in simple pidgin metre and unaffected prose. The student of comparative philology and of the development of language will find a great deal to interest and instruct him in Mr. Leland's prefaces and notes. Pidgin English has grown up out of the vocabularies which instruct native servants in the "words in use among the red-haired barbarians." These words are printed in a way that would delight the uneasy people who believe in phonetic spelling. *Yang-ki* is not very like "uncle," nor does *ha-sze-man* at once suggest "husband." One would not take *ki-lin* for "green" at a first glance; but it is by improving on these obscure germs of talk that the Chinese at last acquires the fluency of Ah Chung, who contributes didactic notes to Mr. Leland's *Sing-Song*.

Perhaps the most diverting feature of Mr. Leland's verses, next to their extraordinary fluency in this strange medium, and to the wonderful success with which he finds rhymes when the reader almost gives him up for lost, is the almost entire absence of morality in his characters. Thus, Wang-ti saves the life of an American photographer, and then confides to him the great sorrow of his existence. Wang-ti was dull, but ambitious; and, since Government had kept a strict eye on the tricks of the Heathen Passeur, it was impossible for Wang-ti to score a good

class in the schools. His American friend, with equal unscrupulousness, says :—

"And if the thing will help you, if nothing else avails,
I'll photograph them classics upon your finger-nails—
I see you wear them awful long (for gouging, I suppose);
I'd put the Astor Library upon such nails as those."

Wang-ti thus "goes topside" when the *Kuy-jun* degrees are given, and uses the influence which his position lends him to get his friend Government contracts.

"Chinese and Yankee in one firm could squeeze whole worldly ;

Dis my glate molal-pidgin of he stoly of Wang-ti." Ah Chung objected to the printing of this tale, because "S'posey dat sing-song go China-side—more dan tlee hundirt millium Chinese get he nailos specklum an' go fo' examination." He adds in a postscript that he will be glad to pay for a consignment of magnifying spectacles, and for instruction in photography. To this pitch of degradation has the baneful examination-system reduced an ancient, an intelligent, a frugal people! And yet the University of Oxford is going to spend money on building new examination-schools.

"Captain Brown" is the story of an American who saved a Chinese political prisoner from starvation. It chanced that the Captain went to consult a Medium, and the poet moralises thus :—

"Now when my talkee mejum an' spilit lappins Hai!
My savvy 't'at you tinkee he found out by you fan kwei;
My fin, you blutal ignolance make fall one piecée tear,
Chinese hab catch 't'at pidgin now 't'his tenty tousan year."

What follows is very edifying, and should be a real comfort to Serjeant Cox and the Psychological Society :—

"He Captin go to mejum, and mejum go to sleep,
An sleep go into wind-fire-land, where allo ting be deep.
That mejum just hab catchee light—jist go to talkee true,
When allo once he stop an' say 'This pidgin no can do.
My catch one spilit tell my all—but he can no be heard;
Some nother spilit hab got here—he no can talkee word.
They makee muchee bobbely—too muchee clowd aloun'—
They wantchee muchee bad one tim to chin-chin Captain Brown."

They were, in short, the *manes* of the prisoners, now free among the dead, whom Captain Brown had saved from starvation. Ah Chung says, "my no savvy; s'posey belongy pukkhā or no;" *πύκα φρονέων* is Ah Chung, and of a salutary scepticism.

The patriotism of the exiled Chinamen is not a very desolating Heim-weh, but the song of the Green-tea Land, from the "Californee side," is a pretty idyll in its original way. In the fogs of 'Frisco, the Chinese does not sit down and weep, but consoles himself in a practical fashion.

"What-tim he almon' flower hab white, when peach tlee blongy pink,
My smokee opium pipe, galaw, an muchee tim my think
'Bout allo pidgin Chi-na-side no fan-kwei understand
In olo Fei Chaw Shang inside—my nicee Gleen-tea Land."

These are only specimens of Mr. Leland's songs, which are likely to make their readers think rather kindly of the children of the Celestial Empire, so long as these children do not invade us with their cheap labour. Probably there might be material for a tragic sing-song on the "Californee side," if Mr. Leland looked for it there. His stories in dialect are perhaps less interesting and less easy to follow than his verses, but his book is a very clever and diverting one, and does not need so much difficult attention as the first glance at it would make one expect.

A. LANG.

Journey in the Caucasus, Persia, and Turkey in Asia. By Lieutenant Baron Max von Thielmann. Translated by Charles Heneage, F.R.G.S. (London: John Murray, 1875.)

OF late years books on the Caucasus have been sufficient; books on Turkey have not been wanting; books on Persia have abounded. All are more or less readable; but all are not read. Few probably will survive the generation in which they appear, as productions of standard merit or reference; and yet few have not at least some new matter of interest worthy of paste and scissors. The work with which this notice is headed appears to us quite up to the average mark of books of travel, whether considered in respect of style, of method, or of practical utility.

Baron von Thielmann, noting the want of a trustworthy guide-book for an explorer contemplating a journey to the Caucasus, cites a few French or German authorities of whose experience he could avail himself to a certain extent. He winds up his preface with the hope that, should his pages "fall into the hands of one fond of travelling, and be the means of inducing him to visit these fair and distant lands," they may serve to help him on his way. He started from Odessa in August, 1872. About one year before, General Sir Arthur Cunyng-hame had embarked also for the Caucasus from the same port, and, though he found his way to Tiflis by a different route from that pursued by the Baron, the country between Tiflis and Petrovsk is described by both travellers, and they must have followed much the same zigzag road, reversing only the order of direction. The General, too, prefaces his volume with the assurance that should his "account excite a desire in any lover of sport or travel to visit the Caucasus, the author will feel that his labour has been rewarded." In all probability Baron von Thielmann, when writing his preface, had not seen Sir Arthur Cunyng-hame's book. That he knew of Mr. Freshfield's *Travels in Central Caucasus*, however, there is evidence in his allusion to that gentleman's ascent of Kazbek.

For us, in consideration of the sufficiency of previous Caucasian explorers, the second volume possesses the greater attraction. It describes a journey from the Caspian to Baghdad by Tabriz, Urúmiāh, and the valley of Ruwándiz; and a further journey from Baghdad to Bairút by Hilla, the desert, Palmyra, and Damascus. Here we have a region less likely to be overrun by travel-

lers from the West, but not a whit less deserving of attention, or less provocative of interest. Between the fires of Baku and the western slopes of the Lebanon the literary traveller should find ample material for a score of volumes; but he should beware—be it said *en passant*—of accepting the definition of Indian priest and pilgrim current in the Absharán peninsula, and endorsed in the work under review, with the same confidence accorded to the local account of the naphtha springs.

The chapter headed "Petrovsk to Tabriz" commences the land journey from Lenkoran—a station not long since, it is believed, distinguished by having a military Governor and small Russian garrison, but now comparatively deserted. From the sea it is a quiet-looking village, with pasture, cultivation, and green trees; of its houses, the larger are tiled, white-walled, and beautiful; the smaller are thatched and ordinary. Our author does not give a glowing account of its inner conditions: there is no hotel there; it is dirty and ill kept; and the night passenger is in danger of watery pits, if unprovided with a lantern: even the famous tiger which Alexandre Dumas placed upon one of its main approaches is pronounced to be a myth. The district of Lenkoran extends to the Russo-Persian frontier, and the name has been substituted for that of Tálísh, still seen in many maps: but it is a question whether its limits have ever been internationally agreed upon since the treaty of Türkmancháí. From Astara, the boundary town, Baron von Thielmann passed into Persia, over a mountain tract rising to a height of 6,700, and descending again to a plateau of about 5,000 feet above the sea. Continuing the route through Ardabil and the province of Adarbáijan, and passing to the east and south of the Savalán Dágh, his party debouched eventually upon the high road from Tabriz to Tehran—probably between Saiyidabád and Hajji Agha. Neither the map nor the text is as precise as we could wish on the actual point of junction; but the small salt lake gives a better clue than the "little village Kalah" (or fort), a name which might be found in ninety out of a hundred marches through the length or breadth of Persia. This very rough and unusual journey may be said to have lost its difficulties when the "Anglo-Indian Telegraph, with its poles, was sighted;" for then, to quote the writer's words, "it seemed as if we had been removed, all of a sudden, to civilised Europe."

The next chapter takes the reader through Western Persia and Kurdistan to Baghdad. Urúmiāh is not visited, because the route lay on the east side of the lake; but the country traversed appears to have as many *tumuli* as are observed on the opposite shores. Several, we are told, bore Arabic inscriptions. One "curious apparently artificial mound," of about 60 feet in height and 300 feet broad, was inspected, but no trace of any monument appeared. We may here remark that some of those on the west of the lake, supposed by the resident missionaries to be hills of the ancient Gabars, were excavated many years ago, and found to contain buried walls or masses of stone, together with human bones. At Souk-

Boulak, the restless Khan showed his interest in European politics by asking pertinent questions on the Franco-Prussian war; and treated the travellers to the sight of a Kurdish hunt and national feats of horsemanship. Hence to Mosul, the more southerly and seemingly easier of the two routes leading through the valley of Ruwandiz was chosen; and, having reached the base of the Zagros range at Hani, the Baron looked forward to a "most difficult mountain passage." However, to continue the quotation, he reports: "To our great surprise we reached the Turkish frontier after an hour's ascent of a steep but otherwise not arduous path, leading across a ridge some 1,200 feet in height above the valley; the actual watershed lay lower down." Following this valley of the Ruwandiz river, which "abounded in magnificent views," to the town of the same name—where they came upon the Kádhi listening to a claim for arrears of wages—the travellers pushed on to "the border of the actual mountain range," beneath which was "the undulating plain of Assyria traversed by the Great Záb." From Záb to Mosul, and Mosul to Baghdad, the route is interesting, but more in the beaten track.

A week at Baghdad is pleasantly described in the chapter concluding the actual narrative. Surely Ráúf Páshá or Herr Hartmann might have saved the author the diplomatic expedient employed to obtain a near inspection of the golden domes of the Kázimáin. Admission to the interior is another matter: in this we have always understood, and have ourselves verified the fact, that a difficulty exists. Ctesiphon is thus portrayed:—

"I do not wish to assert that the ancient royal seat of the dynasty of the Sassanians—which is now called Tak-i-Kesra by the people—is the grandest single ruin which exists; yet, although cities of ruins, such as Nineveh, Babylon, and Pompeii, may create a more powerful impression by the *ensemble* of their monuments, neither classical antiquity nor the East possesses an edifice which by its gigantic proportions fascinates the eye and strikes the mind with awe in the same degree as Tak-i-Kesra. The palace rises from the midst of the desert as a spot many miles distant from any human habitation."

The want of a photograph of the noble ruin is lamented. But so far from none having been taken, as surmised, we can certify to having seen two, if not three, good ones. After Ctesiphon, a visit is paid to Hilla, the site of Babylon, and to Karbala. The desert is fairly invaded on December 12; Palmyra is reached on the 26th, the monotony of the road having been broken by little else than the roar of a lion; Damascus is entered late on the 30th, and one day more given to an examination of the city and suburbs; and on New Year's Day, 1873, the French mail-coach brings the Baron von Thielmann and followers into Bairut in time for the homeward-bound Austrian Lloyd's steamer *Saturno*. A kind of supplementary chapter on travelling in the Caucasus, Persia, and Asiatic Turkey, should be of value to future tourists.

It is somewhat a libel on Poti to say that no European has passed the night there and been spared by the fever. Such language describes in too dark colours the miasma of a decidedly disagreeable place. Many visitors

can bear testimony to coming unscathed through the ordeal stated. Our own experience is of about twenty-four hours, during which we managed to sleep there; and we rose in the morning so far refreshed as to endure the long day's jolting necessitated by a journey over very bad roads in that wretched vehicle, a "troika," to an inhospitable post-house at Marand.

Defects in the translation have been elsewhere noted, and no doubt some are serious enough to warrant the objection that sufficient care has not been taken in adhering to the author's meaning. Where, as early as page 10, error is instanced in four words of a description of the gate of the Baidar, there is clearly something wrong in the whole passage. To us it seems neither in accordance with the German text, nor a true interpretation of the author's meaning to relate how "*rising suddenly from a depth of 1,550 feet, the sea*" meets the gaze of the traveller. The italicised words might rather have been expressed by "at" with advantage, and the "suddenness" made to apply to the sight presenting itself. Again, "cast over," in the following page, would have been better rendered by "over-cast;" and, as in the early pages, so later, many amendments might readily be suggested. Moreover, by inattention to the precise figures of measurement, the translator exposes himself to scientific as to linguistic criticism. We believe, however, that a revision rather thoughtful and systematic than strictly laborious would make the volumes acceptable in their English dress, for the translator must be allowed to have shown signs of a certain aptitude for his task not always to be recognised in like cases.

F. J. GOLDSMID.

NEW NOVELS.

The Prime Minister. By Anthony Trollope. In Four Volumes. (London: Chapman & Hall, 1876.)

The Bertram Family. By the Author of "The Schönberg-Cotta Family. (London: Daldy, Isbister & Co., 1876.)

Saint Nicolas' Eve, and other Tales. By Mary C. Rowsell. (London: Samuel Tinsley, 1876.)

Oliver of the Mill. By Maria Louisa Charlesworth. (London: Seeley Jackson, & Halliday, 1876.)

MR. ANTHONY TROLLOPE'S novels are distinguishable from those of all his contemporaries, and even from those of the immediately preceding period, by a more determined realism of treatment. Nothing would be easier than to dwell on the superior gifts of Bulwer, Thackeray, and Dickens, and to show how each of these celebrated novelists has exhibited qualities of mind and felicities of work to which Mr. Trollope makes no pretensions whatever. Yet, though it is premature to augur for him a place beside them in the permanent record of famous English authors, there can be no question that a student of manners in the next century would derive a far more correct idea of the social thoughts and customs of the present day from his novels than from those of his more eminent rivals. From Dickens, in

truth, no correct picture can be derived at all. He paints individuals, not classes; and his individuals have all a touch of exaggeration and caricature about them which lessens seriously their value as types. Bulwer Lytton, in his turn, is too studiously artificial, and, incomparably better versed as he was than Dickens in the ways of society, there is not enough ease and freedom in the acts and dialogues of his characters to let us lose for a moment the sense that they are consciously playing high comedy on a stage before a critical audience. And Thackeray, towering as he does intellectually above the other two, aims rather at the creation of idealised types of the very highest art than at reproducing exactly what he saw. Becky Sharp, Blanche Amory, Colonel Newcome, are each perfect in their way; but as a fact one does not meet them, though certain family likenesses suggesting parts of their temperament are daily encountered. But Mr. Trollope's aim is best indicated by the title of one of his more recent works, *The Way we Live Now*, and he has had the courage to abandon plot, or at any rate, to make it entirely subordinate to delineation of manners, and to depict people and conversation much as they really are in the world around us. He is the only English novelist, in fact, since Miss Austen, who has striven to fathom the resources of the entirely commonplace, and to contrive that, instead of proving dull, it shall be exactly the attraction which gathers an audience round him. This is true in a high degree of his last book. *The Prime Minister* is the sequel of the two narratives of *Phineas Finn* and *Phineas Redux*, and grows out of them as they in turn grew out of *Can You Forgive Her?* and it in part out of *Doctor Thorne*. This group of stories has the especial merit of doing for contemporary politics in their purely social aspect what Mr. Disraeli's incomparably more brilliant *Coningsby* and *Sybil* did for the Young England phase of thirty years ago. And there is literally no other writing, nor group of writings, given to the world as yet, which so faithfully delineates that intricate combination of social influences which is due to our system of Parliamentary Government by party. The Prime Minister of the story is, of course, that Duke of Omnium whom we all learnt to respect, if not exactly to like, as Plantagenet Palliser, the laborious commoner and rising minister of finance, whose ideal in life was the introduction of a decimal coinage. The character is consistently developed, and with a higher degree of artistic skill and insight than many critics will have been prepared to expect from Mr. Trollope. If he had been drawing from life, as Mr. Disraeli did in his political portrait gallery, and as he has lightly done himself when sketching Lord Brock and Lord De Terrier, Mr. Gresham and Mr. Daubeney, this would prove only close and keen observation; but the Duke of Omnium is his own creation, and no Premier who has held office in this century can be thought to have suggested him, albeit in his extreme sensitiveness and reserve some traits of the late Lord Aberdeen may be called to mind. The feelings of a statesman whose entire interests and sympathies lie in the House of Commons

and in a special department of the public service practically confined to that Chamber, transferred reluctantly to the House of Lords and to the general control of Government, for which he not only thinks himself, but is, unfitted from lack of breadth, grasp, and sympathy, are very keenly analysed, and withal the growing love of power for its own sake, and unwillingness to relinquish it even for the higher public good, are drawn with unexpected felicity. Also the Duchess, our old friend Lady Glencora, is developed with equal success, and, as she is positively the only female character of real interest whom Mr. Trollope has ever drawn, it is pleasant to have her peculiarities displayed under a new set of conditions. Two or three of Mr. Trollope's ladies, had he elaborated them a little more, might have vied with Lady Glencora in favour—such as Mrs. Grantley, Lady Lufton, and Miss Dunstable—but, as a rule, his heroines are missish and uninteresting, and Lily Dale one of the most objectionable young women, to be perfectly respectable, in the whole range of fiction; while Lizzie Eustace's raffishness excludes her from the regard which every well-regulated mind must entertain for Becky Sharp, her congener in many particulars. The heroine of the private story which runs its course alongside of the Prime Minister's public career is no exception, and it is impossible to bestow on her the commiseration which Mr. Trollope asks for her mistake in life, or to approve the constancy of the lover whom she rejected at first. But her adventurer husband, Ferdinand Lopez, is as good a study, in his way, of the smaller fry of City rogues, as Melnautte in *The Way We Live Now* is of the contractor and speculator on a large scale; while the humours of Sexty Parker and his wife show that Mr. Trollope has not exhausted that stratum of lower middle-class life which he "prospected" in *Miss Mackenzie*. The decorous county-family life in Herefordshire is good, but not so good as the annals of Barset; and the real merit and advance of *The Prime Minister* is that improvement in the delineation of character which has been mentioned above.

There can scarcely be two writers more diametrically unlike in scope and temperament than Mr. Trollope and Mrs. Charles. Nevertheless, there are two points of resemblance between *The Bertram Family* and *The Prime Minister* at least as close as the analogies discovered by Captain Fluellen between Macedon and Monmouth. In each case the book is part of a chronological series, and must lose more than half of its interest for those who have not made acquaintance with the characters in an earlier stage of existence. The good people of the present book trace up to the "Schönberg-Cotta family" itself, two hundred years ago, and down through various subsequent excerpts from their fictitious records to the present day, a much more serious demand on memory than Mr. Trollope makes when he takes us down from Mr. Septimus Harding's first troubles as Warden of Hiram's Hospital at Barchester to the fall of the Omnium Ministry. The other point of likeness is that there is no plot to speak of, as Mrs. Charles aims at delineating religious character and emotions, just as Mr. Trol-

lope does social manners and customs. Her book is a cultivated and devout one, with occasional touches of nearly epigrammatic keenness which hint at the old Eve hidden under the demure and almost Quakerish coif and wimple. There is perhaps more resemblance to Mrs. Whitney than to any other contemporary writer, but the New England quaintnesses and humour, as well as the odd flavour given to the religious discussions of the American author by her Swedenborgian disquisitions, are absent—not for the worse, some readers will think.

St. Nicolas' Eve is the best, as well as the longest, of the tales in the volume to which it lends its name. It is a slight French story of the type which Mrs. Macquoid, Miss Roberts, and Miss Peard have made familiar to English readers, of the vagaries of a rural coquette, her punishment, and final pardon, all told gracefully, and with facility which needs only diligent practice to become skill. The next tale, English of the seventeenth century, is less correct in local colour, and Miss Rowsell seems as unable to master the nobiliary system of this country as though she were a Frenchwoman, for she styles a duke's younger son "the Honourable Mr. Skiffington," and supposes him to seal his letters with a coronet. The remaining items are little more than outlines, and the whole book is of the *Household Words* school, but fairly readable, and exhibiting capacity for improvement.

The author of *Oliver of the Mill*, however little known in the higher walks of fiction, enjoys a much larger reading public than writers whom a critical estimate would place on an unapproachably loftier plane. *Ministering Children*, her most popular tale, has reached an issue of a hundred and forty-nine thousand copies, and her remaining works about as many more in the aggregate; while it is quite certain that her name must be absolutely unknown to hundreds of those literary students who assign as important a place in their reading to novels and tales as to any other kind of composition. An examination of Mrs. Charlesworth's present book, however, supplies at once the reason and the justification of her popularity. *Oliver of the Mill* is not in any sense a clever book—though there are one or two shrewd notes of character—nor has it any special plot or noteworthy incidents, for its most sensational adventure is that of the hero playing truant when a child, and having to sleep away from home. But it is a devout and kindly religious story, belonging (though the writer seems to be English by religion as well as by nation) to that school of Lutheran pietism which owes its origin to Spener, at the beginning of the last century, and has always enjoyed a certain measure of influence here since it was first introduced, mainly by the Moravian Brothers, to English readers. The book is entirely free from controversial bitterness or sectarian rigidity; and, so far, though not strong intellectual meat by any means, must be far wholesomer food than most of the other writings and sermons to which Mrs. Charlesworth's public is probably accustomed. One point needs reconsideration on the score of credibility, apart from a graver objection

of which the author would most likely fail to see the cogency. It is the theological and liturgical precocity of her hero, who, when a very small boy, produces several times in the volume what is known to liturgiologists as a "farcéd Paternoster," no easy thing to write in cold blood, even for an adult divine, but which no child of ten could extemporise. If he could, he must be a deal too good and clever for this wicked world, and had better be quickly buried.

RICHARD F. LITTLEDALE.

CURRENT LITERATURE.

Stray Studies. By John Ormsby. (Smith, Elder and Co.) Macaulay compares the conduct and chances of a man who collects his essays from magazines and publishes them in separate volumes to those of the artist who takes his picture out of a gallery and exhibits it by itself. Works that pass in a crowd of daubs often seem of little value when they are exposed to concentrated attention. Macaulay's hesitations were quite unnecessary, but minor writers ought to consider his opinion before they set up as authors on the strength of articles in reviews. The questions for them are, have these articles been liked on their first appearance; will readers be glad to have them in a convenient shape; have they any unity of form and treatment? Mr. Ormsby's *Studies* are very slight, but they do possess these three requisites. One enjoyed them on their first appearance; one is glad to have them in a pretty little volume; and they display the unity of a pleasant and not unscholarly tone of humour. The article on "People I Have Hated" is extremely adequate, if not exhaustive, and the Man with the Smile, which he wears "as a good provisional expression of countenance," is very well hit off. There is an anecdote in the paper on "Boys" which cannot be read with gravity, and the sketches of the life of dog-fanciers and prize-fighters seem to have been "drawn from the quick." The retrospective review of *Sandford and Merton* appears to us to err in omitting to notice that Harry is the germ of Tom Brown. Add Christianity and the beautiful polish of Rugby life to Master Sandford's qualities, and you have the early muscular Christian. Does Mr. Ormsby himself not think that the quotation about Froissart and the English way of taking pleasure is a quotation one has a right to hate?

Wildfire. By C. J. Dunphie. (Tinsley Bros.) About Mr. Dunphie's "erratic essays" it is more difficult to speak. Mr. Dunphie says that they were "originally published under a *nom de plume*," and perhaps it would have been as well to let the *nom de plume* still cover them with its friendly shadow. We do not remember having seen any of them before; we do not like them now we see them, nor want to have them in a handy shape; and Mr. Dunphie acknowledges that they do not possess unity of tone. "Though some of the Essays affect a thoughtful or critical tone, and are therefore meant to be read in a serious spirit, many more of them begin where common sense leaves off." That would be less important if any other quality took the place of common sense. Mere garrulous nonsense without humour makes the most tedious sort of writing in the world. Is it funny to say of a conceited soldier that "his speech is only of the service, though he never smelt powder stronger than tooth-powder, and perhaps not overmuch of that"? Or, again, "I know a man who is as ugly as sin, and not half as pleasant; but then he suffers from bunions, poor fellow," and so forth. Again, here is a passage from a more serious essay:—"Through the most momentous eras of our earthly career, every man and woman of us must walk, not, it may be, uncared for, nor unloved, but alone, all alone. The

sense of solitude inspired by this thought is indeed saddening; yet it may be turned to profitable account." Neither the thought nor the expression of this commonplace is worth print and paper. To shake off the natural depression which these extracts must cause, let us end with a sample of Mr. Dunphie's own poetry, a verse from "A Song of the Rinker"—

"Gliding o'er the asphalte at a furious rate,
Taking it for ice, too, fancying they skate!
With each other flirting, waggishly they wink;
Oh the rosy rinkers rolling round the rink!
Chorus. Sing a song of rinkers, &c."

Einleitung in den Dialogus de Seaccario. Von F. Liebermann. (Göttingen: Peppmüller.) It is the glory and the shame of Englishmen that so many things which belong to their own history, language, and literature have an interest for foreigners even greater than is felt by ourselves. Until the publication of Professor Stubbs' *Select Charters* a few years ago there were probably few men of ordinary reading and education among us who had even heard of that wonderful contemporary picture of an English institution in its infancy, the *Dialogus de Seaccario*. Of course it was always well known to antiquaries, having been published at the beginning of the last century; but a document so remarkable, and on the whole so free from technicalities, ought certainly not to have remained so long their exclusive property. Yet even Professor Stubbs did no more than reprint this dialogue from Madox without affording the student any analysis of its contents; nor is the want supplied for English readers to this day. Herr Liebermann, however, has written an admirable introduction to the work in German, of which we very much wish that he could be induced to authorise an English translation. His account of the author, Richard Fitz-Neal, and of the two preceding great finance-ministers of the same family, whose official knowledge he inherited, of the reform of the Exchequer by Henry II., and of various other matters connected with the times and the composition of the work, is exceedingly lucid and valuable.

A Handy-Book for Guardians of the Poor. By George C. T. Bartley. (Chapman and Hall.) The main object of this admirable little book is to instruct guardians of the poor in their difficult duties, and to set clearly before them the proper principles on which the administration of relief should be conducted. It is no easy matter to deal equal justice to ratepayers and paupers; to check indolence and imposture and encourage thrift and independence; and the guardian who desires to act justly and consistently must be prepared to spend time and trouble in investigating the cases that come before him, and also to encounter much opposition from his fellow-guardians and the charge of harshness from those whom he is striving to benefit. It is quite possible even that some readers of Mr. Bartley's book may consider that he is over-severe in his remarks on the treatment of widows (chapter ix.), and that his condemnation of Workhouse Schools (chapter xxvi.) is too sweeping. But, speaking from an experience of many years, we must express our entire agreement with all that he says on these subjects as well as our general approval of the whole tenor of his work. In our present system of Poor-law administration there are not a few shortcomings and some positive evils. By it provident habits are often discouraged, deception and dependence fostered, and filial feeling is dwarfed instead of being developed. Reform in these and in other directions is greatly needed; pending which much good may be effected by the election of men (and women also) who are capable, as guardians, of taking a large and liberal view of the subject with which they have to deal. From such members we may reasonably look for a satisfactory solution of that difficult problem which just now is uppermost in men's minds—namely, the education of the children of the poor. On it more than upon aught else depend our hopes for the permanent

reduction of pauperism and the amelioration of the condition of the working classes. Mr. Bartley's book is written in a pleasant and practical way, and deserves the attention not only of those who seek or hold office, but also of all persons who are interested in the welfare of the poor.

Arnobii Adversus Nationes Libri VII. Ex Recensione A. Reifferscheidii. (Corpus Scriptorum Ecclesiasticorum Latinorum, editum consilio et impensis Academiae Literarum Caesareae Vindobonensis.) (Wien: Gerold's Sohn.) In nine years the Vienna Academy have only issued four volumes of their library of Latin ecclesiastical writers, and unless a great deal of progress has been made underground we may expect the century and the projectors of the scheme to pass away long before the work is done. Though Arnobius was popular in St. Jerome's time, we have only one corrupt MS. left, upon the strength of which he has been much edited and emended with a diligence which encourages a hope that scholars may be found to devote themselves 1,500 years hence to establishing a correct text of the leaders of the *Daily Telegraph*, and determining how many of the difficulties which a reader of that day must find are due to the carelessness of the printer and proof-reader, and how many to an uncontrolled desire for fine writing. Arnobius has been called the "Christian Cicero," and he really has a sort of right to the title: he had been at pains to find out how Cicero managed his exclamations and amplifications, and he gives a dull but recognisable imitation of them. In substance he is dull but not uninteresting. We know so very little of what Christianity meant to educated laymen who accepted it that the diffuse and incoherent attack on paganism, which was exacted of Arnobius as a condition of baptism, is worth reading. One very curious trait is the half-Gnostic way in which he speaks of the *deus princeps* who cannot be imagined capable of anger or of direct creation. There is nothing that can be called a proof of acquaintance with any Gnostic system or inclination to any, so that these resemblances must be set down to the diffusion of the common-places which the Gnostics disseminated in order to create an appetite for their specific teaching. Another curious thing is his entire indifference to the plea that Christianity had brought bad luck upon the Roman empire: one reason of this is his indifference to the Roman empire, which, in his eyes, means the aggrandisement of one town at the cost of the world; another is the temper which those who wish to share it call unworldliness, and those who do not a wish to save one's own dirty soul. He has a very low opinion of human nature, his psychology is materialist and sensationalist, and his Christianity seems very nearly to reduce itself to theism which is authenticated as having been published by a superhuman Being who had proved Himself superhuman by His wonderful works. What Arnobius wants to have authenticated in this way is not so much the existence of the *princeps deus* as His promise of everlasting life and blessedness to man. Throughout, the existence and perfection of the First Cause are assumed as self-evident in themselves, and a sure criterion of everything else; and no doubt the residuum of Greek and Roman religion coincided with the postulate of Hebrew religion, though it is rather an inconsistency that he condemns mythology by the help of this abstract idea of the Divine perfection, and refuses to use the same idea in his estimate of human nature and its prospects, for he argues from experience that we are too vile to have claims on our Creator. At the same time we are not too vile to be sure that beings who removed pestilences and the like on the institution of idolatrous ceremonies (which Arnobius is inclined to admit as matter of historical fact) cannot possibly have been Divine.

Schiller's Briefwechsel mit dem Herzog Friedrich Christian von Schleswig-Holstein-Augustenburg. Edited, with Introduction, by F. Max

Müller. (Berlin.) In 1790, when Schiller was almost overwhelmed by the combined pressure of poverty and ill-health, an enthusiastic Dane, of the name of Baggesen, gave to his countrymen so moving an account of his merits and needs that the Duke of Schleswig-Holstein-Augustenburg, in concert with his Prime Minister, Count Schimmelmann, wrote to the poet begging his acceptance of a pension of 1,000 reichsthalers for the next three years. The letter containing this generous, unconditional tribute had been already published, though with some verbal incorrectness, but the devotees of Schiller, knowing that his *Aesthetic Letters* were originally addressed to the Duke, were under the impression that some at least of his other letters must be concealed in the archives of the family; and, on the application of Prof. Max Müller to Prince Christian and the present Duke, further researches resulted in the discovery of about a dozen original letters, which are here contributed to the general mass of "Schiller literature;" other letters belonging to the same series are said to be in the hands of a private collector of autographs, and are likely to be published before long elsewhere, an arrangement which suggests the question whether the mere possession of such documents gives the owner any moral claim to the kind of copyright so often claimed in them to the inconvenience of the reading public. In this case it must be confessed that the letters are not of very special interest in themselves, though they are worth incorporating in any future edition of the poet's correspondence. The most interesting part of the pamphlet is the introduction, in which, curiously enough, Prof. Max Müller interrupts the chorus of self-laudation which has been so audible of late years in Germany, and actually takes the ground that the German people of a century ago—much as it was reviled by literary contemporaries—yet had virtues to which the present generation are strangers, and that the great men of the age of Goethe were given to the fatherland as a just reward for its power of admiring them. Like a complete convert to the doctrine of hero-worship, he maintains that it is not so much Schillers and Goethes as Baggesens and Schimmelmanns that are wanting, but he does not venture on the invidious task of naming any of the unappreciated great ones of the present day.

The Poetical Works of George Herbert have been added to their excellent Aldine Series by Messrs. George Bell and Sons, of York Street, Covent Garden. The editor, Mr. Grosart, has done his work well in respect of the text. In accuracy and completeness his collection is not likely to be surpassed. "For the first time relatively large additions are given from (a) MSS., (b) overlooked books—e.g., six English sacred poems, and nearly the whole of *Psalms Discerta* and *Lucus* from the Williams MS., the 'Psalms' from Playford, and other single poems." Besides such additions, Mr. Grosart gives "the many various readings (a) from MSS., (b) original and early editions." Further, he supplies notes and illustrations such as his wide reading of the necessary literature places easily at his command. For all these services Mr. Grosart deserves, and will receive, the thanks of all lovers of *The Temple* and its author; and, without assenting to the wild and extravagant laudation bestowed by panegyrists, not critics, one may believe that such there will always be, and should always be. We are bound to add that in our opinion what Mr. Grosart calls the "Memorial Introduction" is a great deal too long, and is far from compensating for its length by its judgment and good taste. To say nothing else, it makes the volume awkwardly stout. Sometimes we do not quite know what Mr. Grosart means; often, when we do know, we do not quite relish his style. What a queer phrase "Herbert's own onward" is, on p. xxx. What is meant by a man's "eighteenth-nineteenth" year? A clause on another page is:—"While Henry Vaughan, in almost every way,

bulks out a larger-souled, more nobly-dowered poet," &c. In the well-known line in the *Midsummer Night's Dream*, Mr. Grosart seems to think that "compact" "agrees with" "imagination," instead of "governing" it. Of course the phrase is just like the Duke's description of Jaques as "compact of jara," only the order is inverted. Says Mr. Grosart:—

"We have many 'seething brains,' but lack the 'fine frenzy,' abundance of 'great swelling words,' little of that 'imagination' which is 'compact.' The thick-coming epithets, the laborious and gaudy word-painting, the spasm and mouching of belauded poetry, are the antithesis of what I take to be true Imaginativeness, an essential of which is that it be not diffuse, but compact."

If only Mr. Grosart would be so compact!

Winter Sunshine. By John Burroughs, Author of "Wake Robin." (New York: Hurd and Robinson; London: Sampson Low and Co.) In this original volume we get the cream of an American's first impressions of the "old home" and its institutions, with a flying glimpse at our French neighbours. His "October Abroad" takes up but a fourth of his space, the rest of which consists of interesting essays on Transatlantic pedestrianism, natural history, and pomology, inclusive of the fresh and exhilarating paper which gives its name to the book; but it is plain that his reason of writing is to present to his countrymen his criticisms on the contrasts between our home-ways and those of society in the New World. This he undertakes with a most outspoken frankness, and possibly with an undue bias in our favour. His sympathies are with Old England and its ways and manners. Here we walk for pleasure, health, and exercise. In America we find from essays on "Winter Sunshine," "The Snow Walkers," "Exhilarations of the Road," &c., that no one walks a step farther than he can help, thereby missing the charms of country lanes, fields, and woodlands, at the various seasons of the year. The author goes so far as to surmise that Brother Jonathan might become a humbler and devouter Christian could he persuade himself to walk to church instead of being driven. If in aught he assigns a preference to the New World, it is for the complexion, variety, and richness of its "apple crops"—though the owners can, on his showing, scarcely enjoy the sight of them on the trees—still we are really thankful that he throws in this makeweight to his depreciations of American loudness and smartness. Of the former he says, p. 173, that "the buffers the English have between their cars to break the shock are typical of much one sees there" of life on a lower key and more gentle than in America. As to the latter, he notes, *inter alia*, "that English books and newspapers show more homely veracity, more singleness of purpose—in fact, more character than ours." His comparison of the paintpot renovation of public buildings at Washington with the frequent necessity of whitewash for political reputations is painfully seasonable just now; and he has a sound instinctive preference for English domestic life; but he surely generalises over-much when he lays it down that "all English men wear 'stove-pipe hats,' and that all English women have large feet."

Drury's Double-Entry Book-keeping at a Glance. (Drury.) This little treatise on book-keeping is written carefully, and the subject is as clearly explained as the space the author has allotted to himself—viz. three sides of foolscap—will admit of. Although it will not teach book-keeping to a novice, it will nevertheless suffice to give an insight into the art, if the pupil is determined to follow out Mr. Drury's advice by examining every item of the miniature account given as an example, and carefully bearing in mind Mr. Drury's remarks upon each entry.

NOTES AND NEWS.

HER MAJESTY has graciously sent to Colonel Chester, in recognition of his recent work on the *Registers of Westminster Abbey*, a copy of Mr. Theodore Martin's *Life of the Prince Consort*, with her autograph inscription.

THE death is announced of Dr. Charles Eneberg, Professor of Arabic at the University of Helsingfors. Eneberg had commenced the study of the cuneiform inscriptions of Western Asia, and had left England with Mr. George Smith for the purpose of watching the excavations conducted by Mr. Smith for the trustees of the British Museum. Dr. Eneberg died at Mosul last month; the cause of his death is unknown. He had published an article on the Inscriptions of Tiglath Pileser II. in the *Journal Asiatique*, and also a work on the Arabic pronouns, in 1874.

THE *Nation* announces that a Life of the late General George A. Custer will be published shortly by Messrs. Sheldon and Co. The volume will embrace also his war-memoirs hitherto published in the *Gallery*, together with the last of the series, written and despatched on his fatal march against the Sioux, and as yet unpublished.

BAEDEKER'S *Handbook* to Egypt will be ready in a few months: and the English translation will be commenced at once.

WE understand that Mr. D. R. Fearon, who was for ten years one of H.M.'s inspectors of schools, and is now assistant-commissioner of endowed schools, has nearly ready for publication a small work on *School Inspectors*, which cannot but be interesting to all who concern themselves in popular elementary education. The book is designed to explain the manner in which elementary schools should be inspected and examined so as to secure greater efficiency in their teaching. It will be published by Messrs. Macmillan.

WE understand that the movement within Trinity College, Dublin, to establish some reasonable scheme of retirement for superannuated fellows and professors has hitherto been without results, owing to the resistance of the present senior fellows. The junior fellows are, therefore, about to petition Government for an enquiry into the matter. The compensation given to the college for its advowsons, under the Irish Church Act, affords at present an ample fund for carrying out the scheme of the junior fellows.

EARLY in August a weekly paper is to appear entitled the *Secular Review*, edited exclusively by Mr. G. J. Holyoake. It describes itself as "a new journal of new subjects, testing familiar questions by a new principle: divesting that which is secular from complicity with that which is atheistic, and generally aiming to recast old forms of propagandism in moral, social, and political affairs, which now exhaust earnestness without producing the fruit of advancement."

THE Emperor of the Brazils visited the British Museum on Saturday last, and was conducted through the galleries by the various keepers of departments. He is a distinguished Oriental student, being well read in Hebrew and Arabic, and takes great interest in Assyrian and Egyptian researches. He intends visiting the site of the temple of Diana at Ephesus, the sculptures from which were excavated by Mr. Wood.

MESSRS. PARKER AND CO., of Oxford, have just ready for publication works on the Forum Romanum and the Colosseum, by Mr. J. H. Parker, C.B. Both are profusely illustrated.

DR. SCHLIEMANN has left Troy, as the Pasha there would not allow him to excavate, in spite of the Firman which he had obtained from the Sultan. He intends for the present to carry on excavations at the Treasury of Minyas at Orchomenus, and to explore Tiryns, Mycenae, &c.

THE eleventh *Jahrbuch der Deutschen Shakespeare-Gesellschaft* (Weimar: A. Huschke) contains

hardly as much matter of interest as some of its predecessors. Prof. Delius contributes one of his careful studies on "Shakespeare's *Coriolanus* in its Relation to Plutarch." Herr Krauss traces resemblances between the plot of *A Midsummer Night's Dream* and some incidents in the *Diana* of Montemayor. There is an elaborate paper by Dr. Schulze on "The Growth of the Romeo and Juliet Legend;" and an article by Henze, discussing Shakspere's combination of two or more stories in the construction of his dramas; Herr Thümmel, who last year wrote on "Children in the plays of Shakespeare," now discusses on "Shakespeare's Clowns." Dr. Wagner contributes notes on Marlowe and on *Mucedorus*; the editor (Karl Elze) notes on difficult or doubtful passages in Shakspere. The volume opens with Herr Freih. Vincke's address delivered at the annual meeting of the Society, 1875, on the actor Schröder—born 1744, died 1816—who did much to popularise the Shaksperian drama in Germany. Perhaps the most interesting of the contents is the article by W. König on "Shakespeare and Giordano Bruno." Attention had been called to this subject some years since by Tschischwitz in his study of *Hamlet* (1868) with special reference to that play. Bruno lived in London from 1583 to 1586, and had received the patronage of Leicester, Lord Buckhurst, and Sir P. Sidney; he was known to Spenser and Gabriel Harvey. Setting aside some fancied parallels which an English writer would hardly have adduced, enough still remains to make out a fair case in favour of Herr König's opinion that Shakspere was acquainted with Bruno's writings, and was influenced by his philosophical theories.

WE have received two inaugural exercises for the degree of Dr. at Edinburgh and Erlangen: the first is by the Rev. W. Cunningham, who dates his preface from Trinity College, Cambridge, and is issued by Messrs. Macmillan; the second, by Franz Mark, Cand. Theol., from Csenger Ujfalu, in Hungary, printed by Ratz, of Jena. This is a sensible, and not uncritical, *précis* of Mr. Carlyle's philosophy, which, as may be expected, contains little that will be new to English readers. Mr. Cunningham's treatise on Descartes and English speculation is a model in its kind: it is clear, penetrating, succinct, and trustworthy, and we do not expect an inaugural dissertation to be substantial—it is addressed, in the first instance, to judges who are presumed already to be in possession of the substance of the question; in the second, to students who are in a way to acquire the knowledge the judges possess. It is the proper function of such a dissertation to be a kind of skeleton-key to knowledge. Mr. Cunningham writes from the point of view of those who hold that Kant and Hegel have constructed the final transcendental justification for sound common sense. We notice that in his introduction he does not seem to have used Renan's *Averrhoes* for the sceptical school of Padua. He corrects very happily K. Fischer's attempt to derive all English thinking from Bacon, bringing out the direct relation of Locke and the indirect relation of his successors to Descartes, and doing what can be done without violence to minimise the isolation of Hobbes.

UNDER the title "Old Worcestershire," *Barrow's Journal* publishes from time to time a good deal of curious information respecting the antiquities and past history of the county. Among the most recent contributions to this column is a detailed account (from the pen of Canon Lea) of the foundation and fortunes of the Coventry Hospital, Droitwich. This charity was founded by Henry Coventry, second son of the Lord Keeper, and endowed with certain lands in Droitwich which he had purchased from the famous Loyalist, Sir John Pakington. There is an old tradition that the money with which these lands were purchased "was the result of a race in Westwood Park between a horse of Sir John Pakington and a horse of Mr. Coventry, on which the stakes

were that the loser should found a charity in the name of the winner." The tradition survives in a saying still current among old people that "if all bets were like Sir John Pakington's and Mr. Coventry's bet, there would be no great harm in betting." The charity came into operation in the year 1688, and at first took the form of an endowed workhouse, the inmates of which were widows and children drawn from four parishes. Thirty years afterwards a school for boys was established, but this soon fell into decay, and both it and the industrial home were supplanted by a hospital for aged poor. This was the state of the charity in 1781, when a question arose whether the farms which formed its endowment had been sold in fee to Mr. Coventry, or merely demised for a term of ninety-nine years. To determine this point a suit was commenced in the Court of Chancery, and after a lapse of thirty-one years terminated in a compromise, which was confirmed by Act of Parliament in 1823. By this Act the increased rental of the farms and the accumulated rents and interest were employed in repairing the hospital and adding to it an infirmary ward, and new schools for boys and girls. This scheme has now undergone further revision, and the charity at the present date maintains (upon an income of 1,040*l.*) thirty-six old people and forty boys, and a like number of girls, who are educated and put out in the world.

A CLEVER and splenetic article in the *Edinburgh* on Haydon's Life and Letters, where no opportunity is missed to disparage Leigh Hunt and Keats, contains two original letters from Wordsworth and Scott, written in 1830 to the son of a solicitor, who wished to leave law for literature. Wordsworth told him that he ought to decide for himself, that his letter was fine, and very likely his poems were fine too. In one he (Wordsworth) disliked a line, and did not understand the other. Scott told him not to fret at his circumstances, and that, as a lawyer of forty years' standing, he could not pity him for being brought up to the law. The article on Michel Angelo suggests how much Art lost when artists came to be paid by insolvent princes instead of by solvent communities. A thoroughly admirable article on the Rajput States of India illustrates Sir Henry Maine's theories by the results of Indian observation. According to the writer, the Rajput States still present the very condition of things which Sir Henry Maine divined as primitive, in which the oldest male of the eldest branch is head of the whole family. He is normally controlled by the heads of other branches of the clan, which is never anything like coextensive with the State—e.g., Bikanir has 12,000 Rajputs out of a population of 300,000. Their control is not favourable to strict police, and therefore the writer fears that the English Government may support the titular chiefs in changing their authority into a despotism, tempered by an English Resident, which is what exists in all other Indian States. As it is, whenever the succession has to be carried on by adoption, there arises a curious difficulty. The reigning chief can never afford to name his heir in his life, because the heir would turn into a pretender; consequently the formal adoption has to be executed by the widow. It is her interest and that of the Court and the Ministry to adopt a child and have a long minority, and the English Government seem to think it is more natural to adopt a child than a grown man, which the heads of the other branches of the clan desire in the interest of the State. There is a clear and interesting account, probably based upon Tod, of the history of Rajputana from the Mohammedan Conquest till the establishment of the British Protectorate, which was nowhere more welcome or more indispensable.

THE *Rivista Europea* for July contains the first act of a translation of Longfellow's *Spanish Student*. It notices among new books a volume published to commemorate the battle of Legnano:

Omaggio della Società Storica Lombarda al VII. centenario della Battaglia di Legnano (Milano); to which Cesare Cantù has contributed an elaborate study on the Lombards and Barbarossa. There are, besides, a large number of articles by different writers all bearing on the battle, and the history of the Lombard League. Signor Domenico Berti has brought out a first volume on Galileo: *Il processo originale di Galileo Galilei* (Rome). This is the first time that the true and authentic proceedings at Galileo's trial have been published. Signor Berti introduces the documents with two historical studies illustrating the two trials of Galileo. In a note to a notice on George Sand, the editor of the *Rivista* promises to publish shortly an interesting series of letters written by G. Sand to Mazzini.

MR. ARBER makes sure that he will finish his handsome *Transcript of the Stationers' Registers, 1554-1640 A.D.*, this year. His third quarto is now in the hands of the binders. The fourth volume, completing the work to 1640 A.D., will be ready in October or November; it is well advanced at press. The third volume contains the Book Entries between 1595 and 1620 A.D., a list of all the stationers who took up their freedoms between 1595 and 1640 A.D., and a tabulated history of the master printers of London from 1586 to 1635 A.D. The last-named table will be handy for fixing the limits of date of undated books.

OBITUARY.

AUBERTIN, H., at Paris, July 21. [Author of *L'esprit français au dix-huitième siècle*.]

LÖWENTHAL, J. J., at St. Leonards, July 20, aged 66. Author of *Murphy's Games. The "Era" Problem. Tourney. Book of the Chess Congress, Transactions of the British Chess Association*, &c.

KATE, Sir J. W., at Forest Hill, July 24, aged 62.

THE LATE PROFESSOR SIMROCK.

THE death is announced at Bonn of Karl Simrock, the well-known poet and scholar. He was born in 1804 at Bonn, where his father had founded a large musical publishing firm. He studied jurisprudence at Bonn and Berlin, and in 1823 entered the public service as *auscultator*. His leisure hours were devoted to the study of Old German philology and literature, then lately revived by the works of the brothers Grimm, Lachmann, and others. He also became known as a translator, and as an original poet of considerable merit. The French Revolution of 1830 inspired him with a song, the liberal tendency of which was the cause of his dismissal from the Government service. From that time he wholly devoted himself to his favourite pursuits of poetry and philology. In 1850 he obtained the Chair of Old German literature in the University of Bonn, which he occupied till his death. As a public teacher he was wanting in rhetorical power, but his lectures were always full of interest and thorough scholarship. The advice and instruction kindly given by him in private intercourse with his pupils, and the genial hospitality of his family circle, will live in the memory of many students of the university.

As a poet, Simrock was the leader of a group of gifted writers generally known as the "Rhenish School," of which he and Wolfgang Müller, of Königswinter, were the best known members, and of which Alexander Kaufmann is the sole surviving representative. Simrock's *Gedichte* (first collected in 1844) do not lay claim to great depth of feeling or dramatic pathos, but they are imbued with the poet's love of his country, and its beautiful river. Old German traditions, and especially the popular stories and songs of the Rhineland, are also an important element in Simrock's poetry. Of the latter stories, either in their original form or in modern versions by himself and other poets, Simrock published a collection entitled *Rheinsagen*, which has become deservedly popular. Of

Simrock's own poems, the beautiful song beginning:—

"An den Rhein, an den Rhein, zieh nicht an den Rhein,
Mein Sohn, ich rathe dir gut,"

has become a *Volkstied* in the fullest sense of the word. Simrock was still more remarkable as a translator than as an original poet. His attempts at metrical reproduction are exceedingly numerous, and extend over the whole range of old Teutonic literature from the "Edda," "Beowulf," and the old High-German "Heliand," down to the "Heldenbuch," "Gudrun," and other productions of the later Mediaeval period. His first, and perhaps his best, translation was that of the *Nibelungenlied* (1827), the seventeenth edition of which was published about ten years ago. This book is among the few reproductive works which occupy a permanent place in literature. It ranks with Chapman's Homer and Delille's *Aeneid*. Simrock's *Nibelungenlied* has, at the same time, largely contributed in spreading the interest in Mediaeval literature among the German public.

As a scholar, Simrock belongs essentially to the school of Lachmann. But, unlike so many of the disciples of that great philologist, he never forgot the spirit over the letter. Among his scientific books may be mentioned the excellent work of reference, *Handbuch der Deutschen Mythologie*, and his treatise on the *Nibelungenstrophe*.

F. HUEFFER.

NOTES OF TRAVEL.

THE Committee of the Palestine Exploration Fund have made an arrangement with Mr. Stanford for the publication of the great map of Palestine. He will issue it in a double form. The first will be the reproduction of the Survey in twenty-six sheets, on the scale as drawn of one mile to the inch. This will be lithographed in the best style. The second will be a smaller map, on the scale of three miles to the inch, which will be engraved on copper. Memoirs on special subjects connected with the Survey will also eventually be published from the notes of Lieutenant Conder. It is hoped to despatch the party to finish the Survey at the end of the year. In the same *Quarterly Statement* from which this intelligence is drawn, Lieutenant Conder continues his identifications of names. He remarks that "they are, as a rule, found in consulting Geesenius for the derivation of the names which are not to be found in an Arabic dictionary." In a future paper he will discuss the position of Emmaus, with several other sites of interest.

RECENT numbers of the *Revue Critique* have contained some correspondence on the subject of the Batuecas. An early account of the myth relating to their discovery is given by James Howell, Clerk to the Council under Charles I., in his *Instructions for Forreine Travell*, the first edition of which appeared in 1642. We quote from Arber's reprint (p. 51):—

"And now for further proofs that the *Cantabrian* language is the ancientest of *Spaine*, I thinke it will not be much from the purpose, if I insert here a strange discovery that was made not much above *halfe a hundred yeares ago*, about the very middle of *Spaine*, of the *Pattuecos*, a people that were never knowne upon the face of the Earth before, though *Spaine* hath been a renown'd famous Countrey visited and known by many warlik Nations. They were discovered by the flight of a Faulcon, for the *Duke of Alva* hauking on a time neere certaine hils, not far from *Salamanca*, one of his Hawks which he much valued, flew over those Mountaines, and his men not being able to find her at first, they were sent back by the Duke after her; these Faulknrs clammering up and down, from hill to hill and luring all along, they lighted at last upon a large pleasant Valley, where they spied a company of naked Savage people, locked in between an assembly of huge crags and hils indented and hemmed in (as it were) one in another: As simple and Savage they were, as the rudest people of any of

the two *Indies*, whereof some thought a man on horse-back to be one creature with the horse: These Savages gazing awhile upon them, flew away at last into their caves, for they were *Troglodites*, and had no dwelling but in the hollows of the rocks: The Faulconers observing well the track of the passage, returned the next day, and told the Duke that in lieu of a baube, they had found out a New World, a New People never knowne on the continent of *Spaine* since *Tubu Cain* came first thither: A while after, the Duke of *Alva* went himself with a company of Musceteers, and Conquered them, for they had no offensive weapon but slings; they were *Pythagoreans*, and did eat nothing that had life in it, but excellent fruits, rootes and springs there were amongst them; they worshipped the Sun, and new Moone, their language was not intelligible by any, yet many of their simple words were pure *Basculence*, and their guttural pronunciation the very same, and a guttural pronunciation is an infallible badge of an ancient language; And so they were reduced to Christianity, but are to this day discernable from other *Spaniards* by their more tawny complexions, which proceeds from the reverberation of the Sun-beams glancing upon those stony mountaines wherewith they are encircled, and on some sides trebly fenced, which beames reflects upon them with a greater strength and so tannes them."

THE Rumanian Geographical Society, which was founded at Bukharest, in June 1876, has newly issued the first volume of its journal, the *Buletinul Societatii Geografice Romane*, each Romanic paper being accompanied by a French translation. Agreeably to the intention of the society, as expressed in its constitution, to promote geography in the Principalities, and to make them better known outside their borders, the greater part of this first publication is given to an exhaustive essay on the geography, finances, administration, religion, commerce, and industries of the country, by Emanuel Cretzulesco; this is accompanied by a large and beautifully-executed map of Rumania and the lands adjoining the Danube, from Pesth to Odessa, by I. V. Masseloup.

SEÑOR AIMÉ PRISIS, the chief of the Topographical Staff in Chile, who, since 1849, has been engaged in the great work of surveying and mapping that country, has just published (Paris: Delagrave et Cie.) a small volume on the Physical Geography of the Republic, with an atlas of plates and diagrams. So admirably is this region adapted by nature for the illustration of every part of physical geography that even the short description before us of its orography, geology, meteorology, and hydrography, and of the distribution of animals and plants within it, by one who has such intimate acquaintance with the land, could not fail to be of very high original value; yet we could have wished to see each of these subjects treated more in detail in connexion with a country in which physical laws and changes attain their most magnificent scale of operation.

A CLUB was organised in the beginning of the present year for the systematic examination of the mountains of New England, dividing its labours under the departments of Exploration, Natural History, and Topography, and purposing to publish the results of their researches from time to time. The first number of *Appalachia*, the journal of this club, now appears, and testifies to the activity of the members in a number of interesting reports and essays, among which are papers by Prof. C. H. Hitchcock and L. F. de Pourtales. A committee of the club has done good preliminary work in completing a systematic division of the groups of the White Mountains and an enumeration of the summits, the nomenclature of which was formerly in a very confused state, the same name being frequently applied to several mountains.

A MOST important contribution to physical geography has been made in an essay on "The Action of the Winds in determining the Form of the Earth," by Dr. Franz Czerny, member of the Imperial Geographical Society of Vienna, which

is published as the forty-eighth supplementary number of *Petermann's Mittheilungen*. The work is divided into three parts, treating, first, of the climatic or meteorological action of the winds, as in their distribution of moisture, effect on the height of the snow-line and of glaciers, and in bringing about the variations of surface-covering in deserts, steppes or forests; second, of the mechanically-produced effects of the winds on land, as in the formation of dunes, and on water, in the production of drift currents and waves. Lastly, the actions which are partly mechanical and partly climatic are discussed. The work displays a vast amount of research and a close acquaintance with every modern authority, and may be said to summarise the whole of our present knowledge of this interesting subject.

THE sixth report of the work done by H.M.S. *Challenger*, containing a summary of her ocean soundings, and observations of temperature in the North and South Pacific, just issued by the Admiralty, adds very largely to the store of trustworthy material for the investigation of the movements of the ocean waters, in no less than six temperature sections across different parts of this great basin. Everywhere these appear to confirm the law of interchange of polar and tropical waters in a great cold underflow towards the equator. Attention is specially drawn to the peculiarities of the isotherm of 36° in the two last sections of the South Pacific, which seem to follow very nearly the contour of the sea bed, but not exactly so. In the section east and west the highest point of this isotherm is not exactly over the shoalest soundings, but is a little west of them; and in the section south from Tahiti its highest point is slightly north of the shoalest sounding.

A JOURNEY TO VIENNA WITH LORD PETERBOROUGH.

ONE of the best-remembered character-sketches in Macaulay's *Essays* is, perhaps, that of the famous fighting Earl of Peterborough, the last of the knights errant; of whom it was said, from the rapidity with which he carried out his many diplomatic missions, that he had seen more crowned heads and postilions than any other man of his time. An interesting original memoir kept by Simon Clement, a gentleman attached to Lord Peterborough when engaged on one of these missions, has recently come into the possession of the British Museum, and is now preserved in the Manuscript Department. This curious little volume is entitled *A Journal of what I found remarkable in my travelling with My Lord Peterborough to Vienna*, and begins with an entry dated Saturday, January 13, 1710, on which day they sailed from Greenwich "about 5 of y^e clock in the afternoon in the *Catherin* Yacht, Capt. Monk commander," for Rotterdam. In his journey across country to Vienna our traveller gives very full descriptions of the different places through which they passed, much too long for quotation here. We note, however, a few of his most striking observations. At Delft lived many of the gentry of Holland, and there was a kind of hospital (not to call it a prison) wherein gentlemen, though of the highest quality, were confined, upon complaint of wife, children, or nearest relations that they wasted their estates by extravagance or ill-management—so far did the Government concern itself for the preservation of family estates. The Hague the Dutch affected to call the biggest village in Europe, being totally without fortifications, though in Clement's opinion it deserved to be ranked with the second order of cities for its largeness. Amsterdam is justly, he thinks, accounted the richest trading city in the world, but the inhabitants of it are so parsimonious of room in their houses, that even in the best they make the stairs so steep and narrow that if a man make

one false step in descending he must expect to fall to the bottom. Indeed, such an air of parsimony may be discerned in all the managements of this nation, even in their indulgences; and the great figure this State makes in the world, and the great power it is able to exert, are entirely owing to the frugality of every degree of the people, whereby they are enabled to bear the burden of the vast taxes laid upon them. On February 3, Lord Peterborough and he left the Hague "with a Berlin (a kinde of coach) a chais and a Baggage-waggon at 9 a clock in y^e night by Moon-shine," passed through Utrecht, "a fine City and University in a pleasant country," and entered the King of Prussia's territory, the Duchy of Cleves, on the 6th. From Wesel they got to Düsseldorf, the residence of the Elector Palatine, but it being Carnival-time there my lord could get no lodgings at the "public houses," and had to be entertained, by the Elector's directions, at the house of Count Frosini. Everything at this Court appeared in great decency and order, and afforded such a specimen of princely magnificence as that of greater sovereigns might be said to exceed rather in quantity than in quality. After a splendid entertainment they were carried to the Opera, where his lordship sat with their highnesses, and they of the retinue were placed in a convenient gallery and plentifully served with wine and other refreshments. The performance was in great perfection. By two the following morning they were on the road to Frankfort, which they reached in three days, a city "well fortified, rich, and Lutheran." Here they lay at a famous inn called the Red House, fit for a nobleman, but very dear. Four days later they arrived at Nuremberg, where the principal gentry paid most marked attentions to the ambassador, and their master of the ceremonies was sent with a present of live fish and above thirty flagons of curious wines. My lord, however, not having convenience of carriage, left them behind, but gave very generously to the servants and poor. From thence by Ratibon and Straubingen to Passau, where they took boat. Of Lintz Clement says it has more stately large houses than he had ever before seen in so little compass. Here they were entertained with the sight of many curiosities of art and nature, among the rest a machine like clockwork, taking its first motion from a horizontal wheel made of cards held together by a circumference of paper, which was turned round by the smoke of two small wax candles conveyed to it through two "latin funnels" placed under, and by a four-fold pulley it drew up a stone of half a hundredweight. It being Lent they were served with a most magnificent fish dinner, fried, boiled, and baked, the most remarkable fish supplied being a carp two feet long in a pie, and roasted fresh oysters in the shell. These curiosities and this dinner were met with at the Jesuits' College in Lintz, and Clement records with satisfaction that the Fathers were not sparing of their wine, and could not have shown more respect and civility to a prince than they did to Lord Peterborough. My lord in return was very liberal to them, leaving behind twenty pistoles for the poor, and presenting the Father Rector with a repeating gold watch, worth fifty pounds. From this place Vienna was reached, partly by road and partly by water, in four days; at which point the narrative abruptly closes.

SECRET SERVICE MONEY UNDER GEORGE I.

FROM a manuscript volume of "Revenue Returns," originally, no doubt, belonging to the Treasury, but which passed in recent years from the hands of a private person into the British Museum, we get a few instructive illustrations of how the money went *temp.* George I. Under the head of "Secret Service," between the dates March 25, 1721, and March 25, 1725, we note the following entries:—
"To William Lowndes Esq. . 243,200l.

To John Scrope Esq.	89,900l.
To Charles Lord Visct. Townshend one of his Maties Principal Secretaries of State	11,650l.
To John Duke of Roxburgh another	13,500l.
To John Lord Cartaret late another	9,240l. 3s. 6d.
To Thomas Holles Duke of Newcastle another	2,175l. 16s. 5½d.
To James Earl Stanhope late another	1,850l.
To Robert Walpole Esq. late another	1,771l. 19s. 6d.
To Wm. Stanhope Esq. ambassador Extra ^r to the Catholick King	6,000l.
Making a grand total for the four years of	379,296l. 19s. 5½d.

Passing by a long account of payments to ambassadors and foreign Ministers between the same dates, we next come to a list of "Gifts, Rewards, Bounties, and Extraordinaries of divers Natures," which includes the following noteworthy items, besides numerous entries of money paid for the capture of highwaymen, "smuglers," &c.:—

"To Geo. Bamfield Esq. for providing Goods as a present to the Indians of New York	835l.
To Henry Lord Herbert in lieu of a Jewell which his Majesty meant to present him	500l.
To Phillip Dormer Stanhope Esq. comonly called L ^d Stanhope, ditto	500l.
To Dr James Douglas, for his performance and publishing his Anatomical Observations.	500l."

Douglas was a famous London practitioner, born in Scotland, 1675; noted also for a curious library of editions and translations of Horace, which passed into the hands of the Chevalier d'Eon.

"To Dr Thos. Renton for making known his Art Skill & Mistery in curing of Ruptures &c.	5,000l.
To Arthur Collins, as of Royal Bounty.	200l."

Another entry of payment of the like amount to this person, who was doubtless the compiler of the well-known *Peerage*, &c.

"To Charles Maitland Surgeon for Inoculating Prince Frederick for the Small Pox	1,000l.
To Gideon Harvey Dr in Physick Physician at the Tower for visiting the State Prisoners	300l."

Harvey was appointed to the Tower about 1689, and is said to have been physician there fifty years. He wrote a singular work, called *The Conclave of Physicians: detecting their intrigues, frauds, and plots against their patients*.

"To Jacob Tonson Stationer for printing the Inventories of the Estates of the late Directors of the South Sea Company	1,716l. 8s. 1½d.
To Sir Joseph Eyles Knt. for the Young Princesses	79,000l.
To Wm Richards G ^t for the charge of 15 persons who voluntarily went into the service of the King of Prussias Granadiers from Ireland to Berlin	221l. 5s."

We get here a glimpse of the hobby of the Great Drill-Sergeant, Frederick William, father of Frederick II. An Irishman, James Kirkman, it will be remembered, was one of the finest grenadiers in that famous army of giants; but he could hardly have been one of this batch, for history records that the king spent 200l. on him alone, for expenses in watching, guarding, and forwarding him to Berlin, after having given him 1,000l. to secure his service.

"To Wm Pitt Keeper of Newgate for Expenses &c, for the Rebels taken at Preston	700l.
--	-------

To Chris ^r Tilson Esq ^r and other Managers of the Lottery 1722 for their service	7,250l.
To Gabriel Bourdon Merch ^t for 26 Bustos with Marble Pedestals for his Maty	600l.
To John Anthony Balaguier Esq ^r for expences in bringing over the Bustos for his Matie	163l. 3s. 8d.
To Robt. Saunderson Esq ^r for making 3 Add volumes to Rhymers Phedra	700l."

SELECTED BOOKS.

General Literature.

- BIBLIOTHECA PASTORUM. Ed. John Ruskin. Vol. I. The Economist of Xenophon. Trans. A. D. O. Wedderburn and W. G. Collingwood. Ellis & White. 7s. 6d.
- COUSSE, J. La péninsule gréco-slave; son passé, son présent et son avenir. Bruxelles: Spineux. 10 fr.
- PHILLIMORE, A. The Life of Admiral of the Fleet Sir William Parker, Bart. G.C.B. Vol. I. Harrison.
- WILSON, Alexander, the Poems and Literary Prose of. Ed. A. B. Grosart. Paisley: Gardner.

History.

- BIBLIOTHECA GEOGRAPHORUM ARABICORUM. Ed. M. J. de Goeje. Pars 3. Descriptio imperii Moslemici auctore Al-Mokaddasi. Pars I. Leiden: Brill. 9 M. 50 Pf.
- CODEx Diplomaticus Cavensis, nunc primum in lucem editus. Vol. III. Milano: Hoepli. L. 30.
- PIGNOT, J. H. Gabriel de Roquette, évêque d'Autun: sa vie, son temps, et le Tartuffe de Molière. Paris: Durand. 12 fr.
- SCHWEIZER, P. Vorgeschichte u. Gründung des schwäbischen Bundes. Zürich: Schulthess. 3 M.

Physical Science.

- GIEBEL, C. G. Thesaurus ornithologicus. 5. Halbbd. Leipzig: Brockhaus. 7 M. 50 Pf.
- LETHARA GEONOSTICA. I. Thl. Lethaea palaeozoica, v. F. Rümer. Stuttgart: Schweizerbart. 28 M.
- ZITTEL, K. A. Ueb. Coeloptychium. Ein Beitrag zur Kenntniss der Organisation fossiler Spongien. München: Franz. 4 M. 90 Pf.

Philology, &c.

- EDKINS, J. Introduction to the Study of the Chinese Characters. Trübner. 12s.
- GUTSCHMID, A. v. Neue Beiträge zur Geschichte d. alten Orients. Die Assyriologie in Deutschland. Leipzig: Teubner. 4 M.
- LYKURGOS' Rede gegen Leokrates. Erklärt v. C. Rehdantz. Leipzig: Teubner. 2 M. 25 Pf.
- MYRIANTHUS, L. Die Acynus od. arischen Dioskuren. München: Ackermann. 3 M. 60 Pf.
- WENKER, G. Ueb. die Verschiebung d. Stammsilben-Anlauts im Germanischen. Bonn: Marcus. 12 M.

CORRESPONDENCE.

ELAMITE ANTIQUITIES.

British Museum: July 24, 1876.

The discovery and decipherment of the cuneiform inscriptions of Babylonia and Assyria have been productive of great results, not only in the development of a full contemporaneous history of their own, but in the great light they have thrown on the history and affairs relating to the nations bordering on the lands of Assyria and Babylonia.

At a very early period the inscriptions point to the existence of a very powerful collection of tribes, akin to the Accadian population of Babylonia, having formed a kingdom on the east bank of the Tigris. This kingdom is called *Numma*, or the "highlands," in the Accadian inscriptions, and *Elamu* in the records of Assyrian kings. This is evidently the Elam or 𐎶𐎵 of Genesis, x. 22, here stated to be of the seed of Shem. This statement is not supported by the inscriptions.

The Accadians, who spoke an agglutinative tongue, and whose language is akin to that of the Elamites both in point of words and in the mode of writing, are certainly to be identified with the Cushite population who founded the Babylonian empire of Nimrod, and they with the Elamites are the Eastern Ethiopians of the Greek writers.

The monuments represent both the people of Babylonia and the Elamites as quite distinct in feature and figure from the Semitic Assyrians; they are always represented with lank straight hair.

Herodotus, in speaking of the Ethiopians, says:—"The Eastern Ethiopians of Asia are dis-

tinguished from the Western of Africa by the straight hair of the former, and the curly hair of the latter." * Homer also speaks of the Ethiopians "as being divided into two parts, the most distant of men, some at the setting of the sun, some at the rising." †

The history of Babylonia abounds in border wars between these two branches of the Cushite people, and in about the nineteenth century before the Christian era the Elamites overthrew the Semitic dynasty of Sargon and placed a line of kings of their own on the throne under Kurdu-Mabug. This monarch is evidently to be identified with the Chedorlaomer of Genesis xiv. 1; his son Ari-acu was ruler of Larsa, the Biblical Ellasar, and is therefore clearly the 𐎶𐎵 of the Hebrew text. The other two monarchs, Amraphel and Tidel, or, as the LXX gives, Thargal, are clearly early Babylonian non-Semitic names.

It was on the overthrow of the Semitic line of Sargon of Agane that the migration of Abraham took place. This Elamite dynasty remained in power for some time, and at last gave place to the Kassite line of Khammu-ragas, a most important king in Babylonian history, whose reign commenced about 1600 B.C.

During the whole period of the Assyrian empire, the kingdom of Elam was constantly making border raids, and the Assyrians also invading Elam, but during the late dynasty of Sargon of Khorsabad the wars became more and more frequent, until at last the Elamite king Umman-aldas was defeated by Assurbanipal in B.C. 642, and his capital, Susa, spoiled and destroyed.

Such is a brief outline of the relations of Elam with Babylonia and Assyria, but as yet our information is mostly derived from either Assyrian or Babylonian texts, owing to the scarcity and difficulty of the Elamite legends.

The explorations conducted by Mr. Loftus on the ruins of Susa brought to light many important remains of the ancient city, inscriptions, and sculptures. Copies of these texts, with carefully-executed drawings of the site and ruins, have been deposited in the British Museum, but a fresh acquisition to our material for the study of Elamite history has just been made. Colonel Ross, the English political Resident at Bushire, has presented to the trustees of the British Museum a small but important collection of antiquities obtained on the east of the Tigris.

The collection consists of a number of bricks inscribed with legends of the kings of Susa. The finest of these are those of a monarch named *Tar-kha-ak*, or, as M. Lenormant reads, *Sel-kha-ak*, but the former appears to me the more likely reading.

This monarch calls himself *Anin Susnak*, King of the Susanians, "the powerful ruler, the princely King of the Susanians." These bricks differ in many points from the Babylonian. They are of a much finer material, and of a more carefully proportioned form, the dimensions being 13 x 6½ x 3½—the inscriptions being written on the edge in six or seven lines, and in characters a little less archaic than those of Babylonian bricks. This monarch, *Tar-kha-ak*, whose name so closely resembles that of the Egyptian king *Tirhakah*, was the son of Kudur Nakhunte II., and was contemporary with Tiglathpileser II., or Shalmanesar, B.C. 700. Some other bricks in the collection are those of Kudur Nakhunte, and of Urtaki, a monarch who opposed Esarhaddon in the latter part of his reign.

There is in the collection a curious stone coffin. This object is very valuable, as, with the exception of the coffins of the Parthian period brought by Mr. Loftus from Warka, it is the only funeral object from Western Asia.

The coffin is composed of a white calcareous stone of a softer grain than that used in the sculpture, with a lid of alabaster. Its dimensions are—length, 1 ft. 6 in. (the end is semicircular); breadth, 13 in.; height, 10½ in.; the thickness of

* Book VII. 69-70.

† *Odyssey*, I. 22.

the sides and bottom is uniform, 1½ in. No bones were found in the coffin, which was probably that of a child.

Another object is a sepulchral vase, which is one of the most important objects in the collection. This vase, which is of a peculiar shape, is full of human bones in a very fair state of preservation. These remains appear to have been subjected to the action of fire, but not to a great extent. Vases containing human remains were found by Mr. Loftus on the Great Mound of Susa in the vicinity of Parthian and Sassanian relics. Mr. Loftus says of these vases:—

"There were several cylindrical jars, three or four feet in length, containing the bodies of children; but, as the cranium was generally larger than the neck, it is difficult to conceive how it could have been placed inside. The most feasible explanation is that the jars were moulded round the skeleton, and then baked with the body inside, numerous small holes being apparently made for the escape of the gases generated during the process" (*Chaldea*, p. 405).

In the vase presented by Col. Ross there are no indications that would point to the moulding of the vase round the skeleton, as there are no internal indentations such as would be made in pressing the soft clay against the bones; neither are there any holes for the escape of the gases. I should therefore conclude that the vase is of a different period from those found by Mr. Loftus in his excavations. The number of bones contained in the vase would appear to indicate that it contained the remains of more than one person.

In none of the Assyrian or Babylonian inscriptions yet found is there any indication of the mode employed by this people for the disposal of dead bodies; it is, therefore, very interesting to meet with any objects which may throw light on the customs practised by any of the inhabitants of Western Asia.

W. ST. C. BOSCAWEN.

THE "PHILOSOPHERS' CLUB" IN "DANIEL DERONDA."

St. John's College, Cambridge: July 20, 1876.

May I call the attention of your readers to a fact in connexion with the current (VI.) number of *Daniel Deronda* which seems to have escaped the eyes of the reviewers? It is that the interesting episode of the "Philosophers' Club," which may have appeared to some artificial or improbable, is, in fact, a faithful transcript from real life; and that Mordecai is perhaps but a slightly idealised portrait of a real Cohen.

In the *Fortnightly Review* for April 1, 1866, the editor, Mr. George Henry Lewes, prefaces a fascinating article on Spinoza by an account of a small club of students who were wont to meet, thirty years before, at a tavern in Red Lion Square, Holborn. The members were the keeper of a second-hand bookstall rich in freethinking literature, a journeyman watchmaker, a bootmaker; another lived on a moderate income; another "penned a stanza when he should engross," and so on.

"Seated round the fire, drinking coffee, grog, or ale, without chairman or president, without fixed form of debate, and with a general tendency to talk all at once when the discussion grew animated, these philosophers did really strike out sparks which illuminated each other's minds; they permitted no displays of rhetoric such as generally make debating societies intolerable; they came for philosophic talk, and they talked."

Two members are singled out "as remarkable specimens of the varieties which the club comprised":—

"One of these was Mr. James Pierrepont Greaves—a name which carries with it a certain mystical halo in some American and English circles. . . . In striking contrast to this excellent man was a German Jew, named Cohn or Kohn, whom we all admired as a man of astonishing subtlety and logical force, no less than of sweet personal worth. . . . A calm, meditative, amiable man, by trade a journeyman watchmaker, very poor, with weak eyes and chest; grave

and gentle in demeanour; incorruptible, even by the seductions of vanity. . . . I loved his weak eyes and low voice; I venerated his great calm intellect. . . . Life was hard to him, as to all of us; but he was content to earn a miserable pittance by handicraft, and keep his soul serene. . . . Cohn, as may be supposed, early established his supremacy in our club. A magisterial intellect always makes itself felt. Even those who differed from him most widely paid involuntary homage to his power."

This little discovery, first made by a fellow-student, may be valued by some who find a novel invested with increased interest when they know it is "founded on fact." Nor is it without instruction to those who affect the study of the mechanism of literary creation.

DONALD MCALISTER.

MICHEL ANGELO BIBLIOGRAPHY.

16 New Burlington Street, W.: July 24, 1876.

In the list of works published on the occasion of the Michel Angelo festival of last year which appears in the *ACADEMY* of the 15th inst., I do not observe any mention of a paper read by Mr. C. Drury Fortnum, F.S.A., at a meeting of the Archaeological Institute, and published in vol. xxxii. of the *Archaeological Journal*, entitled "On the Original Portrait of Michel Angelo by Leo Leone, 'Il Cavaliere Aretino.'" This is the more remarkable as the memoir is referred to in the Cavaliere Luigi Passerini's octavo volume entitled *La Bibliografia di Michel Angelo Buonarroti* (Firenze, 1875, p. 53), an important work also omitted from Mr. Heath Wilson's list. In the forthcoming number of the *Archaeological Journal* another contribution by Mr. Fortnum will appear, on the subject of the bronze portrait-busts of Michel Angelo attributed to Daniele da Volterra and others, with further observations on portraits of the great master.

JOSEPH BURTT.

SCIENCE.

Patrum Apostolicorum Opera. Recensuerunt Oscar de Gebhardt, Adolphus Harnack, Theodorus Zahn. Editio post Dresselianam alteram tertia. Fasciculus I. (Lipsiæ: J. C. Hinrichs, 1875.)

THIS new edition of the Apostolic Fathers deserves and will receive a hearty welcome from all students of early patristic literature. Though respect for a veteran labourer in this field has led the editors to retain the name of Dressel on their title-page, the present edition is from beginning to end a new work. The first fasciculus contains the Epistle of Barnabas and the two Epistles of Clement of Rome, together with the fragments of Papias and of the Elders quoted by Irenæus, and the letter to Diognetus. It is the joint work of the two first mentioned of the three editors, the labour being divided in such a way that Gebhardt is responsible for the text and *apparatus criticus*, together with those portions of the prolegomena which relate to the manuscripts and editions, while Harnack has written the exegetical notes and the remaining sections of the prolegomena treating of the date, authorship, and reception of the several works. The second fasciculus will contain Ignatius and Polycarp, and will be edited by Zahn, who has given proof of his competence for such a task in his monograph *Ignatius von Antiochien*. The third and last will give the *Shepherd of Hermas* under the same twofold editorship and with the same division of labour as the first.

The editors of the first fasciculus may be congratulated on the execution of their task. When completed, this work promises to be quite the most convenient as well as the most thorough edition of the Apostolic Fathers which has yet appeared. The prolegomena are full and well arranged; the literature is given with a completeness which is almost exhaustive; the text is carefully and soberly constructed; the *apparatus criticus* omits nothing of importance; and the exegetical notes, though they suffer somewhat from too great compactness, furnish much useful matter, both in illustration of the language and in references to authorities treating of the subject-matter. Not the least pleasing feature in this work is the generous appreciation which the editors show of the labours of their predecessors.

Having thus recognised the general excellence of this work, I shall venture with less hesitation to criticise some points in which the conclusions of the learned editors seem to be at fault.

It is necessarily in those parts of the prolegomena which treat of date, authorship, and the like, that the greatest room for difference of opinion will be found. In the view which Harnack maintains respecting the date of the so-called Epistle of Barnabas, for instance, he is led astray, as I venture to think, by a false interpretation of the sixteenth chapter which has vitiated the great mass of recent speculation on this point. The writer of the letter is here maintaining that the true temple was not the material edifice, as the Jews vainly supposed, but the heart of man in which God enshrines himself. Accordingly he quotes Isaiah lxvi. 1, "What house will ye build for me?" to show that their hope in the material temple was vain. This is followed by another passage from the same prophet (xlix. 17), "Behold, they that destroyed this temple shall themselves build it up;" on which the writer remarks, "This is in course of fulfilment (*γίverαι*); for, because they went to war, it was destroyed by the enemies; and now the subordinates of the enemies will themselves build it up."* This is supposed to refer to the hopes which Hadrian held out to the Jews that he would rebuild the temple, and therefore to fix approximately the date of the epistle at about A.D. 120. But, as a matter of fact, there is no trustworthy evidence of any such intention. And even if it were otherwise, this interpretation altogether militates against the context. In the first place, the prophecy so interpreted would be fatal to the author's argument, and would never have been introduced to be thus explained. He is giving reasons why the Jews were wrong in trusting to the material temple: whereas this fulfilment would furnish them with the very strongest argument in their favour. In the next place the author immediately afterwards, quoting

* In this passage, *οὐκ οὐρανοῦ* [καὶ] οὐκ ἐκ χειρὸς ἀνθρώπων, the second *καὶ* is retained by the editors with *et*, but should, I think, be omitted with the other Greek MSS. and the Latin version. The re-erection by the Jews themselves would be no fulfilment of the prophecy, which speaks of the same persons who destroyed it as rebuilding it. But this does not seriously affect the point at issue.

another prophecy which contains a promise of the rebuilding of the temple, explains that this refers to the indwelling of God in men's hearts, whereby they are created anew in Christ. There is no indication here that the writer was thinking of two different kinds of rebuilding, a material and a spiritual erection, in the two passages, though the exigencies of his interpretation have introduced some confusion into his language and thoughts. For these reasons we are forced to side with Hilgenfeld and others whom Harnack describes as "misere locum illum vexantes" (p. xlii.), and interpret the rebuilding spiritually. The "subordinates of the enemies" will therefore be the Gentile converts to the Gospel, the subjects, and in some cases the soldiers, and even the courtiers, of the Roman emperors who had destroyed the material temple. The allusion, so interpreted, no longer clashes with an earlier passage, in the fourth chapter, where the writer quotes the prophecy of the ten kings and the little horn in Daniel. His application of this prophecy to his own times suggests a date under the Flavian dynasty at the latest for the publication of the Epistle, and cannot without extreme violence of interpretation be referred to the reign of Hadrian.

The views adopted with regard to the date and reception of Clement's genuine epistle are sober and just. In common with the great majority of recent critics, Dr. Harnack assigns it to the reign of Domitian (about A.D. 93-97); and the convergence of opinion towards this view is now so great that it may almost be regarded as a settled point. With one exception, his conclusions regarding the author also commend themselves to the sober judgment; but when he considers it "very likely" (p. lxxxviii.) that the author of the epistle was the Consul Flavius Clemens, the cousin of Domitian, who was put to death by the emperor for his profession of Christianity, it is necessary to part company with him. The style and contents of the letter are altogether unlike what we should expect from a genuine Roman of high rank, whose profession of Christianity can hardly have been made before mature or even middle life. The intimate familiarity with the Old Testament, the acquaintance with traditional interpretations and legends of the Jews, and the whole colouring of the Epistle, seem adverse to this supposition.* Moreover, it seems altogether unlikely that, if the chief pastor of the Roman Church had been also the nearest male relative of the reigning emperor, the fact would have been ignored in Christian records. On the other hand, some connexion between the writer and the Flavian house is suggested by the name. If we may indulge in an hypothesis, our Clement was a Hellenist Jew, a freedman in the service of the Emperor's cousin; and in this case he would probably be a main instrument in the conversion of his patron to Christianity. I have pointed out elsewhere (*Contemporary Review*, May 1875, p. 831) that we have in the inscriptions evidence of one Jew at least bearing the name of

Clemens in the Flavian household (Orelli, *Inscr.* 2,899). Recent interesting discoveries of De Rossi have furnished additional testimony to the spread of Christianity in the Flavian family and their adherents (*Bullettino di Archeologia Cristiana*, 1875).

As regards the so-called Second Epistle, Dr. Harnack has somewhat hastily accepted the conclusion of Hilgenfeld that this is the letter of Bishop Soter to the Corinthians, expressing his surprise at the same time that "no one before Hilgenfeld had discovered the truth;" though the character of the document itself, even in its mutilated state, suggested the most serious objections to this theory. The recent publication of Bryennios, where it appears for the first time complete, shows beyond a doubt that it was not an epistle, but a homily read in a Christian assembly; but the authorship still remains as obscure as before.

The mention of this recent discovery leads us naturally to speak of the text. Never perhaps has conjectural criticism been exercised on so extensive a scale as in filling the lacunae of these epistles in the Alexandrian MS.; and never certainly has it been so severely tested as by this discovery, which places the actual readings before our eyes. The result on the whole is very satisfactory. The surprise of readers will be, not that in a few instances critics have failed to divine the reading, but that in the vast majority of cases their divination has proved true. The later editors have of course the advantage over the earlier; and Gebhardt may well be congratulated on the sober judgment which has led him so commonly to correct results. This will be no slight compensation for the untoward fact that his edition appeared within a few months of the time when a twofold discovery—first, of an entire Greek MS., and secondly of a complete Syriac translation* of Clement—has substituted certainty for conjecture, and placed the criticism of the text on a new basis.

Of Harnack's notes, and of his prolegomena, it is a sufficient recommendation to say that they show that extensive mastery of the literature of the subject, foreign as well as German, of which the writer has given evidence in a still later article on recent works upon early Church History, in the new *Zeitschrift für Kirchengeschichte*, I. p. 111, sq.

In a work comprising so many details, it is impossible that all errors should be avoided. There is no respectable authority, I imagine, for declining "Apollon" as if "Apollo," and writing "Apollinism" as the accusative case (as is done twice on p. 140). The Vulgate at all events does not countenance this solecism. On p. 85 *Ἀριάντες* is mentioned as a conjecture of Holtzmann for *Δαναίδες*. I have no opportunity of verifying the statement, but if Holtzmann is really guilty of such a barbarism, it ought not to have been mentioned without a remark. On p. 105 "Polyc. ad Phil. 6" appears as a reference, though the writer quoted gives it correctly *Ign. ad Polyc. 6*. On p. 182, annotating on the passage of Papias quoted by Irenaeus, *et in uno vero palmite*, Harnack has been led astray by Mr. Harvey. To explain *vero* Mr.

Harvey supposes that the story was originally told in Syriac, and that we have here a confusion between "sherira," true, and "sherura," a tender shoot; and Harnack has some speculations built upon this hypothesis of a Syriac original. The fact is that *vero* is not the adjective, which would be quite out of place, but the conjunction, so that *et . . . vero* represents *καὶ . . . ἔτι*, as elsewhere in this same translation of Irenaeus, iii. 2. 2, "*et se vero indubitate*," etc. On p. 195 *κατ' ἐκεῖνο καιροῦ* should be read for *κατ' ἐκείνου καιροῦ*, which can hardly stand; while in the next line *ἐπισκόπῳ* is a very violent emendation of *εὐβιάτῳ*, and moreover produces an awkward order. Should we not read *συνβιάτῳ* or *συνβιωτῇ*, "companion," the confusion of *ευ-* and *συ-* being easy? The word *συνβιωτής* is not uncommon; and even the form in *-ος* is found (Eupolis, Meineke, *Fragm. Com.* ii., p. 497), though probably corrupt. On p. 190 it is difficult to see why the editor should have questioned *τοῦ πάνυ* and recorded Zahn's conjecture *τοῦ παναγίου*, when *ὁ πάνυ*, "the great one," is a recognised Greek idiom, and this same Anastasius elsewhere designates Papias by an equivalent, *ὁ πολὺς*. But these are only small blots on the general excellence of a work which will be appreciated by none more heartily than by those who have laboured in the same field.

J. B. LIGHTFOOT.

CURRENT SCIENTIFIC LITERATURE.

Magnetism and Electricity. By Frederick Guthrie, F.R.S. (London and Glasgow: William Collins.) This long-expected book fully justifies the reputation of the author as a singularly lucid lecturer and an ingenious and original experimenter. The work contains, in a popular form, an account of all the principal phenomena of magnetism and electricity, and may be regarded as the enlarged and illustrated lecture-notes of the course of lectures which Dr. Guthrie is in the habit of giving every year at South Kensington. One great merit of the book is, therefore, that the experiments which it discusses have all been tried by the author, and the minute descriptions of apparatus will be of great use to the student. We must, indeed, offer some slight objection to the style, which sometimes in aiming at simplicity becomes inelegant (for example, par. 43 p. 41); and is sometimes altogether obscure (for example, par. 14 p. 17). The work is divided into three books, the first of which treats of Frictional or Static Electricity, the second of Voltaic Electricity, the third of Magnetism. Starting with the simple phenomena of attraction and repulsion, the author passes at once to the great subject of induction, and describes with clearness the electrophores and kindred machines; he then discusses electrical distribution and point discharge. The fourth chapter treats of electrical machines, both of the ordinary kind and the newer forms of Bertsch and Holtz. The Leyden Jar and various forms of condenser receive full treatment in the next chapter, and this is naturally followed by an account of the nature and effect of electrical discharge. The account of electrical measurement and the much-vexed definition of "potential" is given in the final chapter of the first book. *A propos* of the last term, our author says: "The work which a raised body is capable of doing, if it fell a certain distance, is called the potential work of the body, or, simply, its (mechanical) potential." It is clear that the potential will vary as the distance between the earth and the raised body varies. Now, suppose we take a unit

* On p. 85 Harnack says, "Sed Clemens Christianus e gentilibus erat, non Judaeo-Christianus." He does not give his reasons for this statement.

* See ACADEMY, June 17, p. 587.

of electricity, which is thus defined: "Each of two equally-charged bodies is said to have a unit of electricity, if, when at a distance of one centimetre from one another, the one will repel the other with a force which in one second of time would impart a velocity of one centimetre a second to one gram of matter." If we take the electrical condition of the earth as 0 or neutral, the unit of potential will be the work done by a unit of electricity in moving from its place to the earth. "The electric potential of a body is the mechanical work which the electricity of the body is capable of doing in passing to the earth, or other indefinitely great reservoir of electricity of the same kind as the earth's." In the second book, on "Voltaic Electricity," we may specially notice the capital treatment of the subject of measurement given in the fourth chapter: this embraces an account of Ohm's law, the sine, tangent, and absolute galvanometers, the voltatist, voltameter, rheostat, and rheocord. About thirty pages at the end of the work are devoted to magnetism, and this subject, together with diamagnetism, seems to have been rather slightly treated; at the same time it is to be borne in mind that electro-magnetism and magneto-electricity have been treated of pretty fully in earlier parts of the work. The work, as a whole, is fully worthy of the author, who has devoted much care and attention to its preparation, and we cordially recommend it to the earnest notice of the student, as the best manual of Electricity which exists in our language.

Telegraphy. By W. H. Preece, O. E., and J. Sivewright, M.A. (Longmans.) This work is intended rather for the operators and artisans engaged in telegraphy than for the amateur or student. It enters minutely into an account of the nature and construction of telegraphic instruments, the modes of signalling and testing, and the construction of overground lines. The drawings are excellent, and are made to scale. It is much to be regretted that the subject of submarine cables has been omitted: but there can be no doubt that the work will be found most useful by all telegraphic engineers, and that it will form a valuable introduction to the larger and more complete works on the subject.

Euclidian Geometry. By Francis Cuthbertson, M.A. (Macmillan.) *Elements of Euclid adapted to Modern Methods in Geometry.* By J. Bryce, M.A., and David Munn, F.R.S.E. (William Collins & Sons.) *Practical Arithmetic for Schools.* By Robert Miller, M.A. Parts I. and II. (Simpkin, Marshall and Co.) A novel feature in Mr. Cuthbertson's work is the introduction of tables at the commencement showing the classification of subjects, and giving at the same time an analysis of the contents. The book is to be much commended for its simplicity and conciseness. Some problems which are usually given at great length are condensed into half a page of print, without loss of clearness. The main object of Messrs. Bryce and Munn has been "to render the study of geometry more easy and attractive, to adopt a mode of treatment suggestive of other truths, and to introduce such improvements as should tend to remove the desire that Euclid should be replaced by any other text-book." In this we are inclined to think the authors have only partially succeeded. Mr. Miller's Arithmetic is made up of very little rule, and an immense quantity of example in the old Cocker style. The youth who works out one-half of these correctly may safely go on to higher matters.

The Elements of Geometry, in Eight Books; or, First Steps in Applied Logic. By L. J. V. Gerard. Part I. Plane Geometry. (Longmans.) An attempt has been made in this work to present to the student geometry in a pure scientific form, and to make it throughout an illustration of the laws of logic. In this we think the author has to a great extent succeeded. His definitions are clear and concise, and his theorems are worked out

in the most intelligible and condensed manner. The introduction is mainly devoted to definitions in connexion with extended and homogeneous space; he tells us that "geometry is the science of space;" geometrical figures are defined as "mental determinations of space;" incidentally we have little subtleties of this nature: "The idea of infinitely small is produced by denying magnitude to any figure; in the same way the idea of infinitely great is acquired by denying form to a figure." Again, in reference to the measurement of a magnitude, we are told:—

"The mind not being able to compare any but such magnitudes as have properties in common, it is obvious that the extension of any figure, that is, its magnitude, can only be measured by the magnitude of a figure of the same kind. Thus the unit for measuring solidity must be a volume, the unit of area must be an area, and that of length a length. But, as the elements of extension may be considered as so many lines, all measurement in geometry is reduced to the measuring of lines."

The introduction is succeeded by four books, which treat respectively of lines, angles and proportional lines, plane figures, and areas. A second volume containing four additional books will complete the work, which will be welcomed by a large class of students and teachers.

Manuals of Elementary Science published by the Society for Promoting Christian Knowledge, 1875. *Astronomy.* By W. H. M. Christie. *Physiology.* By F. Le Gros Clark. *Zoology.* By Alfred Newton. *Geology.* By T. G. Bonney. *Botany.* By Prof. Bentley. *Chemistry.* By A. J. Bernays. These manuals are admirably adapted for school purposes. They are for the most part clearly and concisely written, and are well illustrated. We may specially notice the numerous and beautiful illustrations of the *Zoology*. It is a little to be regretted that a few pages of questions are not appended to the books, but the teacher can of course improvise questions. The cause of science is not likely to suffer in our schools for want of suitable text-books. There are at least five distinct sets of cheap text-books of science issued by different publishers for the use of schools, and it is not always easy to decide between their respective merits.

A Class-Book of Chemistry on the Basis of the New System. By Edward L. Youmans, M.D. (Henry S. King and Co.) This work is not intended to be used as a manual for special chemical students, but is rather intended "to meet the wants of that considerable class, both in and out of school, who would like to know something of the science, but who are without the opportunity or the desire to pursue it in a thoroughly experimental way." So far it labours under a great disadvantage, because chemistry can only be properly pursued as a thoroughly experimental science, and can only be properly taught when experiment is largely blended with book-instruction. As a manual of general principles, however, the book will be useful. It is very comprehensive, embracing within the limit of 340 pages, Chemical Physics, Chemical Principles, Descriptive Chemistry, Organic Chemistry, a fairly good index, and questions on each chapter. With so large an amount of matter in so small a space, we must expect to find examples of slight and insufficient treatment. Too much has been attempted, and many of the subjects are touched upon, but not fully explained. At the same time the book contains mention of most of the recent advances in science; the section on Spectrum Analysis is full, and has been carefully prepared, and the account of Chemical Principles will be found to be very serviceable to the student. The book is well illustrated, and if carefully read side by side with experimental work, cannot fail to give the reader a good insight into modern chemistry.

Railway Appliances. By John Wolfe Barry. (Longmans.) This work aims at the description of the details of railway construction subsequent to

the completion of the earthworks and structures, and it is designed both for the use of the general reader and of the student of engineering. The former it enlightens as to the nature of the mechanical appliances concerned in the transit of himself or his goods with speed and safety; the latter will gather from it minute details as to the permanent way, and signals, and rolling stock. The subject is treated of in seven chapters, the first of which discusses the "Acts of Parliament and other regulations affecting railways." The second chapter is devoted to the "Permanent Way," a term used to distinguish the finished railway from the temporary tram-roads used by contractors while they are constructing the line. A long table giving the gauges which are used in various countries of the world is of interest, although the celebrated "battle of the gauges" has long passed away. The gauge which is in use in this country—4 feet 8½ inches—is also employed in Canada, Nova Scotia, and New South Wales, in France, North Germany, Holland, Belgium, Austria, Hungary, Turkey, Switzerland, Italy, Sweden, Denmark, Uruguay, and Peru, and to some extent in Norway, Egypt, Brazil, and the United States. The smallest width of rail in use in any country is 3 feet 3 inches, and the largest 8 feet, in all cases measured between the inside edges of the rails. A very concise description of the various forms of rail, and the methods of fastening them, concludes this chapter. The third chapter treats of "Points and Crossings," the fourth of "Signals," and the fifth of the all-important "Block System." The last is fully described, and the objections which have been urged against it are one by one dismissed. The author, in reply to those who affirm that every possible means of ensuring safety ought to be everywhere taken, points out that

"Improvements in railway safety appliances will be retarded unless a proper subordination of that which is mechanically possible to that which is financially rational is recognised; and unless the money that is available for the purpose is spent in the best possible manner. . . . It must be borne in mind that, in endeavouring to guard against every danger, one can 'buy gold too dear;' for if every possible known precaution is to be taken, regardless of cost, it may not pay to work a railway at all."

The sixth chapter gives an account of the arrangement of certain typical stations, and a long final chapter treats of "Rolling Stock." In this the locomotive itself is altogether omitted, because it was found to be impossible to give any satisfactory account of it within the allotted dimensions of the book. The whole subject has been clearly treated by the author, and the work may be commended, not only to the general reader and to the engineer, but also to the guards, engine-drivers, and signalmen of our various railway companies.

Elements of Acoustics, Light, and Heat. By William Lees, M.A. (London and Glasgow: William Collins.) This small text-book may be commended both for its cheapness and for the amount of information it contains. It is well suited to be used as a text-book in schools, provided that it is well supplemented by the master; for it must be confessed that the explanations are not always as full as they might be. The illustrations are numerous, and, considering the price of the book, are good. A far larger number of questions and exercises might with advantage be added in a second edition.

Wood's Elements of Algebra. Edited by Thomas Lund, B.D. (Longmans.) This is the seventeenth edition of a book which has long been known to the scholastic world. The previous editions were designed rather for the adult student than for the schoolboy; but, as at the present time a schoolboy's reading is much more extensive than it used to be, the editor has in this edition adapted his book for school purposes, and we think he is to be congratulated on the result. Indeed, it would not be easy to put into the hands of an intelligent schoolboy a book better adapted

to give him a sound and fairly extensive knowledge of algebra. It is perhaps rather too bulky for a school-book: we should have been inclined to shorten or to omit the chapters on Simple and Compound Interest, Discount, Equation of Payments, Annuities, and Renewal of Leases: such work is not necessary to knowledge of algebra, and should be regarded by the student rather as problem-work than as ordinary book-work. Again, in a school algebra a chapter on Probability is out of place. The chapter on the Discussion and Interpretation of Anomalous Forms is excellent, and the student will be repaid by a careful study of it; the same may be said of the pages devoted to Arithmetical and Symbolical Algebra.

Tables, Nautical and Mathematical, for the use of Seamen, Students, Mathematicians, &c. By Henry Evers, LL.D. (London and Glasgow: William Collins and Co.) This work consists of Tables of Logarithms of common numbers from 1 to 10,000, of Logarithmic Sines, Tangents, and Secants, to every point and quarter-point of the Compass, and of various tables connected with nautical astronomy. The compilation has been carefully made, and will be found to be trustworthy.

We have also received *Exercises in Electrical Measurement*, by R. E. Day, M.A. (Longmans); *Notes on Collecting and Preserving Natural History Objects* (Hardwicke); *Elements of Algebra*, by E. Atkins (Collins); *Principles of Approximate Calculations*, by J. J. Skinner, C.E. (New York: Henry Holt); *General Proof of Gauss' Rule for Finding Euler Day*, by Samuel Butcher, D.D., Bishop of Meath. G. F. RODWELL.

SCIENCE NOTES.

BOTANY.

The Oaks of the United States.—It is unnecessary to say that any contribution to our knowledge of the North American oaks, especially in reference to characters by which the species may be discriminated, will be welcome to all interested. Dr. George Englemann has recently published a synopsis of the oaks of the United States, in the *Transactions of the Academy of Sciences of St. Louis*, of which we have a reprint. For his main divisions Dr. Englemann adopts the popular distinction of White Oaks and Black Oaks, which are easily distinguishable, and accompanied by structural differences. Thus: (1) *Leucobalanus: ovula abortiva infera vel raro lateralia; stamina plerumque 6-8; stigmata sessilia vel subsessilia; nux intus glabra seu rarissime pubescens*; and (2) *Melanobalanus: ovula abortiva supera; stamina plerumque 4-6; styli elongati demum recurvi; nux intus sericeo-tomentosa*. The result of Dr. Englemann's researches is a considerable reduction of species. The divisions as above defined contain thirty-seven species; and there is one more, belonging to De Candolle's section *Androgyne*, *Quercus densiflora*, which has the male catkins erect, and otherwise differs from the section *Lepidobalanus*, under which Englemann's divisions come. This classification has the appearance of being a useful one; but a practical trial alone could test its merits. Dr. Englemann also reviews the characters of value in discriminating species.

Age and Leafing of Trees.—To the *Archives des Sciences de la Bibliothèque Universelle* for June, 1876, M. Alphonse de Candolle contributes an article entitled "L'âge d'un arbre a-t-il une influence sur l'époque moyenne de la feuillaison?" He first quotes the replies to queries on this subject from Prof. Decaisne, of Paris, and Prof. Caruel, of Pisa, who had both made observations at his request. From their observations it would seem that age had nothing to do with the date of the leafing of trees, or that the differences observable were simply individual peculiarities. In some cases the old and young trees of the same species

burst their buds at the same time, while in others the older, in others the younger, developed their leaves first. But the most valuable and original material for affording some light on this subject was "a series of observations made upon two trees of the same height above the ground during fifty-seven and sixty-eight years respectively." These observations were made upon two horse-chestnut trees at Geneva, and are regarded by the learned author as perfectly trustworthy. The average date of the leafing of the one longest under observation is 94.9 days after January 1, and of the others 93.61 days. Dividing the whole term into six, four, or two periods of equal duration, the average dates exhibit no essential progression or retrogression. But it is worthy of remark that during the third period of seventeen years, 1842-58, the average is 2.5 days later than during the fourth period, 1859-75. Observations on a grape-vine by Messrs. Macleod and Lanezweert at Ostend, from 1843 to 1875, indicate a gradual forwarding of the date of leafing. Thus during the first period of sixteen years the average date was 16.6 days later than the average of the succeeding seventeen years. But De Candolle thinks this may be due to diminished vigour or pruning and other artificial conditions. In a word, the age of a healthy tree exercises no appreciable influence.

Gerard's Catalogue of his Garden.—A reprint of "the first professedly complete catalogue of any one garden, either public or private, ever published" certainly deserves putting on record here. Gerard's *Herball* is by no means a rare book; but the *Catalogus arborum fruticum ac plantarum tam indigenarum quam exoticarum in horto Johannis Gerardi civis et chirurgi Londinensis nascentium* is exceedingly rare. This reprint, therefore, which we owe to the liberality of Mr. B. Daydon Jackson, will be extremely welcome to all interested in the early introduction of exotic plants. The reprint consists of a limited number of copies for private circulation only. Without being an absolute fac-simile it is almost an exact reproduction of the original, the first edition of which was published in 1596. A second edition appeared in 1599, which Mr. Jackson also reprints, together with some of his own remarks and notes on the *Herball*, and a Life of Gerard. But what will be found especially useful is the list of modern names affixed to the old ones. Gerard's *physic* garden was in Holborn, and included upwards of a thousand different kinds of plants. The only thing for regret in connexion with Mr. Jackson's reprint is the fact that he felt himself so discourteously treated by the officers of the Surgeon-Barbers' Company, from whose archives the previously unpublished matter was drawn, as to put it on permanent record in his introduction. There are several other lists of this kind we should be glad to see reprinted—Tradescant's, among others, as the younger Tradescant made a voyage to Virginia and introduced many American trees.

The Flora of Norway.—Mr. Axel Blytt has published, in English, an *Essay on the Immigration of the Norwegian Flora during alternating Rainy and Dry Periods*. Mr. Blytt founds his hypothesis on the characteristics of the present vegetation, and the nature of the composition of the peat bogs that abound in some parts of the country. Of course we have not space to follow him in all the details of the facts which he adduces in support of his position; but the gist of the whole may be set forth in a few words. The plants are divided or classed as arctic, sub-arctic, boreal, atlantic, sub-boreal, and sub-atlantic; and their general features of distribution are shown on a coloured map. So far as the present vegetation is concerned, it is the present distribution of the plants of each of these classes, and their distribution collectively, that afford data for argument. It is more particularly with reference to the great leaps made by the different classes of vegetation that the question is examined. The flora of the

friable shales, which are, so to say, the oases in the hard rocky mountains, are especially characterised by four species—namely, *Dryas octopetala*, *Salix reticulata*, *Thalictrum alpinum* and *Carex rupestris*. If we arrange the localities according to the number of rare Alpine plants (that is to say, such species as have special localities indicated for them in the local floras) found in each of them the order of the series will be as follows:—Lapmark of Luleå, 50; Dovre and Foldalen, 46; Lapmark of Torneå, 45; Vaage and Lom, 44; Salten, 43; Lapmark of Piteå, 40; Alten, 37; Tromsø, 29; Maalselven, 28; Ranen, 28; Tonset, 16; Urland, 14; Vasendli, 14; Haart-eigen, 8. Thus, the number of rare species decreases rapidly towards the south and west; and the richest regions lie farthest from the ocean, or are the best protected against it. With regard to the influence of temperature, it is found that Arctic and Alpine species in the botanical garden at Christiania endure the strongest summer heat without injury, while they are often destroyed when not sufficiently covered during the winter. Remarkable leaps are exhibited by many species, which only occur in localities separated by several degrees of latitude. We mention a few of the most considerable. *Artemisia norvegica* grows at Dovre, and it is not found elsewhere in the Old World; *Carex scirpoides*, *Draba crassifolia* and *Platanthera obtusata* also occur in Norway only in the Old World, reappearing in Greenland and North America. *Luzula arctica* leaps from Dovre to the Lapmark of Luleå (44° to 5° of lat.), and thence to Spitzbergen; *Arenaria ciliata* exhibits a leap of 15° of lat.; and *Papaver nudicaule*, *Rhododendron lapponicum*, *Carex misandra* and *rufina* leaps of from 4° to 7° of lat. Now, although everything indicates migrations to short distances, as a rule Mr. Blytt thinks that these large leaps are easily intelligible if we assume that the climate has undergone considerable alterations since the ice period; that it has been at certain times more insular and at others more continental. But it is mainly in the order of the disposition and the constituents of the various strata of the peat bogs that Mr. Blytt finds his views supported. In a few words, they exhibit indications of alternate wet and dry periods, inasmuch as there are remains of a pine-forest, upon which is deposited a layer of moss-peat, then another submerged forest composed of deciduous trees, and so on. "During such alternating periods," says the author, "our country seems therefore to have received its present vegetation. We see it first covered with inland ice, which projected out into the sea, and dispersed Scandinavian migratory blocks over the plains of central Europe. When the ice, during a drier period, retired from the shore, a flora immigrated, resembling that which now adorns the wastes of Spitzbergen, North Greenland, and Melville Island: small, hardy, tufted plants, which often display an unexpected splendour of flowers with the purest and deepest colours. Then came the gray osier, juniper and birch, cherry, ash and rowan, with a host of new immigrants, including *Mulgedium* and *Aconitum*. The moisture increased, peat began to grow, and the Arctic flora to recede. But the climate became warmer; the ice melted more and more; elm, hazel, lime, ash, and maple came with numbers of other species that grow in their company. At that time the climate was dry; but when the land rose higher a new revolution came about, and a long rainy period buried these deciduous trees in peat. A new dry period followed, and pine forests grew on the bogs. Again came a rainy period, and the pine forests were buried in peat. And during these last changes in our climate there came probably that part of our flora which is peculiar to our lowest southernmost regions."

FINE ART.

RESEARCHES RELATING TO ALBRECHT DÜRER.

Untersuchungen über Albrecht Dürer. Von Dr. Alfred von Sallet. (Berlin: Weidmann, 1874.)

UNDER the above title, Dr. Sallet, a distinguished German member of the London Numismatical Society, has published the result of a long and careful study of Dürer's works, especially of the medals usually attributed to him, and of the drawings in the Berlin collection.

As a contribution to the disputed question as to the authenticity of the Berlin drawings and those originally belonging to the same collection which are now preserved at Bamberg and Weimar, Dr. Sallet points out the remarkable resemblance that exists between many of these large portrait-heads and those on the medals struck at Nürnberg about the beginning of the sixteenth century, representing various members of the Rath of Nürnberg, German princes and bishops, and other distinguished persons.

The resemblance, judging from the two examples given in illustration, is certainly very striking, not only in point of feature, but also in little details of costume; yet this resemblance, although it evidently indicates some connexion between the drawings and the medals, does not by any means prove that the former are by Dürer.

The history attached to the large profile portraits of the Berlin, Bamberg, and Weimar collections is somewhat curious. They have always been supposed to be those which Dürer mentions having drawn (*conterfet*), in his sketch-books (*Bilderbücher*), during his visits to Augsburg in 1518 at the time of the Diet, and to the Netherlands in 1520-21. These sketch-books passed soon after Dürer's death into the possession of the Pfintzing family, of Nürnberg, and were stowed away, so it is said, with family papers for more than 200 years. They were then brought to light and acquired by the well-known collector Baron Derschau, who afterwards sold part of them to Nagler (those now at Berlin *), and the other part to Joseph Heller, who has given a detailed description of them in his voluminous catalogues of Dürer's works without throwing the slightest doubt upon their authenticity. This, indeed, does not seem to have been doubted by any one, until Dr. Moritz Thausing, in the *Zeitschrift für bildende Kunst*, vol. vi., 1871, brought forward some very powerful reasons against it. In his opinion the drawings were the work of a forger, whose "clumsy imitations" he considers it a duty owed to Dürer's name to expose.

This view, however, was violently opposed by Von Eye, Hausmann, Von Zahn, and several other distinguished art-critics, and a long controversy took place on the subject without settling the question one way or another. The difficulties involved in supposing these drawings to be the work of a later artist purposely imitating Dürer's style and forging his monogram are too great to admit of this solution. Even Dr. Thausing

has been obliged to give it up. The water-marks on the paper, as Hausmann pointed out, are the same in many instances as those on Dürer's known works; the costume is accurately that of the beginning of the sixteenth century; and many other indications all lead to the conclusion that, if not by Dürer himself, they must at all events have been done by a contemporary artist enjoying like opportunities with him for portraying the distinguished persons present at the Diet of Augsburg and afterwards in the Netherlands. This is extremely unlikely. Dürer, we know, was at the Diet, for he took while there the portrait of the Emperor Maximilian, "in his little room high up in the palace," as he himself tells us, beside a number of other sketches of the various princes, bishops, and other celebrities there assembled. At the Diet held in Nürnberg in 1522, he must also have had an opportunity of sketching these persons, as well as the members of the Rath of Nürnberg, with many of whom he was well acquainted. Finding these contemporary portraits, therefore, it would be natural to suppose that they are the identical ones which Dürer so often mentions his having taken, were it not for a certain mechanical method of execution, very unlike Dürer's, that causes Dr. Thausing to stigmatise them as the work of a "bungler" in art. This is altogether too severe. Other critics—Dr. von Eye, for example—speak of them as "treffliche Kunstwerke," and consider them as quite in Dürer's manner.

Without venturing to decide where German doctors disagree, I think that this new observation of Dr. Sallet's that the drawings are in a great many cases entirely identical with the medals may, perhaps, be explained by supposing that Dürer really executed these portrait-heads for the very purpose of having them struck as medals, but that, instead of entrusting his own original sketches to the medallist, he had them copied by one of his pupils or by some inferior artist of the time, and that it is these copies, and not Dürer's original drawings, that have been preserved. This would account for a certain stiffness in their execution, and also for their being nearly all profile-heads, the view best suited for medals. It would explain also Dürer's monogram being placed upon them without their being necessarily either originals or forgeries. If the designs are really by him, some such copying must, if we consider it, have taken place. Dürer would scarcely have sent his own rough sketches in his private sketch-books to the die-sinker.

With regard to the medals ascribed to Dürer himself, Dr. von Sallet considers that only three of them have any claims to being accepted as genuine. These are: the head of Dürer's father in profile, dated 1514; the full-faced woman's portrait, said to be Agnes Frey; and the portrait of Michael Wohlgemuth. The medal designated as that of Agnes Frey has recently been reproduced as an autotype illustration in the fifth annual report of the Deputy-Master of the Mint. It is an excellent example of early German art, but it is not like the other portraits supposed to be of the Dürerin. It does not, indeed, look like a portrait-head at all, and more probably represents some

mythological or allegorical being—a plump German Venus, perhaps. It may possibly be intended for a Madonna as some critics have surmised, but, if I remember rightly, it far more closely resembles the unpleasant *Lucretia* of the Munich Gallery than any of Dürer's Madonnas. It is dated 1508.

What share Dürer had in the series of Nürnberg portrait-medals before mentioned remains doubtful, but it is absurd to credit him with the numerous medals that exist bearing his own portrait. These are evidently later works, copied perhaps from some original struck in his time. Those of later date are for the most part merely taken from Melchior Lorechs' engraving.

Dr. Sallet's remarks on the copper engravings and woodcuts are not always very original. For instance, he points out that the engraving known as "*La Vierge à la Porte*" is not taken from any one drawing, as Bartsch supposes, but is composed of several motives taken from different prints by Dürer and pieced together so as to form a harmonious whole. This observation was made by Mr. G. W. Reid, and published in the *Fine Arts Quarterly* in 1866. It has long been an accepted fact. The interpretation of the plate known as "*Jealousy*," as "*Nessus, Deianira and Hercules*," is very far-fetched, and even Vasari's statement that it represents Diana beating a nymph is more reasonable. Dürer himself would undoubtedly be greatly perplexed at the numerous fanciful and occult interpretations that have been lately given of the meaning of many of his works. MARY M. HEATON.

CONZE'S ILLUSTRATIONS IN ARCHAEOLOGY.

Vorlegeblätter für Archäologische Uebungen. Seventh Series. By Professor Conze. (Vienna, 1875.)

THIS annual issue of plates for the purpose of illustrating special subjects of discussion is a feature in classical archaeology which has successfully commended itself for the past seven years. To what extent that success may have been shared in by this country we have no means of ascertaining; but there are obvious reasons for doubting whether such a publication could be so fully appreciated here as in Germany for example. A series of plates, with a single sheet of letterpress telling where the several objects engraved are to be found and the source of the engraving, naturally throws one into an attitude of contemplation as to the various probabilities by which the explanatory text may have gone astray in the sending, or been delayed by the printers. The text never comes, and in time we discover that, not being in the position of a German student under a professor who would explain all the points and bearings of the discussions for which the plates are intended, we must turn to special memoirs, articles in magazines, and even books, for the necessary enlightenment, with the probability, also, sometimes that in one or other of these sources we may find the thing engraved already. One of the interesting disputes at present turns on a vase found at Kerch, and now in St. Petersburg, with a representation of the central group in the western pediment of

* These have recently been capitally reproduced in photolithography, and published by Herr Soldau, of Nürnberg.

the Parthenon—a vase which Stephani has published along with a colossal memoir, to which, in the last number of the *Archäologische Zeitung*, Petersen (author of *Die Kunst des Phaidias*) replies with acrimony and large details. Conze republishes the vase; but, considering that the Petersburg memoir is indispensable to the controversy here where its various points cannot be gathered at second hand, the possession of duplicate plates is a necessary consequence. The other engravings bearing upon this subject are mostly from Michaelis' work on the Parthenon, a book which is also necessary for the dispute.

This is no complaint against Conze, who is Professor of Archaeology at Vienna, and must consider in the first place the wants of German students. Besides, we have purposely chosen one of the exceptional instances, and taken the worst view of it. It will convey a fairer notion of the service rendered by these plates if we point out that the last two series (VI.–VII.) contain engravings of no less than seventeen Greek vases by the painter Duris, of which five had not before been published; that this painter had been classed in Brunn's generally known theory as one of the imitators of early style; and that this condemnation could only be fairly sustained or set aside after such an examination of his works as is now for the first time possible. Again, in the previous series (V.) we had eight vases by the similarly dubious painter Euphronios, of which one had not been published before. Apart from the discussion, it is manifestly valuable to those also who maintain a more general interest in Greek vases, to find the works of one painter collected together in this way and very admirably engraved. His peculiarities become striking by repetition, and nothing could show better how erroneous is the impression of uniformity which many carry away from the inspection of any large number of vases.

It is curious that these seventeen vases of Duris are, with one exception, wine-cups, shallow and wide, with the principal design painted round the outside in two scenes separated by the handles of the cup. His designs fall into two classes, according as the composition presents a continuous and even interest like that of a frieze, or presents in the centre a culminating incident which sends a shock through the figures at each side, as in the manner of a pedimental composition—for example, the pediment groups from Egina in Munich. A vase of this shape, if considered as an immoveable object, ought to be treated like a pediment where the central interest dilutes itself gradually in the lessening space towards each extremity, because on it also the space is practically lessened towards each side. Four of the vases of Duris are treated in this way, and, so far as we can judge, they surpass the others in artistic force, and certainly in attention to the actual condition of flesh and muscle under varying positions of the body. The central incident is a fight taken at the moment of greatest triumph to one side and grief to the other, when one of the two combatants has just received a blow from which he falls before his enemy has recovered from the impetus with which he

dealt it. The scene has almost the concentrated interest of a duel, except that the seconds here rush in to prolong the fight. On three of these vases the composition on each side consists of five figures, the falling combatant having two companions, the victor one. While in these cases the main lines of the composition converge towards the highest point on the round of the vase, there are others, as in the two representations of the quarrel between Achilles and Agamemnon, where the centre is occupied by a calm mediator, and where the main lines of the groups at each side partly converge and partly diverge consistently enough with the futile rage of the two heroes, and at the same time binding the composition together.

A composition like that of a frieze, with a continuous and even interest running through it, could only be applied to vases of this shape on the understanding that they are moveable objects, held up in the hand and lightly turned round. But, as we have said, Duris is by no means so successful here. In several instances he is distinctly monotonous, but not in the two vases of this class in the British Museum, in both of which there is just the variety of figure and attitude necessary to break the flow of lines, as ripples break the surface, but do not impede a stream. Another instance of this is on the vase with scenes from the gymnasium, where aged tutors seated gravely alternate with boys busy learning to read, write, and play on the lyre or flute.

The series of illustrations for last year contains, besides six vases from the hand of Duris, and the plates already mentioned as referring to the western pediment of the Parthenon, also a collection of the supposed representations of the group of Harmodios and Aristogeiton which Xerxes is said to have carried off from Athens—or, perhaps, rather of the group which was made to replace it. The original figures were returned to Athens, it is said, in the time of Seleucus Nicator, and it would be interesting if it could be shown that among the copies reproduced by Conze some had been made from the original group after its restoration, as the figures on the Attic tetradrachms may have been, while others—for example, the two statues in Naples—had been studied from the group substituted after the robbery of Xerxes.

We have noticed only what seemed the most interesting of the questions raised by these illustrations. It is greatly to be wished that they might be more generally useful here, and it is satisfactory to be always able to say of every new publication by Prof. Conze that it commands admiration through all its details.

A. S. MURRAY.

ART BOOKS.

A PORTFOLIO, containing six etchings or sketches by the late Frederick Walker, carefully printed on fine Japan paper, was sent me some weeks ago from London by Mrs. Nosedá. It has given me great pleasure, not merely because I knew Fred. Walker slightly, enough to feel the unmistakable originality of his work as a painter, but because I have thereby been enabled to make my French friends acquainted with one to whom I had frequently alluded both in articles and in conversa-

tion, and whom, to justify the enthusiasm and esteem I expressed for him, I could only introduce them to in a series of woodcuts, admirably engraved for the *Cornhill Magazine* by Mr. Swain. The sympathetic manner in which, while the posthumous exhibition of his pictures was being held, Fred. Walker's work was reviewed in the ACADEMY, renders any expression of my opinion with regard to him in your columns unnecessary. I merely wish to establish my claim to having been the first, I dare not say the only, French critic who brought his name into public notice here. I spoke of him in the *Gazette des Beaux-Arts* with reference first to his water-colour drawings, and afterwards to the oil-paintings exhibited at the Royal Academy. I was struck first by his natural and refined style, and afterwards by his delicate palette and bold drawing. He seemed to me quite distinct from the English contemporary school, owing to the unusual qualities of observation and sincerity he displayed. His work for the illustrated papers, which have a peculiar local flavour of their own, was, I think, of great service to him. He gave promise of becoming what I understand by "a master"—namely, one learned in the things of the past, curious about those of his own time, and in full possession of the means of realising and expressing his thought. In these six etchings, as in his smallest sketches, Walker has shown his observant nature and delicate taste. The manner he afterwards acquired he did not yet possess. I believe Mr. Heseltine, some of whose series of landscapes, mostly drawn and engraved direct from nature, I have, bit these plates. The depth of the bite could not have been better calculated. Of course beginners must always get their first instructions from one experienced in the process, for all the treatises imaginable on the subject could not make it practically intelligible to them. But the critical moment, "le moment psychologique," comes to the etcher when he finds himself alone, face to face with his tools and materials—plate, varnish, candle, needle, basin and bottle of nitric acid: then, when the copper is immersed in the greenish fluid and the air-bubbles collect like a chain of beads on the bright line cut in the black varnish by the needle, how is he to judge of the bite? how ascertain to what depth the acid has eaten into the copper, has hollowed the furrow which in another moment will fill with ink under the printer's pad, and disgorge itself on the paper like a sated leech? Only in solving these questions does the etcher's hidden instinct, his genius, reveal itself, does real originality show itself. I do not suppose that Walker knew these emotions, which only reach their dramatic grandeur in the solitude of the studio. One of these etchings, a little round-faced, smiling girl, sitting with what appears to be a basin of food on her lap, reminds us in artlessness both of type and work of some of Wilkie's essays likewise drawn with the needle. Another, a slight sketch, represents a young man's face, with moustaches, and disordered hair. I saw Frederick Walker once or twice. He was already in an advanced stage of consumption. The glowing look in his eyes and face was what chiefly impressed itself on my mind, not the form of his features. Is this his likeness? Another is an unfinished sketch as regards the whole right side of the composition: an old man, bareheaded, sitting at a table talking to a woman. The fourth, a dry-point attempt, the bust of a man apparently walking in the country; a first sketch, perhaps, for the most finished of the six representing a blind man walking along a road, at sunset, tapping the ground with his stick while he leans with his left hand on the shoulder of a young lad, with his hands in his pockets, carrying a bundle tied up in a handkerchief: a melancholy composition, expressive in drawing, and very sweet in colour. We have Walker here in his entirety. The lights just touching the dresses, the hill bounding the horizon at the back of a tilled field, are rendered with a skill which

shows that, had he lived, Walker would have become as famous for his etching as he has for his water-colour painting. The last of the six represents seemingly a woman in in-door dress, sitting in a court-yard shelling peas, a study which must have been drawn on the copper from nature. The indications of colour are true and varied.

The second volume of the charming little octavo edition of Alfred de Musset's complete works is just out (Lemerre). The portrait it contains of the poet, though not larger than a penny, is a master-piece, both as regards resemblance and picturesqueness. It is an etching by M. Martinez, a young engraver, from the original terra-cotta medallion modelled from life by David d'Angers in 1833. This medallion is more spirited in execution, and more lofty in expression than the bronze one which succeeded it, and is most carefully preserved by the poet's brother, M. Paul de Musset. The romantic war was then going on, and Alfred de Musset was in the full pride of youth, beauty, and success, and wore his hair in the Byronic fashion.

M. J. J. Guiffrey has just completed his reprint of the catalogues of all the exhibitions of pictures and sculpture of the eighteenth century. The catalogues of the exhibitions of the Royal Academy alone, with those under the Revolution—that is, from 1673 to 1800—and the general index of the exhibitors and critics, form forty-three little volumes. They are illustrated with head- and tail-pieces copied from old catalogues. These are followed by a little volume of *Notes et documents inédits sur les Expositions du XVIII. siècle*, and one consisting of the seven catalogues of the *Académie de St. Luc*, dating from 1751 to 1774, and brought to your notice in a previous letter. The concluding volume of the series will in a degree be useful to all who wish to register the movement in French art at a period when it shewed such life and originality. The volume is called *Réimpression du livret de l'Exposition du Colisée en 1776, avec notice historique sur le Colisée, suivi de l'analyse du Salon de l'Elisée en 1797, avec des notes et une table* (Baur). The *Colisée* was a place of public amusement something like your Vauxhall. It was erected in the Champs Elysées from a design by an architect of the name of Le Camus, and swallowed up enormous sums of money. Pictures were merely accepted as a possible source of attraction. Every means was tried to tempt public curiosity—fancy balls, concerts of all kinds, competitive firework displays, and so forth. At last the Academy, growing needlessly uneasy with regard to its rival, got the King in 1777 to prohibit the holding of all art-exhibitions there in future.

M. Charles Ephrussi, a young Russian resident in Paris, who in feeling and in knowledge of our language is a fellow-countryman of ours, has just brought out a quarto volume, entitled *Notes biographiques sur Jacopo de Barbari, dit le maître au Caducée, peintre-graveur vénitien de la fin du XVI. siècle* (D. Jouaust). The work contains seven proofs before letters, and in order not to recur to them I will specify them at once as being, some of them, facsimile engravings done by Amand Durand's heliographic process; others, extremely precise woodcuts. The first five are reproductions of dry-point engravings of Jacopo de Barbari's, which are very rare; *Le Grand Sacrifice à Priape*, *Saint Sébastien*, *Combat de Tritons*, *Apollon et Diane*, and *Les Suppliciés*; the sixth is Albert Dürer's *Adam and Eve*, and a bronze plate, *Orphée et Eurydice*, the original of which is the property of another very enlightened amateur, M. Dreyfus, who has a splendid collection of objects of art belonging to the time of the Italian Middle-Ages and Renaissance. This Jacopo de Barbari was made the subject of a special study in the *Gazette des Beaux-Arts* by its late manager, Emile Galichon. Galichon, who was the owner of the magnificent collection of old engravings which was sold by auction last year, had discovered a very

important and very well preserved picture of this master's. His study was extremely conscientious, but in the constant progress of science new facts and new arguments, which rectify and complete it on many points, have come to light, and with these M. Ephrussi now presents himself to our notice. Briefly stated, the new conclusions he has arrived at are as follows:—1. Venice is satisfactorily proved to have been the birthplace of the Master of the Caduceus; in one of the rough drafts for his preface to his *Treatise of the Proportions of the Human Body*, the MS. of which is in the British Museum, Dürer wrote: "Jacobus né à Venise, peintre gracieux." 2. Barbari must have spent some time in Nuremberg and seen Dürer there before 1495: in fact, Dürer's family papers show him to have been in Nuremberg from May 17, 1494, up to the time of his journey to Venice, about the year 1506. On the other hand, supposing Jacopo to have been engaged on the wood-engraving of his large plan of the town of Venice from 1498 to 1500, his relations with the great German master must date from 1494 to 1498, in testimony of which M. Ch. Ephrussi quotes a fragment of a letter of Dürer's to Pirckheimer (February 7, 1506), wherein he speaks of what, as an artist, he admired sixteen years ago, and cites immediately afterwards Master Jacob as one who seems to him to have deteriorated. 3. The similarity of style and execution often noticed between these two masters proceeds, not from the imitation of the one by the other, but from a common source of instruction, that source being Michel Wohlgemuth's studio, Martin Schon-gauer's engravings on metal, or such engravers as Veit Stoss, Glockenton of Nuremberg, and Wenceslas of Olmutz. 4. Jacopo is proved not to have gone with Count Philip of Burgundy to the Netherlands in 1506, and there is no proof of his having passed through Nuremberg in the course of that year. Finally, while he pays great deference to his forerunner, M. Ephrussi concludes by saying, in the language of a just and refined amateur, that "Jacopo, malgré la valeur réelle de son œuvre, n'eut jamais une manière absolument personnelle. Il fut inégal, il devait l'être comme tous les artistes qui vivent moins de leur propre fonds que du fonds d'autrui et ont plus d'expérience que d'inspiration." Jacopo was already known to have been, like many other artists of his time, a painter, an engraver, and an enameller. From a bronze plate signed with the caduceus it would appear that he also understood the art of modelling a bas-relief. The subject, cleverly managed, is Orpheus bringing back Eurydice, both nude figures, and almost literal copies of Albert Dürer's *Adam and Eve*. It is a striking example of the mixture of the dry naturalism and mystical mannerism of the two schools, the German and the Italian, which for a moment were so strangely fused together in Venice. M. Ephrussi, in a long note capable of future development into a chapter, demonstrates that up to the middle of the fourteenth century, the Venetian school had been under the dominion of Byzantine art, and traces it through all its modifications up to the appearance of the brothers Bellini. We welcome this work all the more gladly because we know it to be the precursor of others by the same author on Albert Dürer.

PH. BURTY.

NOTES AND NEWS.

We have received from Mr. Alfred Marks a photograph of Leonardo da Vinci's cartoon of the *Virgin and St. Anne* in the Royal Academy. The dark-yellow tone of the paper upon which the original is executed has been unfavourable to the processes of photography, but, in spite of this disadvantage, the result contains such a rendering of all the essential features of the design as could be obtained by no other means. The faces of the two women, set towards one another and combined with a tender and delicate agreement of expression, are perfect in the photograph as in the ori-

ginal, and the faces of the two children are scarcely less satisfactory. Where the photograph partly fails of success is in rendering the outline of the composition as a whole, the tone of the paper tending to darken the background unduly, and to falsify the artist's scheme of light and shade. Mr. Marks has conceived the happy idea of including in the terms of subscription—which, we may say, are remarkably low—a photograph of the original sketch for the composition purchased by the British Museum at the sale of the Galichon collection. The student has thus the means of following the growth of the artist's idea, for, although the cartoon itself is not completely finished, the lines are finally determined, and the faces are carefully elaborated. It is, we believe, the intention of Mr. Marks to publish a short history of the cartoon, which will be very welcome to all students of the master. Although one of the most perfect of Leonardo's works, but very little is known of its fortunes in modern times, and we may mention as an initial difficulty in the way of tracing its history that the Royal Academy have no record of the means by which the cartoon first came into their possession. Another difficulty in the way of the enquirer depends upon the confusion that exists, especially among French writers, between the design of the cartoon and the design of the oil-painting of the *Virgin and St. Anne* in the Louvre. It has previously been pointed out in the ACADEMY that the two compositions are entirely distinct, and, whether the picture in the Louvre be the work of the master or not, it is certain that it must have been a separate effort for which separate studies are to be discovered among Leonardo's drawings. If proof of this were wanting, it might be found in the painting by Luini in the Ambrosian Library at Milan, where the composition of the cartoon in all the main features is precisely followed, with the addition, however, of the figure of St. Joseph in the background. Mr. Marks has discovered—and the fact is interesting as indicating the source of Luini's picture—that the cartoon is stated by Lomazzo to have been in the possession of Aurelio Luini, the son of Bernardino. Arsène Houssaye, in his *Life of Leonardo*, quoting from Rigolot, mentions the existence of a second cartoon, which is said to be in a private collection in Westphalia, and it would be interesting to know how far the two designs correspond.

MR. PELLEGRINI, whose modest signature of "Ape" has been for some time absent from the cartoons of *Vanity Fair*, is likely soon to appeal to the public in another manner of art. He has been for some months residing at Folkestone, where he has devoted himself to the practice of oil-painting, with results that give strong promise for the future. In several studies of peasant life the caricaturist proves that he is able to push his researches beyond the mere obvious truths of individual character; and in all of these portraits we are also able to recognise a certain power in the use and management of colour.

MR. NORTH, the water-colour painter, has recently returned from Algiers, where he has been for some time.

M. GAILLARD, the talented French engraver, whose exquisite plate after Botticelli is to be seen in the Black and White Exhibition, is now engaged upon an engraving after his own painting of *St. Sébastien* in the Salon.

MR. E. J. POYNTER, R.A., head of the Art Department of South Kensington, will preside over the new Art section of the Social Science Congress, which will be held from October 10 to 17 at Liverpool. The special questions include that of regulating street architecture; the influence of Government upon art by the encouragement of mural painting in public buildings; the influence of Academies upon art; and the effect of art as applied to domestic uses, furniture, &c.; besides, voluntary papers are invited bearing upon other branches of the subject.

THE Fine Art Exhibition opened at Wrexham last week is a very satisfactory one. It is especially strong in old plate, particularly that belonging to old corporations of the district. Some of the family portraits by Reynolds, Gainsborough, and Romney are good. The Wilsons are numerous and interesting. The Satsuma and Kioto faience of Major Walker and Mr. Bowes is very fine, and there is a very good display of Wedgwood. Any one passing north will find himself rewarded for staying a day at the pleasant old town, and the church is itself worth a visit. Great judgment has been displayed in what is shown, and also there must have been both discretion and firmness shown in what has been rejected, unless the experience of Major West and Mr. Chaffers differs considerably from that of other organisers of exhibitions. Good taste has marked all the arrangements, and we cannot but hope for a full meed of success for so spirited and excellent a project, so well carried out, which should be most gratefully responded to by the surrounding population, who have not too many opportunities of cultivating their taste for art. We may perhaps return to the exhibition a little later on, when it is completely arranged, to particularise some of the old municipal and family plate.

THE first Congress of the Bristol and Gloucestershire Archaeological Society (now numbering 450 members) is to be opened at Gloucester on Wednesday August 23, under the presidency of Sir W. V. Guise, Bart., who will deliver the inaugural address. The cathedral and other antiquities of the city will be visited, and on the second day excursions are to be made to Tewkesbury and the Saxon church of Deerhurst, to conclude with a visit to Berkeley Castle, &c., on Friday. There will be an opening dinner on Wednesday, and papers are to be read each evening.

WE have much pleasure in announcing that Mr. J. M. Whistler, at the urgent solicitation of some of his friends, is about to return to etching, a branch of his art in which he acquired great distinction, but which he has for some time abandoned in order to devote himself wholly to painting. The keenness with which the few of Mr. Whistler's etchings were disputed which were put up for sale a week or two since at Messrs. Sotheby's shows the appreciation in which he is held by collectors and lovers of art. Mr. Whistler's present intention is to produce a series of twenty etchings of Venice—for which city he is about to start—and these will in all probability be followed at some later period by a second series, made up of studies in Holland and on the banks of the Seine. Only a very limited number of copies will be struck off, and the plates at once destroyed, so that original subscribers will have the satisfaction of feeling that their etchings will by the lapse of time become more and more valuable, and run no chance of being brought into competition with rubbed and debased specimens. At a time when French contemporary engravers are attracting so much attention, and leaving us so much behind in the pursuit of excellence in this special line, the reappearance of Mr. Whistler on a field where he has achieved so many triumphs should not be passed by without a word. Mr. Whistler's perception of beauty in the tones of water, whether expressed in colour or by the burin, is entirely individual; and it will be interesting to observe in what manner this individuality impresses itself upon the characteristics of Venetian scenery, so often rendered by art, but never since the days of Turner by an art so abstract and fantastic as that of Mr. Whistler.

THE next exhibition to be held at the Liverpool Art Club will consist of Illuminated MSS., &c., and will be opened on Monday, October 2. The Committee of Management consists of Messrs. T. Shadford Walker, John Newton, and Edward Quaille. Works of the following descriptions are

eligible for exhibition:—Illuminated MS. Books of Hours, of Antiphonaries, and of Pontificals; Missals, Psalters, Romances, Histories, and Bibles; also, Initial Letters and other Illuminated Cuttings from Choral Books, &c.

THE German Institute at Athens has issued the first of its projected *Mittheilungen* in Greek Archaeology with so much promise as to entitle not only the writers of the articles themselves but also the founders of the Institute to warm congratulation. In this tone of congratulation there has already appeared an article by Prof. Michaelis in the last number of *Im neuen Reich*; but that article, while praising the staff of the Institute, the work it has already done, its scheme of future operations, and its founders, finally runs out into a very serious indictment against the Berlin authorities, who are at once the founders of the Institute and the originating directors of the excavations at Olympia. Why, it is asked, with a staff of highly-qualified archaeologists at Athens, should it have been left for the scholars of Germany to obtain their first criticism of the sculptures found at Olympia from a letter in the *Times* (April 15) by Mr. C. T. Newton, and Prof. Colvin's articles in the *ACADEMY*? At present this is a sore point, and we hope that to heal it the Berlin publication of photographs, and artistic criticism, if necessary, may be no longer delayed. The contributors to the first issue of the *Mittheilungen* are: Köhler, on the Greek Policy of Dionysius the Elder; Th. Mommsen, on the dynasty of Commagene; Lolling, on the topography of Marathon, and on an archaic inscription from near Corinth; and O. Benndorf, with a series of criticisms on the history of Greek art: (1) on the Colossus of Rhodes, (2) on the figure of Lysimache by Demetrios (Pausanias I., 27, 4), and (3) at greater length on the Anadyomene of Apelles.

THE Retrospective Historical Exhibition at present open at Amsterdam, to which we alluded last week, although almost entirely local in its character, yet presents many points of interest to amateurs and students of art of all countries. It has been organised chiefly with the view of restoring, or, perhaps more correctly speaking, *reproducing*, the Amsterdam of olden times, that quaint city of canals and dykes that is so vividly presented to us in the works of the old Dutch masters. With this aim various plans, maps, bird's-eye views, and pictures of Amsterdam at different periods of its history, and numerous models of ancient buildings and monuments, are first exhibited; then follow a series of small primitive-looking figures in bronze, representing certain Counts and Countesses of Holland in the fifteenth century, taken from the ancient *Stadhuis* that was burnt down in 1638, and a goodly number of portraits of Dutch celebrities and worthy burgomasters by such masters as Rembrandt, Van der Helst, Ferdinand Bol, Mierevelt, and others, which afford their personal help to the imagination in reconstructing the times in which they lived. Still further help is given by four rooms—that is, a reception-room, dining-room, kitchen, and bedchamber—which have been furnished exactly in the style of the seventeenth century, with all the little accessory details that could be obtained or reproduced. The church treasures exhibited are very poor in comparison with those at Cologne, the Reformation and the Dutch wars having done effective work in despoiling the churches of Holland; but the treasures and relics of the theatre make a fine show—though the names of Snock, Jan Punt, Anna van Marle and other celebrities of the Dutch stage have more interest, we may suppose, for their countrymen than for uninformed foreigners. Every one, however, has heard of the gallant De Ruyter, and we next come upon a collection of arms, decorations, *bâtons*, parchment deeds and other memorials belonging to him. But the object of most interest to connoisseurs of all nationalities is a relic of the mighty Rembrandt, none other than the original plate of the

celebrated portrait of the Burgomaster Six. This plate, it appears, has remained in the possession of the Six family from the time when Rembrandt delivered it to his kind friend the Burgomaster to the present day, and has always been preserved with the greatest care. It is thought to be the only plate of Rembrandt's that has remained entirely untouched. The catalogue of the Historical Exhibition of Amsterdam forms a volume of 300 pages, but it must be admitted that much of the information it gives is not only uninteresting but often unintelligible to foreigners who do not happen to have studied deeply the past history of Holland. There is plenty, however, in the exhibition, as we have sufficiently indicated, to interest the student and even the casual visitor.

A PICTURE by a young Polish painter named Smieradzki is being much talked about in Rome at the present time. It is called *The Martyrs*, and represents the persecution of the Christians by Nero, as described by Tacitus. It is probable, an Italian journal states, that this picture will be exhibited in Paris before long.

THE Huguier prize of 600 fr. for anatomy at the Ecole des Beaux-Arts has been awarded to M. Perruchot, a pupil of M. Gérôme.

THE German papers state that the objects sent to Berlin from the excavations in Olympia are now being mounted, and will probably be exhibited some time next month in the Museum. It is proposed to restore several of the most mutilated statues of the collection.

ADOLF NORTEN, a battle-painter of some note in the Düsseldorf school, has lately died. His principal works all had reference to the Napoleonic wars, and he is chiefly known by several large paintings of the battle of Waterloo.

A COMMISSION has been appointed by the Minister of Public Works in Paris to enquire into the question of the reconstruction of the Tuileries and of the palace of the Quai d'Orsay. MM. Viollet-le-Duc, Cardaillac, Duc and Reynaud are the four architects attached to the Commission.

THE first stone of a monument to Paul-Louis Courier, designed by M. Viollet-le-Duc, was laid at Vézetz, in Touraine, last Sunday.

THE erratic French artist Gustave Courbet, who has been living at Vevey, in Switzerland, since he was exiled from France on account of the part he took under the Government of the Commune, is said to be organising an exhibition of his works in the country of his adoption. Courbet's pictures are prohibited wares in France—even reproductions of them are not allowed to be sold. This will doubtless make their exhibition in Switzerland all the more popular.

A CORRESPONDENT writes to us:—

"It will be generally allowed that the sole use of a museum, in an educational point of view, consists in having the objects exhibited properly and correctly labelled. This being so, it is matter for great regret that the very reverse should be the case in the otherwise well-arranged Museum of Antiquities in the Guildhall. In a few minutes' examination the other day I observed that all the bronze Celts and a leaf-shaped sword of the ordinary Celtic type are labelled 'Roman,' and a chess-man and two draughtsmen of Scandinavian, Saxon, or Norman make are likewise ascribed to the Romans, while a common clay tripod for supporting pottery in the kiln is placed under a Roman lamp and exhibited as a Roman 'lampstand.'"

AN important work on decorative art entitled *Das Ornament und die Kunst-Industrie in ihrer geschichtlichen Entwicklung auf dem Gebiete des Kunstdrucks* is at present being published in folio parts by the firm of Herr Nicolai, of Berlin. The first number contains twenty-six illustrations from the works of the early German masters, such as Martin and Barthel Schön, Mair von Landshut, Israel van Meckenen, Wohlgemuth, and other engravers, whose names have not yet been resolved, and the examples given enable us to form a very

good idea of the peculiar fantastic ornament, with its lingering reminiscence of the old Scandinavian mythology, that prevailed in Germany in the fifteenth century. The second part, which is not yet out, will deal with the Italian engravings of the fifteenth century, many of the examples being taken from plates that are extremely rare—indeed almost unique. These plates are excellently reproduced by one of the many photographic processes, so that for all practical purposes the copies given have all the value of originals, and industrial artists of all kinds will no doubt find many useful suggestions in them. The work, indeed, is especially designed with a view to the development of art-industry in Germany. The text to the illustrations is written by J. E. Wessely, Keeper of the Royal Cabinet of Prints at Berlin. It is shorter than could be wished, considering the writer's intimate knowledge of the subject. He generally refers students for fuller information to Bartsch and Passavant, books that are not always at the command of the artist workman.

THE STAGE.

"LE BÂTARD."

MONSIEUR TOUROUDE, whose famous piece, *Le Bâtard*, just revived at a Paris theatre, will be seen immediately by many Londoners on their way to the Oberland or the Engadine, was one of those men who present themselves from time to time to contest the supremacy of the accepted masters of their craft. They do work of immense promise, which people busied with these things note and commend—one work, it may be, of immense performance, and for six months the public talks about them. And then it is all over. Every profession knows these men; they are not specially abundant in the profession of literature. Art knows them. They paint a picture which is the talk of dinner-tables, and the new thing at the Academy. It is taken round the country. Mr. Cousens, perhaps, engraves it. All the world subscribes for artist's proofs. It is followed by an inferior work, and again by work hardly noticed at all; and the famous thing itself falls into just that disrepute which belongs to the last fashion but one—the object which has neither the charm of novelty nor the interest of age. The artist has not continued to create. He is a last year's celebrity. The stage itself knows the man. He has drawn the town by a startling performance. He has jumped to the lead in a season. He has made clear

"One point in Hamlet's soul unseen by the Germans yet."

The actors have recognised him. He has gone—as all success goes—to the Crystal Palace to lunch. And then he has absented himself. But in due time he has come back, and the town is occupied with other people's efforts, and it is discovered that his own are less remarkable than was supposed.

Well, M. Touroude was of these men. One day the observers of literary things looked hopefully to his work: the next, the large public had hailed him at the Odéon. The *Bâtard* was triumphant. The public said there was a successor or a rival to Augier, Dumas, and Sardou. Nor did M. Touroude differ largely from the public in that opinion. On the contrary, he was convinced of its truth. Critics pointed out to him the faults of the *Bâtard*—where it was strong, where it was weak. What matter? the public had accepted it. In his subsequent work he repeated its faults, but he did not repeat its merits. He produced other plays, but as far as the popular impression and the critical judgment are concerned—for they both agree—the *Bâtard* is his one drama.

The instinct of a dramatist, so different from that of a novelist, was shown notably in *Le Bâtard*. The story is of the rivalry of two men for a woman's love. They are brothers; the one of them the legitimate and the other the illegiti-

mate son of M. Duversy; but they do not know their relationship. Armand Martin, the elder—the *viveur*—the man whose dishonourable birth has exposed him to associations and misdeeds from which the other has been free, is now enamoured of Jeanne, the young mistress of his brother Robert and the mother of his child. The love of Jeanne is for Robert alone; she cannot listen to the stories to her lover's discredit which Armand Martin, in his desire to succeed him, pours into her ears. It is this that gives rise to the brief passage which proves best of all the dramatic instinct then belonging to the young writer. M. Touroude does not make a violent discussion between the two as to the merits of the absent. Jeanne has heard much, and when she can hear no more she meets the charges neither with argument nor denial, but, with gesture and tones at once of indignation and confidence, utters her lover's name—"Robert! Robert!"—and against the faith expressed in the cry there is no chance for the rival to prevail. This is essentially a dramatic moment; a situation conveyed by a couple of words with which a born dramatist alone can entrust a born actress. It shows the capacity of the one, and tests the capacity of the other. At the Odéon, seven years ago, the actress was found equal to the task; but the actress then was Mdlle. Sarah Bernhardt, who made her fame almost by that cry, and could make it because she brought already there what she has since been more generally recognised to bring to every part—the rare power to understand it, and the emotion proper to it in life, and not the mere conventional expression of it on a stage stifled by tradition. It is the mistake of Mdlle. Lacressonnière, who now plays the part at the Porte Saint Martin—whence from the Odéon the drama is transferred—that she shows too soon by violence and emphasis the way in which Jeanne resents all that is poured into her ears, and she has no means left whereby to express at the one moment how she loathes the attack and revolts from it. The one artist has seen further and deeper than the other.

It is only late in the play that the intention of the author to call out sympathy for the Bastard becomes apparent. Robert has thus far had the audience with him, and M. Touroude is not quite successful in turning it at the last. For a certain detailed truth to nature he has sacrificed the abstract truth one looks for at the theatre. Robert has, indeed, lived with Jeanne, and had a child from her. He pleads with his father that he may marry her. The father remonstrates with him. "Cris-tu," he says, "qu'après avoir oublié ses devoirs de vierge, elle ne foulera pas aux pieds ses devoirs d'épouse?" But Robert's mother is there, and she does from tenderness what the Madame Aubray of Dumas would have done from conviction. Jeanne is to be received. But, the struggle waxing hotter between Robert and Armand, and a fight being now imminent, with fratricide for the result of it, the elder M. Duversy tells Armand that he, like Robert, is his son. And to the end the Bastard suffers his fate. It is M. Touroude's aim to show him as the heir to vice and misfortune.

The actor Faillie is, on the whole, as good as was Laray of old in the part of the father, which is after all small, though containing one or two scenes of remarkable significance. But Paul Deshayes, an actor of melodrama, cannot give to the character of Armand the distinction which belonged to Berton. Just as Sarah Bernhardt helped the author in the one great scene of which we have spoken, so did Berton help the author throughout the whole course of the play. He won for Armand an earlier sympathy than the author's work unaided could have given him. Fabregues, a young man said to be from the south, now takes the part of Robert, which, like that of Jeanne herself, must be sympathetic whether it is meant to be or not. And he brings to it something of the warmth of manner and sonority of voice which Berton the younger found

valuable in the part, but hardly all the chivalrous tenderness which made Pierre Berton here so specially good. FREDERICK WEDMORE.

MR. TOOLE's fifteen nights' engagement at the Gaiety Theatre has not been thought sufficiently important to be made the occasion for the performance of a new part. *Off the Line*, the *Spelling Bee*, and *Ici on parle Français* make a liberal programme—liberal enough to draw many London and provincial playgoers to these familiar representations. The spirits of Mr. Toole suffer no abatement, and his power over his audience is all that it has been wont to be.

London Assurance is one of two or three comedies which may conveniently be played at any moment when other pieces have failed, but the merit of the comedy itself being granted, the importance of its performance must be allowed to depend on the care with which it is presented, and the general efficiency of the cast. This week *London Assurance* has been seen at the Haymarket, but it has not been seen under favourable conditions. The minor characters are but poorly played, and the chief ones not very happily. Miss Hodson, though an intelligent Lady Gay Spanker, has not the special gifts of demonstrative vivacity which the part wants. Neither Mr. Howe nor Mr. Harcourt—respectable, indeed, as they are—are the best representatives of the parts they play. Mr. Conway, again, is not seen at his best.

MR. EDWARD TERRY, who leaves the Strand, takes a benefit there to-day, and this evening Mrs. Swanborough will have her annual benefit at the same theatre. Miss Jennie Lee will appear at the benefit of Mrs. Swanborough.

MR. H. J. MONTAGUE leaves England for America to-day. He was to make his only appearance in England before his return to the United States at Miss Amy Fawcett's benefit at the Vaudeville on Thursday.

THE Globe Theatre opens to-night for a series of performances in which Mr. J. A. Cave, Miss Lynd, and Miss Pauline Markham are announced to take part. The representations of Mdlle. Beatrice came to an abrupt termination at this house.

THIS evening *Our Boys* reaches its 500th representation at the Vaudeville Theatre.

MR. HARE and his company are leaving town to fulfil engagements in the country.

MR. MOY THOMAS's novel, *A Fight for Life*, has been dramatised, and Mr. Lyn Rayne has organised a company for its representation in the provinces.

THE annual contest for prizes for recitation in tragedy and comedy was to take place at the Paris Conservatoire late in the present week. The number of competitors for the prizes in comedy was, as may be expected, much in excess of the number competing in the department of tragedy. The competition, of which we shall probably be able to give some account in our next, is always an affair of great interest to all theatrical people in France. Two or three new engagements at the Français and the Odéon immediately result from it.

MUSIC.

WAGNER'S "RING DES NIDELUNGEN."

(Second Article.)

THE *Rheingold*, of which an account was given last week, though closely connected with the works which follow, and necessary for their complete understanding, may still be regarded rather as a prologue than as a constituent portion of the actual drama, which latter consists of the three parts entitled respectively *Die Walküre* (The Valkyr), *Siegfried*, and *Götterdämmerung* (The Waning, or Dusk, of the Gods).

It will be as well to commence our notice of *Die Walküre* with an explanation of the name itself. It is derived from two old German words: *Wal*, those slain in battle, and *küren*, to select. Walküren were daughters of Wotan, whose duty it was to bring slain warriors into "Walhalla"—the Hall of Warriors. The word *Wal* is frequently employed by Wagner both in its simple form and as a compound; in addition to the examples already given, we find in the present drama Wotan frequently spoken of as "Walvater."

The connexion between the *Rheingold* and *Die Walküre* does not become apparent until we reach the second act of the latter. It will be more intelligible to our readers, however, if we say a few words about it here. Between the action of the two, an interval of many years is supposed to have elapsed. It will be remembered that Wotan had stolen the ring from the Nibelung Alberich, who had thereupon solemnly cursed it; it had not been restored to the Rhine-daughters, but given to the giants in payment for the building of Walhalla. Fafner, one of the giants, had killed his brother, and taken the treasure, the Tarnhelm, and ring for himself. We learn that Alberich's curse and Erda's warnings had powerfully impressed Wotan, who went to the goddess for further tidings. From her he learns that if the ring should ever return to Alberich's hands Walhalla would be lost; but, as Wotan is allied by treaties with the race of giants, he himself is powerless to regain what he has given. Only a hero who, acting for himself without the help of the gods, should conquer the giant Fafner and obtain the ring can save the deities. Fafner has, by means of the Tarnhelm, assumed the form of a gigantic serpent, and guards the hoard and the ring. Wotan, under the name of Wälse, visits the earth and begets two children—a son, Siegmund, and a daughter, Sieglinde. In the former their father hopes for his deliverer; and it is the fortunes of the pair which we shall follow in the present drama.

In order to harden Siegmund for future exploits, Wotan had stirred up against him the race of the Neidings, who had carried off his sister, Sieglinde, and married her by force to Hunding, one of their kinsmen. The first act of *Die Walküre* passes in Hunding's house—a curious dwelling built under a large ash-tree, the stem of which supports the roof, and occupies the middle of the room. Siegmund enters from without, where a storm is raging; he is a fugitive, has lost his arms in combat, and, weary almost to death, throws himself on the hearth and faints away. Sieglinde enters from an inner room, supposing her husband to have returned, and is surprised to see a stranger; for brother and sister have so long been separated that neither recognises the other. Yet an inexplicable sympathy at once unites the pair. She brings him water, and in reply to his enquiries tells him she is Hunding's wife. He, however, merely knew that his sister had been carried off, but was not aware of her subsequent fate. Hunding enters, and a long conversation ensues, of which only the briefest abstract can be given. In answer to Hunding's questions, Siegmund tells what he knows of his own history, and gives his name as Wehwalt, for that misfortune constantly pursues him. He further says that he lost his weapons in defending an unfortunate maiden, whose relatives were marrying her against her will. Hunding hereupon declares himself a kinsman of those with whom Siegmund had been fighting. "My house protects thee to-night. To-morrow arm thyself with stout weapons; thou payest me for the dead." He retires into his bedroom with his wife, and Siegmund is left alone. The room is now dark, save for the fitful light from the dying embers of the fire. Siegmund recollects how his father had promised that he should find a sword in the hour of his deepest need. The fire suddenly brightens up for an instant, and its light shows clearly the handle of a sword projecting from the trunk of

the ash-tree. The flame dies out again; the door of the inner chamber opens gently, and Sieglinde appears. She has drugged her husband's drink, and is come to save the stranger. She shows him the sword-hilt in the stem, and tells him how at her wedding-feast an old man had entered with a sword in his hand, which he had thrust into the tree, declaring that it should belong to him alone who could draw it out. All the wedding-guests tried; but none could move it an inch. Then Sieglinde recognised her father in the old man, and knew for whom alone the sword was intended. After a long and most passionate love-scene, Siegmund declares himself by his true name, draws the sword with a mighty wrench out of the stem, and gives it the name of "Nothung," at the same time saluting Sieglinde as "sister and bride;" they throw themselves into one another's arms, and the curtain falls.

Whether this repulsive detail of the plot is due to Wagner himself or (as certainly seems more probable) to the old legend, I am unable to say. It destroys all sympathy for the guilty pair: and when we subsequently find them paying a heavy penalty for their crime it is impossible not to feel that they have only got their deserts. In the second act of the drama we see how Divine vengeance follows the culprits. The scene of this act is a mountain height. Wotan and his favourite daughter, Brünnhilde (*the Walküre* who gives her name to the drama), are seen in full armour. Wotan, whose morality appears to be of the loosest description, orders Brünnhilde to give the victory to Siegmund in his approaching combat with Hunding. She departs to execute the commission, but returns to tell Wotan to prepare for a conflict himself, for that his wife, Fricka, is approaching, and that a storm is evidently brewing. Fricka enters, and, as the guardian of the marriage-vow, demands from her husband vengeance upon the pair who have transgressed. Wotan, with astounding coolness, asks "What have the pair done that is so bad?" and Fricka indignantly asks her how she is to expect regard for the marriage vow from him, whose conjugal infidelities were notorious. Wotan endeavours to explain to her the necessity for a hero who shall deliver the gods in their need; but she insists that the gods will be the scorn of men if in this instance her honour be not upheld. At last she obtains from Wotan an oath that Siegmund shall fall. Brünnhilde is summoned to hear the decision; she is horror-struck, for she knows that Wotan loves Siegmund. She endeavours in vain to change his purpose, but he dares not relent, and she must obey. Wotan departs, and Brünnhilde, seeing Siegmund and Sieglinde approach, retires behind a rock. Sieglinde is overwhelmed with remorse and despair, and her brother in vain attempts to console her. Brünnhilde solemnly advances, and in a scene of the most exquisite pathos announces to Siegmund his approaching death; he must follow her to Walhalla. He enquires whether Sieglinde will be there, and, being answered in the negative, declares that he will not go. Brünnhilde tells him that the lot is given against him; he trusts to his victorious sword, but she replies that he who charmed it has taken away its charm. She offers to take Sieglinde under her protection; but Siegmund will let none but himself be her guardian, and, rather than leave her, he draws his sword to pierce her heart. Brünnhilde in an agony of sympathy then takes upon herself to reverse Wotan's sentence, and promises victory to Siegmund. Hunding's horn is heard from a distance, and in the fight which ensues, Brünnhilde is seen hovering over Siegmund, and covering him with her shield. As he is about to strike Hunding a deadly blow, Wotan appears in a cloud above, and interposes his spear. Siegmund's sword is shattered against the spear, and Hunding pierces him to the heart. Brünnhilde hastily carries off the fainting Sieglinde, and Wotan with a gesture of contempt says to Hunding, "Begone, slave! kneel before Fricka; tell her that Wotan's

spear has avenged her injuries. Go!" At these words Hunding falls dead on the ground. Wotan then in a terrible rage turns to pursue his disobedient daughter.

The third act opens with the celebrated scene of the "Walküren-ritt," the music of which has frequently been played at concerts in Germany. The Walküren are mustering in stormy weather on the top of a mountain. By the gleam of lightning flashes we see them gather one by one, each in full armour and on horseback, with a slain warrior hanging over her saddle. Brünnhilde enters hurriedly, bringing with her the half-unconscious Sieglinde. She hastily informs her sisters of what has occurred, and begs for their help. None, however, will aid her in disobeying Wotan. Sieglinde begs Brünnhilde to kill her now that Siegmund is dead, but Brünnhilde tells her to live for the sake of the child she is to bear. The instinct of the mother awakes; she implores protection for herself and her child. There is, however, but one place of safety for her—the forest where Fafner guards the Rhine-gold and the ring, and which, on that account, Wotan shuns. Thither Sieglinde is directed. Brünnhilde tells her that she bears in her womb the noblest hero of the world; she gives her the broken pieces of the sword Nothung; he who wields it afresh and wields it shall receive the name "Siegfried."

Sieglinde departs, and Wotan approaches in a thunder-storm. The Walküren in vain try to appease his wrath against Brünnhilde. He pronounces her sentence; no longer shall she be his "Wunschknecht," to fulfil his wishes; no longer a Walküre: she shall become a mere woman; she shall be cast into a defenceless sleep, and whoever finds her and wakes her shall have her. Her sisters fly from the place affrighted. Brünnhilde entreats her father to surround her with fire, so that only the bravest hero of the world may dare to wake her. The god at length relents, and after a most beautiful farewell scene he closes her eyes in sleep, covers her with her large shield, and summons Loge, the fire-god. Flames break forth which cover the stage, and with the words "Let him who fears the point of my spear never pass through the fire," Wotan slowly departs, looking back regretfully from time to time at the daughter whom he is leaving for ever.

With a true poet's feeling for contrast, Wagner, after the sustained passion and tragic earnestness of *Die Walküre*, gives us in *Siegfried*, the next part of the drama, what a German critic has very happily described as a "heroic comedy." Of this portion of the work it is even more difficult than of the preceding to give any adequate account within reasonable limits, because its interest arises less from its incidents than from the delineation of character. Sieglinde had wandered away to the forest to which she was directed by Brünnhilde; there she had been found in the pangs of labour by Mime, the old Nibelung, the brother of Alberich, with whom we have already made acquaintance in the third scene of the *Rheingold*. The mother had died in childbirth, committing her infant son, Siegfried, to the care of Mime, and giving him the broken pieces of the sword Nothung. At the commencement of the present drama Siegfried has grown to a sturdy youth, fearless, open-hearted, and full of merriment; and the contrast between him and the wily old dwarf, who has reared him with the hope of inducing him to kill Fafner, that he (Mime) may obtain the ring, is admirably developed in the first act. The scene of this act is the cavern in which Mime and Siegfried live. Mime is working at an anvil to forge a sword for the youngster, and grumbling that he can make nothing strong enough. Siegfried rushes in from the forest with a great bear which he has caught, and with which he chases Mime round the cave, crying "Ask for the sword, Brownie!" and laughing at the old dwarf's fright. Mime declares that the sword is ready, whereupon

Siegfried releases the bear, which runs out. The sword, however, proves to be worthless, and breaks at the first trial. Siegfried asks Mime for information as to his parents, and with much difficulty learns from him what he wants. The Nibelung shows the lad the broken pieces of his father's sword, and Siegfried declares that to be the only weapon for him, and orders Mime to repair it at once. This task is too heavy for the dwarf, who has often attempted it in vain. Siegfried goes into the forest again, and leaves Mime lamenting the impossibility of doing what is required. Wotan, as "the Wanderer," enters the cave; and a very interesting scene follows, which it is impossible to condense, and for which, therefore, readers must be referred to the poem itself. At the end of it the Wanderer informs Mime that "only he who has never known fear shall forge Nothung afresh," and that the dwarf's life is forfeit to him who knows not fear. Mime is now, to use his own expression, in a "cursed fix" ("verfluchte Klemme"); he is aware that Siegfried is he who knows not fear, and, therefore, that unless he can teach it to him, his head must fall: on the other hand, none but a fearless one can slay Fafner, and obtain the ring. He resolves to have recourse to cunning, and to poison the youth after he has slain the dragon. Siegfried returns, and finding Mime unable to forge the sword, resolves to do it himself; the scene of the forging occupies the remainder of the Act. He succeeds, as will be anticipated, and, swinging the sword joyfully, calls out, "Look, Mime; this is how Siegfried's sword cuts!" and with one stroke cleaves the anvil from top to bottom.

The second act takes place in the forest, at the entrance of the cave in which Fafner guards the Rhine-gold and the ring. It is night; and Alberich is watching the cave. To him enters the Wanderer; impelled by anxiety as to Siegfried's success, he also has come thither to ascertain how matters stand. His hopes of finding a deliverer in Siegmund have failed; for he had himself assisted his son, whom he had provided with a sword, as was seen in *Die Walküre*. However anxious, therefore, he may be for Siegfried's victory, he will not afford him the least aid; and, to the astonishment of Alberich, he not only disclaims all designs upon the ring, but warns him of the machinations of his brother Mime. Wotan retires; and as day breaks Alberich withdraws into a cleft of the rock. Mime and Siegfried appear; the former points out the dragon's cave, and leaves the youth to await the approach of the monster. Left to himself, Siegfried listens to the sounds of nature, the rustling of the woods and the singing of the birds. Fafner, in the form of an enormous snake, comes out of the cavern, and in the fight that ensues is mortally wounded by Siegfried. With his dying breath he tells the lad his history, and warns him to beware of the dwarf. As Siegfried draws his sword out of the corpse, his hand is moistened by the dragon's blood, which burns like fire; involuntarily he puts it to his mouth, and the taste of it enables him to understand the song of a bird in a tree above him. The bird tells him to go into the cave and take the Tarnhelm and ring. Siegfried obeys; and the bird then bids him beware of Mime, and says that the blood of the dragon will enable him to understand the dwarf's real intentions. Mime reappears, and a most comical scene ensues, in which, in spite of himself, he tells Siegfried that he means to kill him. In the most affectionate tone he assures him that he has always hated him, and that, if he will only taste the drink he has prepared, he will soon be unconscious, and that then he will merely cut his head off. As he becomes more and more importunate, Siegfried raises his sword, and with one blow lays him dead at his feet. Alberich's mocking laugh is heard from his hiding-place. The bird then tells Siegfried that he knows of a charming wife for him; but that she is protected by fire, and "only he who knows not

fear" can find her. Siegfried declares himself to be the fearless one; the bird hovers over him, and then flies off, the lad hastily following.

The third act can be very briefly dismissed. At its commencement the Wanderer is guarding with his spear the path to Brünnhilde's rock. He summons Erda from the earth, and asks for further advice; but her wisdom avails him not, and he sentences her to return to everlasting sleep. Siegfried approaches, led by the bird, which, on seeing Wotan, flies off affrighted. Wotan forbids him to pass, for he knows that who wakes the slumbering maiden will render the gods powerless for ever. The fearless Siegfried, however, will not be denied, and with a stroke of his sword cuts in half Wotan's spear. The god quietly picks up the pieces, and saying, "Go on! I cannot stop thee!" vanishes. The scene changes to the mountain summit seen in the third act of *Die Walküre*. Brünnhilde is lying asleep under her shield. Siegfried comes through the flames, and in a fine scene, of which it is hopeless even to attempt an abstract, wakes her. With their mutual declaration of love this portion of the work closes.

EBENEZER PROUT.

THE distribution of prizes and certificates at the Royal Academy of Music took place yesterday week in the new concert-room of that institution. The Principal, Prof. Macfarren, delivered an address on the past history and present position of the Academy, which, as the recent concerts of its students have shown, is in a high state of efficiency, and the prizes were given by Mdme. Christine Nilsson.

It is reported that the Sacred Harmonic Society contemplates next year giving performances of secular and instrumental music in addition to the oratorios with which its name and fame are associated. The wisdom of such a modification in its arrangements seems somewhat doubtful. Those works which produce the greatest effect at the Society's performances are unquestionably the oratorios of Handel; because this composer's music is so broad in character and so simple in its details that it will bear any addition of power, not only without detriment, but with positive gain. But the very large majority of modern compositions—such, for instance, as Beethoven's "Choral Symphony" and Mendelssohn's *Walpurgis Night*, which have been named as among the works which may possibly be given—stand on a totally different footing. Here much depends on the due proportion of the constituent parts of the orchestra, and on the relative strength of band and chorus. Without intending any disparagement either of the Society or of its conductor, it may fairly be said that to balance such a chorus as that which sings at Exeter Hall, in the performance of music in which the voice-parts are not (as with Handel) the most important factors of the music, so large an orchestra is required that the wind should be at least doubled if the strings are not unduly to predominate. If this be done many of the effects are altogether changed; if not, many are altogether lost. In the one case coarseness, in the other a caricature results. For the adequate presentation of such music a band and chorus of only moderate size is much more fitted than the "700 performers" of the Sacred Harmonic Society—a Handelian force *par excellence*.

LAST week a rehearsal was given at St. George's Hall of Mr. J. F. Barnett's *Lazarus*, composed by him for the Hereford Festival, which will take place two months hence. The work is reported to be highly interesting.

THE great event at the approaching Birmingham Festival will undoubtedly be the production of Prof. Macfarren's Oratorio, composed expressly for that occasion, and entitled *The Resurrection*. This work is already completed with the exception of the overture, and its construction, it is under-

stood, will present some novel features. The whole of St. John's account will be recited by Mr. Santley, and this will be interspersed with solos and choruses, including hymns, commenting on the various points of the story.

THE Balfé Memorial performance at the Alexandra Palace to-day is likely to be specially attractive. The *Bohemian Girl* is to be performed, and Mr. Weist Hill will conduct. Mr. Carl Rosa and his company, whose appearance had been announced for this occasion, somewhat suddenly withdrew, and the incident might have caused a serious hitch in the arrangements; the ready consent, however, of popular singers to fill up the vacancies thus left effectually prevented any really serious inconvenience. The proceeds of to-day's performance will be devoted to the endowment of a Balfé Scholarship at the Royal Academy of Music.

VERDI'S *Aida* has been lately produced at the Malibran Theatre at Venice, the principal parts being sung by Mdmes. Mariani and Waldmann, and Signori Masini, Pandolfini, and Medini. Owing, it is said, to the heat, the attendance was not very large.

A NEW contralto singer, Frl. Rosa Bernstein, has lately made her first appearance at the Leipzig Theatre with great success, as Azucena in the *Trovatore*. The lady was formerly a pianist at Vienna, but, it having been discovered that she possessed a fine voice, she gave up playing and turned her attention to the stage. We understand that she is contemplating a visit to this country.

ON the 8th inst. died, at Mödling, near Vienna, Joseph Dessauer, at the age of 78. He was a pupil of Tomaschek and Dionys Weber, and the composer of many popular German songs. The *Musikalisches Wochenblatt* states that he has bequeathed to the Mozarteum at Salzburg the autograph scores of Mozart's *Don Giovanni* and of the first version of Beethoven's *Fidelio*, which were in his possession.

TABLE OF CONTENTS.

	PAGE
BROWNING'S PACCHIABOTTO AND OTHER POEMS, by Prof. E. DOWDEN	99
MARGARY'S JOURNEY FROM SHANGHAI TO BHAMO AND BACK TO MANWYNE, by COURTIS TROTTER	100
PAPWORTH AND MORANT'S ALPHABETICAL DICTIONARY OF COATS OF ARMS, by the Rev. C. J. ROBINSON	101
TODHUNTER'S ACCOUNT OF DR. WHEWELL'S WRITINGS, WITH SELECTIONS FROM HIS CORRESPONDENCE, by the Rev. JAMES DAVIES	102
FOWLER'S ACTS OF THE COLLEGIATE CHURCH OF SS. PETER AND WILFRID, RIFON, by E. PRACOCK	103
LELAND'S PIDGIN-ENGLISH SING-SONG, by A. LANG	104
THIELMANN'S JOURNEY IN THE CAUCASUS, by Major-Gen. Sir F. J. GOLDSMID	105
NEW NOVELS, by Dr. LITLEDAL	106
CURRENT LITERATURE	107
NOTES AND NEWS	109
OBITUARY: THE LATE PROF. SIMROCK, by Dr. F. HUEFFER	110
NOTES OF TRAVEL	110
A JOURNEY TO VIENNA WITH LORD PETERBOROUGH, and SECRET SERVICE MONEY UNDER GEORGE I.	111
SELECTED BOOKS	112
CORRESPONDENCE:—	
<i>Elamite Antiquities</i> , by W. St. C. Boscawen; <i>The "Philosophers' Club" in "Daniel Deronda,"</i> by Donald McAllister; <i>Michel Angelo Bibliography</i> , by Joseph Burt	112-113
GERHARDT AND HARNACK'S EDITION OF THE APOSTOLIC FATHERS, by Prof. J. B. LIGHTFOOT	113
CURRENT SCIENTIFIC LITERATURE, by G. F. ROWELL	114
SCIENCE NOTES (BOTANY)	116
VON SAILLET'S RESEARCHES RELATING TO ALBRECHT DÜRER, by Mrs. CHARLES HEATON	117
CONZE'S ILLUSTRATIONS IN ARCHAEOLOGY, by A. S. MURRAY	117
ART BOOKS, by PH. BURT	118
NOTES AND NEWS	119
"LE BATAARD," by FREDERICK WEDMORE	121
STAGE NOTES	121
WAGNER'S "RING DES NIBELUNGEN," II., by EBENEZER PROUT	121
MUSIC NOTES, TABLE OF CONTENTS, NEW PUBLICATIONS	123-124

NEW PUBLICATIONS.

Agnew (W. F.), Treatise on the Statute of Frauds, 8vo (Wildy & Son)	25/0
Aristotle's Nicomachean Ethics, translated by R. Williams, new edition, 8vo (Longman & Co.)	7/6
Bacon's Map of Turkey and the Seat of War (Bailey)	1/0
Basil Godfrey's Caprice, by Holme Lee, 12mo (Smith, Elder, & Co.)	2/0
Brighton Mission Sermons by Aitken, 3 series (Dickinson)	3/0
British Manufacturing Industries, Iron and Steel, 2nd ed., 12mo (Stanford)	3/6
British Manufacturing Industries, Shipbuilding, Telegraphy, &c., 12mo (Stanford)	3/6
Browne (W. A.), Money, Weights, and Measures of all Nations, 5th ed., 12mo (Stanford)	1/6
Calendar of State Papers, Domestic Series, 1650, edited by M. E. Greene, roy 8vo (Longman & Co.)	15/0
Catalogue, Descriptive and Illustrated, of the Fossil Reptilia of South Africa, by R. Owen, 4to (Longman & Co.)	63/0
Chambers (G. F.), Handbook for Eastbourne, cr 8vo (Stanford)	1/0
Chronicles and Memorials of Great Britain and Ireland. Ypodigma Neustria a Thoma Walsingham, roy 8vo (Longman & Co.)	10/0
Church in Baldwin's Gardens, a History of Thirteen Years of the Church of St. Alban, cr 8vo (Hayes)	1/0
Coles (Duckley), Dental Student's Note Book, 12mo (Butcher)	2/6
Cracroft's Trustee's Guide, new ed., roy 8vo (Stanford)	7/6
Dawson (B.) and Fry (D. P.), Genders of French Substantives, cr 8vo (Longman & Co.)	2/6
Eikon Basilike, Portraiture of His Majesty King Charles I., cr 8vo (Stewart)	2/6
Enquiry into the Nature and Results of Electricity and Magnetism, by Amyclanus, cr 8vo (Washbourne)	6/6
Epochs of Ancient History.—Early Rome, by William Ihue, 12mo (Longman & Co.)	2/6
Evans (A. B.), Reflections, cr 8vo (J. Hodges)	6/0
Faringham (M.), Summer and Autumn of Life, 12mo (J. Clarke & Co.)	1/0
Foreign Office List, July 1876, 8vo (Harrison)	5/0
Fosbery (T. V.), Hymns and Poems for the Sick and Suffering, new ed., 12mo (Rivingtons)	3/6
Geikie's (J.) Historical Geology, 12mo (Chambers)	1/0
Good Things, vol. January-June, 4to (Strahan & Co.)	3/6
Hutton (Joseph), Cylind, roy 8vo (Lindley & Co.)	2/0
Indian Army and Civil Service List, July, 1876, 12mo (W. H. Allen & Co.)	6/0
Isle of Wight Guide, by H. Jenkinson, 12mo (Stanford)	2/0
Joan of Arc, A Poem, cr 8vo (Kerby & Endeau)	3/6
Kimber (T.), Mathematical Course, new edition, (Longman & Co.)	12/0
Lever (Charles), Arthur O'Leary, illustrated, 8vo (Routledge & Sons)	6/0
Lever (Charles), Tom Burke of Ours, vol. 1, cr 8vo (Routledge & Sons)	3/6
Macpherson (Mrs. B.), Omnipotence belongs only to the Beloved, cr 8vo (Edmonstone & Douglas)	3/6
Madelung (Otto W.), Causes and Treatment of Dupuytren's Finger Contraction, 8vo (Trübner & Co.)	1/0
Marchetti's (G.), Italian Grammar, 6th ed., cr 8vo (Thim)	4/0
Mayhew (Edward), The Illustrated Horse Doctor, 9th ed., 8vo (W. H. Allen & Co.)	18/6
Mitchell (N.), London in Light and Darkness, with other Shorter Poems, 12mo (W. Tegg & Co.)	2/6
Moliere's Dramatic Works translated by H. Van Loan, vol. 1, roy 8vo (Paterson)	18/0
Palmer (Charles F.), History of the Baronial Family of Marmion, 8vo (Thompson)	2/6
Patterson (Monsignor), Rome and Italy, a Letter to the Duke of Norfolk, 8vo (Longman & Co.)	2/0
Pearce (W. C.), History of India (School Series), 12mo (Collins & Co.)	1/6
Pepys's Diary, edited by the Rev. Mynors Bright, vol. 3, 8vo (Bickers & Son)	12/0
Railway Library.—Private Life of an Eastern King, 12mo (Routledge & Sons)	2/0
Reader (Thos.), Time-Tables, 3rd ed., cr 8vo (Longman & Co.)	7/6
Report of a Conference on Boarding-out Pauper Children, 8vo (Longman & Co.)	1/0
Stone (S. J.), Deare Childe, illustrated, 16mo (W. Gardner)	1/6
Stories from History, by Emily Taylor, 12mo (Groombridge & Sons)	2/0
Taylor (M.), Four Years' Campaign in India, cr 8vo (Hodder & Stoughton)	4/0
Thackeray's (W. M.), Works, illustrated—Catherine, &c., post 8vo (Smith, Elder & Co.)	6/6
Thirty-two Years of the Church of England; the Charges of Archdeacon Sinclair, 8vo (Rivingtons)	12/6
Tom Thumb's Picture Book, illustrated, roy 16mo (Routledge & Sons)	2/0
Trevelyan (Sir C.), From Pesh to Brindisi, being Notes of a Tour, 8vo (Longman & Co.)	1/0
Vaughan (J.), Sermons Preached at Brighton, 13th Series, 12mo (Simpkin, Marshall & Co.)	6/0
Vequeray's (J. W.), German Accidence for Use of Schools, new ed., 4to (Rivingtons)	3/6
Wormell (R.), Principles of Dynamics, 12mo (Rivingtons)	6/0

TERMS OF SUBSCRIPTION

TO

THE ACADEMY.

	YEARLY.	HALF-YEARLY.	QUARTERLY.
	£ s. d.	£ s. d.	£ s. d.
If obtained of a Newsvendor or at a Railway Station	0 13 0	0 6 6	0 3 3
Including Postage to any part of the United Kingdom	0 15 2	0 7 7	0 3 10
Including Postage to any part of France, Germany, India, China, &c.	0 17 4	0 8 8	0 4 4

Now ready, **VOLUME IX.** of the **ACADEMY**, January to June, 1876, bound in cloth, price 10s., free by post, 12s. Also, **CASES for BINDING Volume IX.**, price 2s., free by post 2s. 4d. **R. S. Walker**, 43 Wellington Street, Strand.

10 SOUTHAMPTON STREET, STRAND.

29th July, 1876.

SAMUEL TINSLEY'S

NEW PUBLICATIONS.

YE OUTSIDE FOOLS; or, Glimpses

Inside the Stock Exchange. By BRASMUS PINTO, Broker. Crown 8vo, 7s. 6d.

Public Opinion says:—"Written in a clever, cynical, and incisive style, and thoroughly exposes the rigs and tricks of the Stock Exchange. One advantage of a personal will be that those who allow themselves to be plundered will do so quite consciously. The volume as a whole is extremely interesting."

OUR INDIAN EMPIRE: the His-

tory of the Wonderful Rise of British Supremacy in Hindustan. By the Rev. SAMUEL NORWOOD, B.A., Head Master of the Royal Grammar School, Whalley. 1 vol.

ITALY REVISITED. By A.

GALLENGA (the Times Correspondent), Author of "Italy, Past and Present," "Country Life in Piedmont," &c. 2 vols. demy 8vo, 30s.

The Times says:—"Mr. Gallenga's new volumes on Italy will be welcome to those who care for an unprejudiced account of the prospects and present condition of the country.....Most interesting volumes."

The Spectator says:—"The two volumes abound in interesting matter, with vivid sketches of places and persons."

POPULAR NEW NOVELS,
AT EVERY LIBRARY.

SECOND EDITION of JABEZ

EBBLEIGH, M.P. By Mrs. FILOART, Author of "The Curate's Discipline," "Meg," "Kate Randall's Bargain," &c. 3 vols. 31s. 6d.

MADAME: a Novel. By Frank Lee

BENEDICT, Author of "Miss Dorothy's Charge," "St. Simon's Niece," &c. 3 vols. 31s. 6d.

WHAT OLD FATHER THAMES

SAID. By COUTTS NELSON. 3 vols. 31s. 6d.

FRANK AMOR. 3 vols. 31s. 6d.

THE DAYS of HIS VANTY. By

SYDNEY GRUNDY. 3 vols. 31s. 6d.

The RING of PEARLS; or, His at

Last. By JERROLD QUICK. 2 vols. 21s.

GILMORY. By Phoebe Allen. 3 vols.

31s. 6d.

LLANTHONY COCKLEWIG: an

Autobiographical Sketch of his Life and Adventures. By the Rev. STEPHEN SHEPHERD MAGUTH, LL.B. Cantab. 3 vols. 31s. 6d.

THE MASTER of RIVERSWOOD. By

Mrs. ARTHUR LEWIS. 3 vols. 31s. 6d.

The New Quarterly Review says:—"We have barely space to express our admiration of this novel, and our belief that it must achieve more than passing popularity.The latest novel of the quarter is the best."

The Standard says:—"The Master of Riverswood" will, therefore, soon become a favourite with all who relish and enjoy a good style, a well-contrived plot, and a sound moral."

PENELOPE'S WEB: a Story. By

LOUIS WITHERED. 3 vols. 31s. 6d.

TOO FAIR to GO FREE. By Henry

KAY WILLOUGHBY. 3 vols. 31s. 6d.

SAMUEL TINSLEY, 10 Southampton Street, Strand.

Now ready, small 8vo, cloth, 6s. 6d. post free.

AN ENQUIRY into the NATURE and RESULTS of ELECTRICITY and MAGNETISM. By AMYCLANUS. With a Map and several Diagrams.

London: R. WASHBOURNE, 18 Paternoster Row.

THE OCEAN, its Tides and Currents and their Causes. By WILLIAM LEIGHTON JORDAN, F.R.G.S.

In 8vo, with 12 Plates, price 21s. cloth.
"A very valuable addition to the list of works advancing our cosmical knowledge."
"The Author of this book gives us a new Principia. Still, the book is the production of a man thoroughly well up in his own subject, and many others collateral with it. It is one that may be safely commended to the study of all who are interested in the subject of ocean currents."
"Here we have the vulnerable point of Dr. CARPENTER's modified resuscitation of the old theory of oceanic circulation clearly indicated, and a home-thrust of clear, sound reasoning fairly delivered through it. As this point is the very heart of Dr. CARPENTER's contribution to the subject, the thrust is fatal. It is followed by further and equally clear and able discussion of the details of Dr. CARPENTER's arguments, and of the theories of MAURY, RENNELL, HENSEL, &c. This Chapter of Dr. JORDAN's book is really excellent, and worthy of careful reading."

Quarterly Journal of Science.
"The reports received from Her Majesty's Ship Challenger have confirmed the views expressed in this work with a distinctness exceeding the most sanguine anticipations of the Author."

London, LONGMANS & Co.

THE SEAT of WAR in TURKEY in EUROPE.

Just published, with Map and 58 Illustrations, price 18s.
THROUGH BOSNIA and the HERZEGOVINA DURING the INSURRECTION, in August and September, 1875. By ARTHUR J. EVANS, B.A., F.S.A.

"A work which at the present time no intelligent Englishman can overlook."
"This is an opportune publication, of much interest at present in connexion with the Servian rising."
"This interesting and ably written book could not have appeared at a more opportune moment."
"This is a most opportune, and instructive book of travel that have been published for some time."
"A most interesting volume, and its publication at the present time is exceedingly opportune, as it gives information which may be relied on, accompanied by excellent engravings and woodcuts."

"This well-written, interesting, and reasonable book discusses the north-western districts of Turkey in a scholarly and lucid style, with the pen of a competent writer, to whom description is clearly no hard or irksome task, and who displays judgment and original thought in the exercise of his literary calling."
London, LONGMANS & Co.

THE NEW HANDBOOK for the TYROL.

With Frontispiece and 3 Maps, 12s. 6d.

THE VALLEYS of TIROL. By Miss R. H.

BUSK, Author of "Folk-lore of Rome," &c., &c.
"To those who have wearied of the common tracks Miss Busk points out a promised land."
"She has a true traveller's—as distinguished from a mere tourist's—intuition.....Opens up a large and clear vista of the Tyrol."

"Will be a pleasant companion to the tourist."
"We heartily concur with Miss Busk's protest against calling Tirol, 'the Tyrol.'"
"Will help travellers to interest themselves in one of the most remarkable portions of Europe."
"Her style is fresh and pleasant."
"Lively sketches of the social life of Tirol."
"Something to interest everybody."
"Folk-lore and description are delightfully blended."
"A very complete handbook."
"A very good guide."
"A pleasant description of her wanderings."
"A most agreeable travelling companion."
"Charming reading."
"She treats the reader to what may be termed a dramatic tour."

London, LONGMANS & Co.

Fourth Thousand now ready, in 8vo, price 12s., cloth.

THE LONDON UNIVERSITY COURSE of

MATHEMATICS, containing an Outline of the Subjects in Pure Mathematics included in the Regulations of the Senate for the Matriculation and Bachelor of Arts and Bachelor of Science Papers Examinations; with the entire Series of Mathematical Papers set by the University from 1838 to 1875. By THOMAS KIMBER, M.A. Lond., late Master of the Haberdashers' Company's School.

KEY to the Matriculation Course, price 5s.

KEY to the B.A. & B.Sc. Course, price 5s.

London, LONGMANS & Co.

Just published, in 8vo, price 3s. cloth.

HISTORY of LANDHOLDING in ENGLAND. By JOSEPH FISHER, F.R.H.S.

"Pertinent and just."
"Traces the system with a clearness which will be found valuable."
"Abounds with much learning."
"Is a model of conciseness and accuracy."
"An able and important book."
"Of considerable value."
"Will be found especially interesting."
"Interesting and valuable."
"Of great historical interest and usefulness."
"Most able and interesting."

London: LONGMANS, GREEN, & Co.
Dublin: W. H. SMITH & SON, and their Bookstalls.

THE LIFE and REIGN of EDWARD I.

By the Author of "The Greatest of the Plantagenets."
"Truthful, honourable, temperate and chaste, frugal, cautious, resolute; great in counsel, ingenious in contrivance, rapid in execution; he had all the powers of Henry II. without his vices; and he had, too, that sympathy with the people he ruled which the want of which alone would have robbed the character of Henry II. of the title of greatness."
"The best of our kings."
"Professor Stubbs, Constitutional History, vol. II."
"Edward stands forth as the greatest name among our later kings."
"In him we had a king indeed. A king to rule with wisdom, valour, and goodness.....A king who, on the throne of England, made the welfare of England the object of his life."
"The last of her royal lawgivers; the noblest of her royal conquerors."
"Freeman's 'Norman Conquest,' vol. v.
SERLEY, JACKSON, & HALLIDAY, 54 Fleet Street.

SATURDAY, AUGUST 5, 1876.

No. 222, New Series.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

LITERATURE.

History of Merchant Shipping and Ancient Commerce. By W. S. Lindsay. (London: Sampson Low & Co., 1874-1876.)

Two more volumes have been recently published, which complete Mr. W. S. Lindsay's interesting and instructive *History of Merchant Shipping and Ancient Commerce*. We have already given some account of that portion of the work which treats of Ancient Commerce, which may properly be said to terminate with the first expedition of Columbus in 1492, when, trusting to the mariner's compass and the astrolabe as improved by Martin Behaim of Nuremberg, the great Genoese navigator struck boldly across the Atlantic, and succeeded in reaching the frontier islands of a new world after seventy-three days of unceasing conflict with the perils of an unknown sea. Mr. Lindsay has also not omitted to do justice to the memory of our countryman Sebastian Cabot, of whom the ancient city of Bristol may well be proud, as being the undoubted discoverer of the continent of North America in 1498, his father, Juan Cabot, and himself having discovered Prince Edward's Island and Nova Scotia in their voyage of the previous year under the first letters patent of King Henry VII. Mr. Lindsay, however, seems inclined to antedate the voyage in which Sebastian Cabot reached as high as 67° N.L., but the weight of evidence, we think, is in favour of the view that he reached that high latitude in his subsequent voyage of 1517. It is not, however, only as the discoverer of the continent of North America that the claims of Sebastian Cabot to the gratitude of his countrymen have been upheld by Mr. Lindsay. Sebastian Cabot originated "the Association of the Merchant Adventurers," which broke down the monopoly of the German merchants of the Steel-Yard, and he planned the first expedition, under Sir Henry Willoughby and Thomas Chancellor, into the North Sea, which found its way to the coast on which the town of Archangel has since been built, and thereby opened a direct commercial intercourse between Russia and England. Mr. Lindsay has also not omitted to notice the earliest establishment of a permanent Royal Navy in England by King Henry VIII., and the discomfiture of the great Spanish Armada of Philip II. by a collective English fleet, of which the greater part were private ships, either fitted out in compliance with the Crown's right of Maritime Conscription, or supplied voluntarily in excess of the number required by the Queen's edict.

"Though the defence," says Mr. Lindsay, "ap-

peared to be hopeless, the feeling of despair seems never to have entered the minds of the English people, who, with one accord, made the most strenuous efforts to meet the apparently overwhelming force. London, ever foremost in its loyalty, furnished Elizabeth with large sums of money, the citizens rivalling with each other in the amounts they raised, and furnishing double the number of ships and men required by the Royal edict. The same patriotic view pervaded the whole of the country, especially the sea-port towns and the merchant marine" (vol. ii., p. 145).

It is well that we should be reminded by the history of past dangers of the constitutional resources of which the Queen's Government may at any time avail itself to repel any threatened invasion of England, and to which the Declaration of Paris of 1856 has in no respect debarred England from having recourse in any great emergency of war. The Maritime Conscription is as fundamental an element of the English State-Constitution as the Military Conscription is of the Continental State-Systems, and England is in no way debarred by the Declaration of Paris from calling out her Merchant Marine in time of war, and placing it under properly commissioned commanders as a force auxiliary to the Queen's ships. What England has renounced under that Declaration is the practice of granting "letters of marque and reprisal" to the subjects of foreign States as well as to her own subjects, which has given countenance to a species of marauding on the high seas out of keeping with the civilisation of the present day. Mr. Lindsay has given a graphic sketch of the excesses to which the ancient practice of "letters of marque" gave rise in the seventeenth century.

"Nor did they," he says, "confine themselves to depredations at sea. Some of the crews of the more daring cruisers harassed the Spanish coast, sacking villages, plundering mansions, pilfering churches and convents, and had, moreover, the audacity to drink success to piracy out of the silver sacramental vessels which they had stolen. If not in all cases furnished with the Queen's Letter 'to burn, plunder, and destroy,' they too frequently exercised that calling, and if ever England was justified in 'claiming the Dominion of the Narrow Seas,' she had at no period of her history greater claims to it than when these freebooters in vessels of every kind poured forth from her ports and scoured the English Channel like a flock of locusts, an eternal disgrace to the name they bore, and to the flag under which they had been launched for peaceful purposes on the ocean" (vol. ii. p. 140).

England witnessed the reverse of the medal in the latter part of the last century, when the British Channel swarmed with French cruisers sallying forth with the tide from every petty port of Normandy and of Brittany, and preying upon British commerce under colour of letters of marque issued to them by the Government of the United States of America, the independence of which States had not been yet recognised by Great Britain, while Great Britain was still nominally at peace with France.

Mr. Lindsay has passed in review the English voyages of discovery of the eighteenth century: Dampier, one of the most daring of the Buccaneers and the first English explorer of the coast of New Holland and of New Guinea; Anson, famous for his cruise in the *Centurion* round the world; Byron, who made the first careful survey

of Magellan's Straits, and who was wrecked in the *Wager* on the coast of Chili; Wallis, who first gave an account of Otaheite, and Carteret, who discovered Pitcairn's Island; and last but not least of all, Captain James Cook, who was despatched in 1768 with Sir Joseph Banks and Dr. Solander to Otaheite to make an observation of the transit of the planet Venus across the disk of the sun, and in the same voyage afterwards discovered New Zealand and New South Wales, and who in his third voyage of discovery along the western coast of North America passed into Behring's Straits, and reached as high as 70° 44' N.L., "where his further progress was completely barred by a wall of solid ice."

Mr. Lindsay has devoted his third volume exclusively to the modern history of merchant shipping, having introduced the subject already in the latter part of his second volume, and he has brought together a large amount of varied and valuable information in a very agreeable manner and in a very readable form. We doubt, however, whether his general readers will travel with him through the Parliamentary debates on the Repeal of the English Navigation Laws without some sense of fatigue. These debates are doubtless very curious and very instructive, as showing how men of high capacity and great experience in commerce missed their way entirely in their forecast of the consequences of the repeal of those laws; and it may be justly matter of self-congratulation to Mr. Lindsay that he was one of the few who were not dismayed at the prospect of competing—unequally, as it was then supposed—with the United States of America in the China trade, and that he led the van, in company with the late Mr. Richard Green, in carrying that competition to a successful issue. Of the spirit of the latter eminent shipowner and shipbuilder Mr. Lindsay gives an interesting illustration. Mr. T. H. Farrer, of the Board of Trade, was present at a public dinner in the City of London in aid of one of the "Marine Charities," and recounts the anecdote in a note addressed to Mr. Lindsay. There was at that time a great deal of irritation and discouragement among the chief London shipowners, and the Secretary of Legation of the United States had addressed the company in a speech which was not calculated to raise their spirits. When the turn of Mr. Richard Green came to speak:—

"We have heard," he said, "a good deal about the British Lion and the American Eagle, and the way in which they are going to lie down together. Now, I do not know anything about all that, but this I do know, that we British shipowners have at last sat down to play a fair and open game with the Americans, and, by Jove, we will trump them."

The feelings of the other shipowners present may well be imagined. Mr. Lindsay goes on to say: "And I may add he *did* trump them, for shortly afterwards he built a ship called the *Challenger* to match their *Challenge*, which thoroughly eclipsed her" (iii. p. 293).

Mr. Lindsay's third volume will be found to be a very convenient "Handy-Book" for all persons who are desirous of becoming conversant with the various questions affecting the interests of merchant shipping which have occupied the attention of Parliament during

the last few years. We have already alluded to the English Navigation Laws based on the celebrated "Navigation Act" of the Protector Cromwell. The object of that Act had been to secure to England the whole carrying trade of Asia, Africa, and America at a time when the interests of British colonists had no place in the question. The policy of Cromwell's Act, long believed to be the *Charta Maritima* of this country, was successfully denounced by Lord John Russell in the House of Commons in 1849, while the affirmative vote of the House of Lords in favour of its repeal counted the first Duke of Wellington among its supporters. The despondency consequent on the repeal of this Act was at first alarming, but within three years a reaction took place: freights, in many instances, advanced 100 per cent., and English merchants could not find sufficient tonnage to supply the orders pouring in upon them from every part of the world. Mr. Lindsay pronounces a deserved eulogy upon Mr. T. H. Farrer, of the Board of Trade, for his services to the country in preparing a variety of legislative measures for the improvement of the condition of our mercantile marine, and for his successful efforts in procuring the adoption of Mr. Moorsom's system of measuring the tonnage of merchant ships, which is adopted in the Merchant Shipping Act of 1854. "This admirable mode of admeasurement," Mr. Lindsay remarks, "has also been adopted in a recent Congress as the basis of ascertaining the tonnage on which ships of any nation are to pay dues on passing the Suez Canal." Mr. Lindsay might have added, in paying a just compliment to Mr. Moorsom, that the adoption of his method of measurement has not removed all the difficulties which have arisen between the shipowners generally and the managers of the canal, as the more difficult problem still awaits solution—namely, what is the proper method of calculating the effective capacity (*la capacité utilisable*) as distinguished from the entire capacity (*la capacité totale*) of a steam vessel. It is the practical solution of this problem which is at present contested, and which has given rise to the so-called "Question of the Transit Dues of the Suez Canal." Mr. Lindsay has not overlooked the "Unseaworthy Ships Commission" and its two Reports, which he praises highly; but he is disposed to think that there has been too much legislation of late in matters of detail as regards the commercial marine, and, although he commends the Board of Trade for its abstinence from interfering unduly with shipbuilders and owners of vast experience in their mode of managing their business, he is of opinion that the manner of conducting the Board of Trade enquiries into losses and casualties at sea in the present day is not such as to command general confidence, and he concurs in the last Report of the "Unseaworthy Ships Commissioners," which recommends certain modifications in that system.

Mr. Lindsay's fourth and last volume contains a very complete history of the origin and growth of Steam Navigation. Mr. Lindsay has done justice to the memory of Robert Fulton, of the United States, as the first person who "commenced and continued to run the steam-ship, which now traverses

every river, every coast, and every ocean, and which of all the inventions of man is the mightiest harbinger of peace amongst nations the world has ever seen." It is true that James Watt may have anticipated Fulton in discovering in 1769 how a steam-engine might be made available to propel a ship; and that in 1780 he may have invented the "Sun and Planet Motion," a necessary step to enable the steam-engine to be of really practical service in propelling vessels; and that Symington may have produced "the first practical steamboat," on the Firth and Clyde canal in 1802; but the merit of first permanently developing the power and usefulness of the marine steam-engine belongs, in Mr. Lindsay's opinion, to Robert Fulton, and the nickname of "Fulton's Folly" is the best certificate to posterity that the *Clermont*, which Fulton launched on the Hudson River in 1807, was a step in advance of other appliances of steam-power. The late Lord Lytton relates somewhere an anecdote of the late Duke of Wellington, who, when Lord Lytton had the indiscretion to ask the aged warrior publicly how he came to defeat all the ablest generals of Napoleon, replied: "I don't know how it was; each of them had a talent of his own in which he was perhaps superior to myself, but I had more power of combination than any of them." Fulton's merit, or possibly his demerit in the opinion of some English engineers, consisted mainly in the fact that he combined the inventions of others; but Mr. Lindsay justly observes: "If his was a combination of the discoveries of others, if he was a 'quack,' it was only on a small scale compared to those persons who combine the inventions of men of all nations in the magnificent steam-engines of the present day." Mr. Lindsay has brought together a well-selected mass of information in detail on the subject of the various stages of invention by which "fire and water" have been constrained to lay aside their natural enmity and to work together as peaceable "yoke-fellows" in the service of man, and his work seems to be written in a spirit of great fairness; yet by an accident he has overlooked, in his account of the various efforts to bring the screw-propeller into practical use, the claims of Mr. Henry Wimshurst to have his name associated with those of Captain Everson and Mr. Pettit Smith (iv. p. 116) in their first successful application of the screw-propeller on a large scale to a vessel called the *Archimedes* in 1838. Mr. Wimshurst has himself drawn up a statement of the part which he took in promoting the success of this experiment, which he has published in the *Nautical Magazine* of last May. "*Cuique suum*" is the rightful motto of inventors, but inventors should remember that it was not the first finder of the diamond, but he who first polished it and adapted it to use, who made it practically of value. We venture to suggest to Mr. Lindsay that the fourth volume of his work treats of a subject so special and complete in itself that it may well deserve his consideration whether it should not be published by him hereafter in a separate form, as a "History of Steam Navigation."

TRAVERS TWISS.

Reminiscences of an Old Draper. (London: Sampson Low & Co., 1876.)

THIS quaint little book might have been written as an illustration of the well-known saying of the old Scotch trader to his young relative about to start in business, when, wishing to impress on him the truth of the proverb, "Honesty is the best policy," he added, "and ye may tak' my word in the matter, for I ha' tried baith." The narrator of the story believes himself to be "the oldest draper now living in London," and he cannot be far wrong, for he started, as a boy of thirteen, at the beginning of the century, in a draper's shop in Whitechapel. He remembers when Todd, a haberdasher in Fore Street, gave his daughter to one of his young men named Morrison, and when the late head and founder of the great wholesale house in Old Change was "young William Leaf." He was evidently born for a dry-goods salesman. Before he was fifteen he had asserted his capacity by selling an ugly old green shawl, price 4*l.*, which had been in the shop ever since it was opened, and was the most highly "tinged" article in the establishment, a premium of 8*s.* being the reward of the seller. This our hero pocketed by inducing a sailor to buy it as a "really useful and valuable article." "Little rascal as I was," he writes, "I saw my chance." By such practices he was earning 100*l.* a year, or more than double his salary, at the age of fifteen, and, as one of the largest earners of these "tinges," or premiums on the sale of bad goods, in the establishment, soon drew the attention of, and became a great favourite with, his master. On the occasion of a fire in the shop, which burnt a few yards of common lace hanging near the window, he suggested to his master to have a "selling-off" of damaged stock, which seems to have been the first of the kind in London. The whole rascally operation from the issuing of handbills headed "Fire! fire!! fire!!!" is very graphically told, and worth studying (pp. 31 to 41). It has hardly been improved on in any respect since. One is glad to hear that the Whitechapel draper, who introduced and became enamoured of this kind of business, destroyed his regular trade by it, and was in the end ruined. But our hero had left him before this happened, and became chief "shawls' man," first at Lord Mayor Waithman's shop in Fleet Street, then at Everington's on Ludgate Hill, marts much frequented by the aristocracy. While here he was in the habit of promenading on Sundays as "a buck" in Kensington Gardens, and saluting his master's fashionable customers, in the morning in top-boots and buck-skins, in the afternoon in knee-breeches and silk stockings, a neck-handkerchief with a stiffener specially made for him, as his neck was unusually long, and an olive-green tail-coat with gilt buttons. No wonder that he had the satisfaction of a "hearty laugh the other day" when he came across his own likeness in one of Mr. Cruikshank's earliest caricatures.

But dress was his only extravagance, and from the first he saved his money, lived virtuously outside the shop, and read Homer and Ovid in translations, and Fielding,

Sterne, Smollett, and Richardson in his leisure hours, which habit no doubt accounts for the ease of his style, and the general excellence of his English. We have no space to follow his career, which took him to Chatham, Bristol, Merthyr, Manchester, in each of which he gathered new experience in dry goods. This he brought to bear at last, when he returned to London and started for himself in Holborn, where he had hard work to escape ruin, as the trade was already drifting westward. The ingenuity and pluck with which he met his difficulties turned what threatened to be a disaster into a success, which one cannot help sympathising with, even though in part earned by such practices as filling long ranges of shelves with dummies, carefully packed and labelled, so as "to make a most gallant appearance of fresh stock in first-rate condition." He quotes the proverb that "a man is never beaten till he beats himself," *à propos* of this part of his own life, which is certainly an instructive comment on the text. In short, the man is an excellent specimen of a class which has done much to make England what she is, in her strength as well as in her weakness—born traders, resolute, energetic, never losing a chance of getting knowledge, or pushing business, but not scrupulous about the means by which business is to be pushed, and with a decided taint of what there is no name for but snobbism. The snobbism and sharp practice wear off with the best of the class, as they did with our hero, who confesses towards the end of his book that he ought to have been thrashed for them in his early days, and who abandoned all trickery when he migrated from Holborn to the West End shop in which he ultimately made his fortune. On the other hand, zeal for and interest in their work, and dislike of seeing it blundered, retain their strength in such men to the end. Thus, long after his retirement, whenever the "old draper" sees a badly-dressed window, he tells us, he feels tempted to jump into it and set it out to advantage. It is this zeal, leading him to speak of and treat his trade as a fine art, and the ingenuousness of his confessions, which give the sketch its interest. Its value consists in the emphatic protests against all trickery and puffing with which the book closes, and the testimony that (notwithstanding appearances) the drapery trade is in a far sounder state in these matters than it was forty or fifty years ago, "that the new are better than the old days, which have passed away never to be experienced again." T. HUGHES.

University and other Sermons. By J. B. Mozley, D.D., Regius Professor of Divinity, Oxford, and Canon of Christchurch. (London: Rivingtons, 1876.)

FROM whatever point of view an observer of religious thought in England may pass judgment on the present parties in the Church, it is seldom that he has a good word to spare for the most distinctively English of them all—that which has, as a matter of history, the best claim to the inheritance of all that is greatest in Anglican theology. The "high and dry Church" is far from

being yet extinct; it would number an absolute majority, probably, among the mass of the parochial clergy, still more probably among the devout male laity above forty years old; but its vitality as a school of thought seems gone—it is only kept together by habits, and only recruited, if at all, by the personal example of some of its individual representatives. It has scarcely any intellectual basis, defensible on speculative grounds; it has little spiritual power, except over those reared under its continuous and exclusive influence; its recent literature is scanty, and it seems to be more and more impotent to guide or moderate the course of the national mind, but can only utter Cassandra prophecies, as the Church is hurried along by the conflicting impulses of more courageous spirits.

But while exclusive Anglicanism is thus tending, not undeservedly, to disappear as a form of opinion, there is a danger of the disappearance at the same time of its moral temper—of that sober, high-minded seriousness, and deep sense of responsibility for truth, which is the true greatness of Anglican divines from Hooker to Butler, and which was the strength of Butler's disciples before the expansion of his principles by the Tractarians passed into explosion. It is therefore opportune that a man like Dr. Mozley should appear, in a conspicuous position, and what ought to be an influential one, as the representative of this fast-vanishing spirit. We have here a mind instinct with the best temper of Butler's school, living and active in mature vigour in presence of the questions of our own day: and the influence of such a mind is likely to perpetuate that temper, as the writings of the master seem now to fail to do, because those who are excited about questions of the day, and feel rightly that they have an importance not of the day only, are yet unable to recognise the same questions as they appeared to a different generation. It is seldom that an author with so vigorous a personality as Dr. Mozley's can be so adequately characterised by referring him to a particular school. He is too thoughtful a writer to allow us to suppose that he has learnt nothing except what he learnt from Butler: still more unjust would it be to describe him as merely an old-fashioned Churchman. But that intellectual self-restraint which is one of the best and most constant features of the school has been exercised by him in the repression of those opinions which are individual with him, and not direct outgrowths of the Anglican spirit or the Butlerian method. To the theological or ecclesiastical controversies of our own time—so far as they are within the pale of Christianity—there is scarcely a reference: the first and poorest sermon in the volume, on "The Roman Council," is almost the sole exception. An ethical teaching, manly and at the same time humbling, and a conviction of the main doctrines of religion, too deep to feel the necessity of reiterating them to believers, or to share even for a moment the attitude of those who question them—such is the pervading spirit of all the Sermons.

And the moral nobility of this spirit is one which every reader must recognise:

nevertheless, there is a certain deficiency in it, both on the spiritual and the intellectual side, that qualifies the unreserved approval which the preacher has almost earned. Except in the sermon on "The Ascension" (a Cathedral not a University sermon), there is nothing that can be called devotional fervour in the book: though the doctrine on "the Atonement" is only too much in harmony with orthodox tradition, there is a real sense in which the charge might be justified that his preaching is not evangelical. Of course it does not follow that it ought to be so: a preacher, especially a University preacher, has other things to do besides commending the Christian faith to his hearers by his eloquence, or even his piety; but, when the object sought is the specific one of commending the Christian faith to hearers not necessarily ready to accept it, it does appear a mistake to leave out of view its most winning characteristics. There is a far greater impression of intellectual power produced by these sermons than by an equal number of Dr. Liddon's; but it is not too much to say that one sermon of his might dispel the scepticism of a dozen undergraduates sooner than these eighteen would meet the difficulties of one. And, after all, sermons are rhetorical works, and the end of rhetoric is to persuade.

Even the moral tone of the book has, to a certain extent, the same weakness as the devotional: it is very noble, but it is rather hard. The sermon on "The Unspoken Judgment of Mankind" begins by a just statement of the antinomy that "he that is spiritual judgeth all things, yet himself is judged of no man:" while yet his Master bids him "judge not, that he be not judged." But there is a painful inadequacy in the explanation given—that the judgment which is forbidden is only the utterance of the judgment which must be formed: charity is allowed λογίζεσθαι τὸ κακόν, if only she will lock up the account of it in her breast. And on the subject of "War," though much that is said is acute and reasonable, there seems a disposition to compromise the high claims of Christianity: true as it may be that in the present moral condition of Christendom wars of progress as well as wars of self-defence are legitimate, it does not follow that the possibility of such wars is to be tolerated as consistent with the Christian moral ideal.

In the more argumentative sermons, on the other hand, there seems to be a deficiency, not in feeling, but in the power of distinguishing feelings from facts, or acquired feelings from ultimate instincts. On the question of "eternal life," the term being used rather in the philosophic than the Christian sense, we find reproduced Butler's doctrine of the scientific legitimacy of probable reasoning: and so far, no doubt, the argument is sound against men like Matthew Arnold, who say it is unscientific to assent to Christian eschatology, because its doctrines "cannot be verified"—until the end of the world shall have come, either as they teach or otherwise. But admitting that it is scientifically right to believe in the invisible world, if there be evidence for it, even though not that "scientific" evidence which includes verification, then we come to

the question, Does such evidence exist at all? The only evidence Dr. Mozley offers is the assertion of the very facts which the Positivist and the Materialist question or deny, "to begin with, that our bodies are not *we*—not our proper persons." It may be questioned whether this fundamental proposition would have commended itself to the author of 1 Cor. xv. as much as it did to the author of the *Analogy*; but it certainly will not commend itself to those against whom the doctrine of a future life has to be defended now. Butler's argument was legitimate, his appeal to facts was indeed truly scientific, as a protest against the loose optimistic or sceptical assumptions of the deists of his day; but the materialism of our time rests on a basis of facts, too; and if its advocates have not succeeded in explaining away the whole group of facts relied on by the Christian apologist, they have at least imposed on him the necessity for a view of the whole case which shall correlate their facts with his.

Still stronger objections may be taken to the sermon on "The Atonement," because here facts are misconceived of which it is really possible to give a scientifically adequate account. It is assumed that the principle of expiation of guilt by a substitute is involved in all primitive institutions of sacrifice, and this is a theory which the science of primitive history may be said to have definitely refuted. The primitive Aryan or Semite *did*, according to all our evidence, think that his god would "eat bulls' flesh, or drink the blood of goats," if presented in a sublimated form; so, when he killed a bull or goat for his own eating, he "poured the blood (which was the life) upon the earth as water;" he "failed not to burn the fat presently," before either he or the priest directing him durst "take as much as his soul desired." It was doubtless the development of this custom when a whole animal was burnt for a sacrifice of sweet savour to the god; still later was the suggestion that such a sacrifice might appease his well-grounded anger against the offerer. And, even when the "burnt-offering" and "sin-offering" were thus differentiated from the primitive "peace-offering" and from each other, the sin-offering was still in general conceived rather as a fine paid to God than a symbolical endurance of death inflicted by God.

Altogether, for good and evil, this volume gives the impression of belonging to a past generation. But none but a very superstitious believer in human progress will think it the less valuable on that account. Our generation if it has learnt much has forgotten much; neither is it yet certain that it has true or abiding knowledge of the things which it seems to have learnt. At any rate, there is great scope in our day for the work of the teacher who will turn the hearts of the children to their fathers.

WILLIAM HENRY SIMCOX.

EPOCHS OF HISTORY.

The First Two Stuarts, and the Puritan Revolution (1603-1660). By Samuel Rawson Gardiner. With Four Maps. *The Fall of the Stuarts and Western Europe from 1678 to 1697.* By the Rev. E. Hale, M.A. (London: Longmans & Co., 1876.)

THE question that most naturally suggests itself in connexion with volumes like these is—what will they do for the student that has not already been competently done? Are they an improvement in any important respect on what may be found in other histories of a popular character? An endeavour briefly to answer this question will probably be the best service we can render our readers.

In one sense, nothing is easier than to compile an abstract of the history of any period; in another, there are few things more difficult. Very moderate industry and research will suffice for the production of an abridgment of a larger work, wherein statements have been verified by occasional consultation of the original sources, and detailed narrative has been reduced to more concise statement; but to produce a faithful miniature which preserves the original features in just harmony and proportion, and is to a more extended design very much what a photograph of a village taken at a distance of half a mile is to one taken only 300 yards away, is a task requiring no little care and discrimination.

It is the distinguishing merit of Mr. Gardiner's volume that it has been written by one who combines with a thorough knowledge of the facts the faculty of understanding the different points of view from which the leading controversies were regarded by the chief actors of the period. His aim, accordingly, has been, not so much to narrate what may seem of most importance when estimated from a nineteenth-century standpoint, as to explain the true connexion between seventeenth-century theorisation and seventeenth-century events. Nothing will better enable us to estimate the value of his work than a comparison of its treatment with that adopted in the 146 pages relating to the same period in Mr. Green's *History of the English People*. Of the two, Mr. Green has somewhat the larger amount of space at his disposal, but his omissions are serious. He gives, for example, no account of the Hampton Court Conference, fraught though its failure was with the gravest political consequences; he makes no allusion to King James's desire, and the Commons' disinclination, for a legislative union of England and Scotland; he vouchsafes no explanation of the constitutional importance of the Commons' right of impeachment, as revived against Mompesson and Bacon; the alliance with France, the expedition under Mansfeld for the recovery of the Palatinate, are passed by unnoticed. In the volume before us all these facts are brought distinctly before the reader, while the comments throughout are such as only an exceptional acquaintance with the period could have enabled the writer to supply. The criticism strikes us, indeed, as being of a higher order than that which fills up so large a space in Mr. Green's *History*.

Mr. Green's portraiture of James I., which is really little more than a copy of that in Macaulay's brilliant but immature essay on Hampden, at once prepossesses the reader against the unfortunate monarch. Mr. Gardiner, who tells us nothing about James having "goggle eyes" and a big head, assesses his virtues and defects more equably. He does not disguise his shortcomings, but, in spite of Puritan scandal, he inclines to the conclusion that his life was "virtuous and upright," and that, though infelicitous in his choice of means, "he really wished to do right to all men." As regards the relations of England to Europe, while holding that the Commons were "right in the main," he allows that James "doubtless knew more than they did of Continental politics," and he is evidently in no way disposed to deny that with the patriotism of the Protestant party there was combined a large amount of ignorant and bigoted prejudice. The action of the Commons throughout James's reign, taken as a whole, was a noble struggle for freedom, but it often breathed a spirit of the harshest intolerance. The same Parliament of 1621 that asserted so valiantly its own right "to propound, treat, reason, and bring to conclusion," also petitioned for the enforced recall of all children of Catholics then receiving their education abroad, and their consignment to Protestant teachers.*

In Mr. Green's opinion, James's theory of the Divine right of Kings was "founded simply on a blunder," and, after quoting the celebrated parallel instituted by the monarch himself between Divine and kingly claims to immunity from criticism, he leaves the quotation, in all its isolated absurdity, to the scorn of the reader. It is certain that a like "blunder" was made and insisted upon by Louis XIV. with at least equal emphasis; but Mr. Gardiner's comments enable us to see the question somewhat differently:—

"It is easy to look upon these words as a mere absurdity. Yet not only are they worthy of consideration, but they will be found to furnish the key to much of the subsequent history. The fact is that no nation can be governed by general rules. These rules, being the work of fallible human creatures, cannot possibly embrace all points of difficulty that may arise. When new difficulties come up for settlement there must be some living intelligence to meet them, to frame new rules, to enlarge the old ones, and to see that persons entrusted with carrying them out do not misuse their authority. With us this living intelligence is looked for in Parliament, or in Ministers acting in responsibility to Parliament. Under the Tudor constitution new rules could only be laid down by the combined operation of King and Parliament. But it was considered to be the king's business to keep the machine of government in working order, and to make special provision for temporary emergencies, without responsibility to anyone. James's vague language doubtless implied assumptions of a dangerous kind, but in the main he meant no more than that the limits to the exercise of this special power were in themselves indefinable. The power must be used when occasion called it out, and no one could say beforehand how it would be right for him to act in any given circumstances."

This passage appears to us an excellent example of true historical appreciation of the significance and merits of an exploded theory. Bacon himself, we imagine, would have been

* *Calendar of State Papers, 1621-3, Dec. 3, 1621.*

THE University Court of St. Andrew's has elected the Rev. William Knight, of Dundee, to the chair of Moral Philosophy in the United College, rendered vacant by the appointment of Prof. Flint to the Divinity chair in the University of Edinburgh.

inclined to congratulate the writer on his ability to view the question through a medium of "dry light."

While, again, Mr. Gardiner's attention to the general facts is more carefully sustained and his criticism often the sounder, he has also been at considerable pains in his account of any special episode to give all the material details clearly and tersely—succinctly, of necessity, but with no important feature omitted. It is one of the main defects of Mr. Green's volume, on the other hand, that he is sometimes in so much haste to put the reader in possession of his inferences from the facts that he omits to give the facts themselves. A comparison of the accounts of the Gunpowder Plot, of Raleigh's expedition up the Orinoco, and of Wentworth's rule in Ireland, as given in the two respective works, will illustrate this difference.

We should hardly expect to find in Mr. Hale's volume criticism of a kind that is to be looked for only from one who has long and closely studied the original authorities for the period, but his experience as an educator enables him to discern what is most wanted at his hands, and, though mainly following Macaulay, he occasionally exercises an independent judgment. The opening chapters explain with great clearness the position and policy of Louis XIV. in relation to Europe, and this collateral illustration is well sustained throughout the volume. The important distinction between the moderate Catholicism of Innocent XI. and the policy and schemes of the Jesuits as supported by Louis and James (a distinction entirely lost sight of by Mr. Green) is carefully pointed out.

In fine, these two volumes appear to be very much what an introductory series should be. A school history should be free, as far as possible, from violent partialities, special pleadings, or highly-coloured portraiture. Once set before a schoolboy a distinctly unfavourable picture of an individual, and his sympathies are forthwith bespoken, and he probably altogether foregoes what ought to be the most beneficial part of his work—the attempt to estimate men and their doings for himself in the light of the simple facts. Wise parents do not point out to their children all the defects of grown-up people or all the ways of the "wicked world" about them; and wise instructors will keep back much that serves to add to the appreciation of personal character until the opportunity comes for a more detailed study of the men and manners of the period.

J. BASS MULLINGER.

Clouds in the East; Travels and Adventures on the Perso-Turkoman Frontier. By Valentine Baker. (London: Chatto & Windus, 1876.)

It is strange that among the many articles on the Oriental policy of England which have appeared in quarterlies and monthlies, and the gist of which has found utterance in the correspondence of the daily press, so little attention has been drawn to the significance of Eastern Persia, where, between the Caspian and Herat, lies a frontier of ex-

ceeding interest to the politician (and perhaps the general reader) as well as to the geographer. The author of the present volume, rightly arguing that former travellers had, as a rule, only crossed the said frontier, but had not examined it laterally, determined in some way to remedy the defective exploration by following the skirt of the mountain range immediately overlooking the Turkman desert. This line may be illustrated by the two points of Sarakhs in the east and Kizil Arvát in the west; and the intervening localities actually visited were within the section extending from Kalát-i-Nádir to the western side of the Darah-gaz districts. A still more recent exploration of Kalát-i-Nádir and the Darah-gaz, by the Hon. Captain Napier, has added to the information already gained on these regions; and supplied the material of a paper read at a meeting of the Royal Geographical Society in January last.

Colonel Baker, accompanied by Captain Clayton of the 9th Lancers and Lieutenant Gill of the Royal Engineers, left England in April, 1873, and passing through Vienna and Constantinople, reached Poti, on the eastern shores of the Black Sea, early in the following month. Hence, taking the newly-laid rail so far as completed to Tiflis, they availed themselves of a necessary detention at that capital to penetrate to the Dariel pass and visit Vladikavkas. There is little more detailed description given of the road from Kutais to Tiflis than that "Suram is very prettily situated in a rich hilly country about 3,000 feet above the sea;" but this brevity is attributable to the matter-of-fact locomotives, which keep from the ken of passengers the picturesque and beautiful in detail, ignoring, or admitting mere nominal reference to, Rhions or Kúrs, a Gargantz and a Gori. The account of Tiflis itself is not flattering, though correct. Something is said of its museum, its club-gardens, and little Russian theatre; nothing of its club and charming opera-house: but then, the last, a perfect *bijou* in its way, was probably closed. From the Georgian capital the travellers proceeded to Baku, there embarking on the Russian Caspian steamer. They touched, as usual, at Lenkorán, Enzali, and Mashhad-i-Sar, and effected a landing at Parivale or Gaz, whence they made a short land journey to Astrabad, returning to the Russian settlement of Ashuráda. After visiting the mouths of the Atrak and neighbouring coast, they turned towards Tehran, which city they reached, *viâ* Ashraf, Sári, and Firuzkúh, on June 18.

For nearly two whole months two of the travellers remained in summer quarters at Gulahak, or amid the mountains of the Albúrz, enjoying beautiful scenery, a charming climate, and out-of-door sport, of which trout-fishing was a main feature. One of the party was unfortunately compelled by ill-health to return to England. It was not until August 16 that the author and his remaining companion fairly left the refreshing waters of the Lár, and moved again towards the south-east corner of the Caspian. A few exciting days of travel and adventure, during which were visited Amol, Barfarúsh, Chashma-i-Ali, and Damghán, brought them to Shahrúd, a town on the high road to

Astrabad, Tehran, and Mashhad. They reached, moreover, the last-named of these towns by the end of September, and marched a stage towards Herat on October 5. Sickness, however, combined with other causes to change the route proposed. Returning to Mashhad, they set out again two or three days later, taking this time a course to the north-east in lieu of south-east.

The hundred pages or so succeeding the chronicle of departure from Mashhad form the most important portion of the volume. They narrate a journey to and from the Atrak through a region of great interest, and, as the account of eye-witnesses and not second-hand, it is of especial value. From Mashhad the explorers made a short ten-mile march, crossing the Kashf-rúd; then, entering the mountains, they passed on to Kardeh, "like all the villages in this country, a little fort." For the following march to Wardeh a short extract will be appropriate. The gorge they are threading to the N.N.E.—

"gradually became narrower and narrower until in some places it was not twenty feet wide, with rocks coming sheer down on either side; a mere cleft in the mountains. The ascent was continuous, and at last we broke rather suddenly upon beautiful mountain slopes with a very considerable amount of vegetation, and the juniper-tree standing, not in woods but singly, or in small patches. It looked a lovely country for game; but, except partridges, we saw nothing. There were high mountains both to our right and left front; great majestic ridges of rock, sometimes taking fantastic shapes, and with their strata running vertically, as if disturbed by some gigantic upheaval. In places the sides of these mountains were sheer precipices, while the ridges looked perfectly sharp."

The next stage to Wardeh was Kalát, better known as Kalát-Nádiri. Beheld from without, this place is a stupendous stronghold. From within, it is a valley surrounded by mountains. On the way Lieutenant Gill narrowly escaped a serious injury from the accidental discharge of his fowling-piece. As it was, some fourteen shots penetrated his riding-boots and inflicted flesh wounds. The wonderful fortress is thus described (pp. 201-2):—

"The walls are mountains of from 800 to 1,200 feet high, and with a sheer perpendicular scarp between 300 and 600 feet; sometimes more. It is an irregular oblong in form, about twenty-one miles long by from five to seven broad. There are only five entrances, through narrow natural scarps, and these are fortified. Three of them are on the northern face, one is on the eastern, and another on the southern. The ground enclosed within is very rich, and it might be a perfect garden and self-supplying. The stream which we had followed runs right through the place, in at the southern entrance and out at one of the northern. There is also some cultivation outside the work; and, after being used for irrigating a considerable tract of land, this stream is allowed to revert to its natural channel, whereby it forms the main supply of water used by the inhabitants. Hence, I imagine, the great unhealthiness of the place. But there are several springs within the fortress, and one just outside the southern gate. Moreover, there are numbers of old *kandás*, and I have no doubt that an ample supply of good water could thus be obtained for the cultivation of the whole interior. That it once had a much larger population, and was in a more prosperous state, the numberless remains of villages testify. . . . The Persians maintain a

battalion of regular troops here, besides some irregular cavalry and a few guns. The battalion now occupying it had arrived from Tehran 900 strong, only three months before. Since that time 300 had died of typhus, and the remainder were in the most miserable condition. The officers had all deserted their men and gone off, and those men who had any money had done likewise; but the mass were left without pay. About 200 still occupied the houses near the southern gate, and a sort of guard was kept up; but the men were in a ghastly state, and lay here and there dying of the fatal scourge. We hastened on for about six miles inside the fortress, until we reached the town, in which was situated the residence of the Governor."

The palace of Nadir Shah (Imárat-i-Nádir), now a ruin of burnt brick, situated on high undulating downs north-west of the town, was not forgotten. To reach it the author ascended the hills (always, be it remembered, *within the fortress*), "by a zigzag but fair path, to the height of 1,500 feet." North of the ruined building is yet higher ground, along which he was riding at a canter, when a summons to pull up from the Kúrd guide disclosed a precipice of 1,000 feet immediately below. This was the wall of the covert. All travellers agree in the charm and interest of the view here presented; and we strongly recommend the reader of these explorations to realise the geographical situation contemplated by the writer in his earnest, if sparse, descriptions recorded at page 201 of his book, and continued up to page 209 *passim*.

We cannot recall any previous account of the direct route traversed from Kalát-Nádiri to Darah-gaz, or to its capital, Muhammada-bád, into which place the strangers were escorted by a hundred horsemen. It lay through mountains and among streams, ending in a plain at foot of the range marked "Gulistán" in the map, or eastern section of the Kuren and Kopat Dúgh; and before its termination there must have been considerable risk run of encounter with Turkmáns. Space will not admit of more than passing allusion to the Darah-gaz district, rendered prosperous by wise local government, or to the road from Muhammada-bád to Daringa, and thence to the Kuchán valley and Shirwán. The source of the Atrak*—a river mentioned more than forty years ago by Burnes as rising near Kuchán—is pleasantly illustrated by one of the many coloured drawings interspersed through the volume under notice. From Shirwán, the main road between Mashhad and Tehran was reached *via* Já-jarm. The return to the Shah's capital was accomplished before the end of November; and on December 1 the Russian steamer was awaited at Enzali on the Caspian for the conveyance of the homeward-bound.

Testimony is given to the carefulness of Lieutenant Gill's observations, as well as to the patience and perseverance with which every angle in the road was noted, or other detail worth recording jotted down in his journal; and if proof of the value of this

officer's work were needed, other than afforded by these pages and the maps accompanying, the interesting paper read before the British Association at Belfast in 1864 would be more than sufficient.* We could say much of certain living characters described—their talk and opinions, valuable in one sense and worthless in another; we could add something of the servant Shaab, his good points as well as faults and failings—but indulgence in any such retrospect would inevitably entail transgression of reasonable limits.

One word, however, in conclusion. The political character of this book, signified in its title and professed in its Introductory Chapter, renders of secondary consideration its value as a narrative of travel and adventure. In dealing, therefore, mainly with its instructive or entertaining features, we take it at a certain disadvantage, and more or less ignore its weightier purport. If on the present occasion, we have approached it in such light, it has been with no wish to shirk the *gravamen* of the subject offered, but rather because the "clouds" of which we are warned have been observed and reported on by regulation-pilots, whose reports, whatever their nature, have been declared satisfactory and conclusive. Not that we really trust the opinions of certified professionals a whit more than of practised outsiders; but that there are signs of a coming good time when all competent judges will be invited to express their views, and we believe the situation to be somewhat favourable for a pause. Under any circumstances a passenger volunteering advice to the ship's captain and officers runs a risk of that formidable kind of snub which, administered on the quarter-deck, is proof against a reply or remonstrance. As for the man at the wheel, if not to be addressed under ordinary circumstances, what should be our reticence now that the general horizon presents appearances yet more urgent than the cloud overhanging the mountains north of the Atrak?

F. J. GOLDSMID.

Mythology; Illustrated chiefly from the Myths and Legends of Greece. By A. S. Murray. (Chambers's Elementary Science Manuals. Edinburgh: W. & R. Chambers, 1876.)

THIS little book differs from Mr. Murray's former work (reviewed in the ACADEMY of April 4, 1874) partly by presenting the same matter in a much smaller compass, and partly by the attempt to treat the subject in a more scientific manner. As he says in a preliminary note, he has attempted "to explain the principles on which the myths and legends of all nations have been formed, by illustrations drawn chiefly from the mythology of Greece." The readers of his former book will be prepared to find the subject treated in an interesting way, and with much knowledge of the details of Greek myths. But we cannot think that those who have followed the modern discussions of the origin and growth of mythology will feel satisfied with the book as a whole. It is very doubtful, in the first place,

whether the science of Comparative Mythology has reached the stage at which the composition of a good elementary manual is possible. In fact, we have only to look at the introductory pages of Mr. Murray's book to see that he finds himself confronted *in limine* with questions to which he can give no generally approved answer. Further, those who have read and enjoyed Mr. Murray's treatment of Greek mythology as a body of narrative, or in its connexion with Greek art, may still doubt whether he has the qualifications needed for a critical examination of its origin and formation. This want is not shown so much in positive mistakes as in the whole method of treatment. For example, in the account of Zeus on pp. 27 ff., Mr. Murray seems uncertain how far his character is to be explained as a personification of the heavens, and concludes that it is "only as a local habitation that the heavens are associated with him in the first instance, and, though it is natural, it is certainly not necessary that he should have power in that region more than in the others." But if, as Mr. Murray admits in his chapter on Comparative Mythology, the name of Zeus had once been the name of the "bright sky" (p. 85), the scientific treatment of Zeus must begin with this fact. Comparative Mythology is not an appendix to the science of mythology; either it is the basis of the whole science, or it is nothing.

It will hardly be admitted that "in the marriage of Zeus and Hera we have a personification of the marriage of the heavens by day with the heavens by night," or that the stars were the numerous eyes by which Hera could look after the doings of Zeus (p. 30). Mr. Murray adds that naturally Hera was made to dislike the moon, which seemed to blind the stars. Further on, he says that the epithet Boöpis (ox-faced) applied to Hera may have arisen from her relation to the moon, which was usually represented under the form of a horned cow (p. 32). It is at least abrupt to turn the "relation" of dislike into that of mythological identity. Suggestions of this kind may be worth making, but they need a great deal of critical sifting before they can take their place in elementary books.

Mr. Murray's account of Hermes is not better entitled to the confidence of beginners. "In one set of the myths about him, Hermes appears to be god of mountain-mists, and to express by the thefts which he committed the concealment and temporary loss of herds" (p. 53). Mr. Cox has explained Hermes as the wind, and Mr. Max Müller as the dawn. Is any one of these views certain enough to be taught dogmatically? If not, the time has hardly come for an "elementary science manual" on the subject.

To notice a few minor errors: "the *Erinnys* or *Furies*" (p. 18) should be the *Erinyes*, and the same correction has to be made on page 36 and page 66. "Trinakia" (p. 47) should be "Thrinakia." Ares did not fall with the "crash of nine or ten thousand warriors" (p. 53), but his shouting was like that of nine or ten thousand warriors. And what authority is there for "the numerous class of child's stories about ogres and such like, which the Greeks called *mytharia*" (p. 8)? D. B. MONRO.

* Kara-kazán, five miles from Shirwán (*Clouds in the East*, p. 280). Captain Napier says two miles and a half; and mentions a higher permanent source, about fifteen miles north-east. The discrepancy in distance is not very material, as measurements may not in both cases have been made to the actual head of the stream.

* See *Geographical Magazine* for October, 1874. No. VII.

THE LANCASHIRE LIBRARY.

The Lancashire Library, a Bibliographical Account of Books on Topography, Biography, History, Science, and miscellaneous Literature relating to the County Palatine, including an Account of Lancashire Tracts, Pamphlets, and Sermons printed before the Year 1720. With Collations and Bibliographical, Critical, and Biographical Notes on the Books and Authors. By Lieut.-Colonel Henry Fishwick, F.S.A. (London: G. Routledge & Sons; Warrington: Percival Pearse, 1875.)

THIS title very adequately indicates the scope of Colonel Fishwick's book. County bibliographies when fairly done are always useful and often entertaining, and this is a favourable specimen of the class. The author has had a rich field to work in, and both industry and selection have been exercised. The harvest-field is, indeed, so large that some portions of it have had to be deliberately passed over untouched, and in others there is still something left for the gleaners. Works to be included "must be written about or refer to Lancashire places, persons, or things." This rule, considering the wide extent of the local literature of the County Palatine, is justifiable. The wisdom of excluding, "as a rule, tracts and pamphlets printed since 1720" is more open to exception. In several cases it has been neglected with advantage. The task of deciding what is a pamphlet has bothered many a bibliographer. We are not, therefore, surprised to find our author observing of one work that it "is perhaps, strictly speaking, a pamphlet; but will be found useful to the topographer." The principle indicated here is a far better one to follow than the arbitrary division of literature into the sheep of books, and the goats of pamphlets. Variations in type and paper may easily make the same literary matter either book or pamphlet at the option of the printer. If a tract gives an intelligible explanation of a person or thing connected with the county, it would seem to have a fair claim for admittance into this list. A village history is much better when compressed into a pamphlet that everyone can buy and read than when diluted into a volume intended only for the high-polite. Some of the smaller places have an interest of their own. Thus Mr. J. B. Horsfall has given an account of Royton and Chadderton, and their associations for the mental improvement and self-education of the inhabitants. Royton stands in a vale between Oldham Edge and the Tandle Hills, and at the beginning of the century was noted for its Jacobins. These advanced Liberals were at one time well coddled by their loyal neighbours; but as hand-loom weaving declined they found many sympathisers. The Jacobins started a circulating library in 1794. Though it did not contain a thousand volumes, the works were for the most part well calculated to promote thought. They also organised a society for the study of botany and natural history, of which John Mellor, an artisan naturalist, was the president. This society organised a small scientific library. Mr. Horsfall, writing in 1854, names several other circulating libraries, and several

"mutual schools," in which young men assembled to teach each other the elements of knowledge, and by their associated twopences to obtain external help. Altogether, Royton had eighteen newsrooms, libraries, and self-improvement societies, excluding of course the ordinary day, night, and Sunday schools. The "teetotallers," in the year of the plug-drawing, established an educational institute. A Sunday-school was afterwards attached to it, in which the three R.'s were taught. In the churchyard of Royton rest several men who, in spite of the bitterest poverty, reached the height where science smiles upon her children. Butterworth, Compton, Grime, and Kay were all of the artisan class, and honourably known for their contributions to the mathematical periodicals of sixty years ago. These particulars we take from a small pamphlet excluded from Colonel Fishwick's list.

There is much that is interesting in the *Lancashire Library*. We catch many glimpses of the good old times. Thus we have a reference to Father Arrowsmith, hanged at Lancaster in 1628 for being a priest, whose hand, preserved as a relic, has the reputation of having performed many wonderful cures. Matching this is a notice of George Marsh, the Protestant martyr, whose supposed footprint was long a thing of marvel to the visitors at Smithills Hall. Of another complexion is the account of the "Festival of Win," a public dinner given on his return home to the gallant Captain Phipps Hornby, under the shade of an immense oak at Winwick, in 1811. The dark shadows of superstition are visible in the notices of the Lancashire witches, nineteen of whom were executed for their supposed crime in 1613. Other forms may be noted in the Surey demoniac, in the prodigious monsters asserted to have been born at Kirkham and Adlington, and in the strange apparitions visible at Bolton in 1650. The history of religious enthusiasm has few finer episodes than the early career of the Quakers. The county palatine is closely associated with this. Fox married a Lancashire widow, Margaret Fell, of Swarthmoor Hall, and found a ready response to his rugged appeals among the yeomanry. The persecution against them was exceedingly fierce. Oliver Atherton, of Bickersteth, was imprisoned for non-payment of tithes, at the instance of Charlotte de la Tremouille, the gallant defender of Lathom House, nor would she grant him liberty, although the danger to his life was represented to her in a petition drawn up by the prisoners of Lancaster Castle. His death is a dark stain upon her character. Thomas Rudd was imprisoned and whipped through the streets of Liverpool. Francis Patchet died in the Fleet Prison for non-payment of tithes. Barrow, another Lancashire Friend, had some strange adventures in Florida. One of the most interesting of the early Quakers was Richard Hubberthorne, of Yeland, who had served in the army of the Parliament. He made his way upon one occasion into the presence of Charles II., with whom he had a long talk about the doctrines and persecutions of the Friends. The king was good-natured enough to promise him that they should not suffer for their religion. The value of a Stuart promise is abundantly

shown by the fact that Hubberthorne died of the jail distemper in the prison of Newgate.

Colonel Fishwick may fairly be congratulated on the success he has achieved. We say this notwithstanding errors and omissions to which it would be easy to point. In a work of this description a pretty wide margin of allowance must be made for such mishaps. When a second edition is called for a number of typographical errata will no doubt silently vanish. By dint of patient rummaging of the stores of public libraries and private collections, a book has been produced which will certainly be a welcome aid to all interested in the county of the Red Rose. WILLIAM E. A. AXON.

BAYONNE UNDER ENGLISH RULE.

Etudes Historiques sur la Ville de Bayonne. Par J. Balasque, avec la collaboration de E. Dulaurens, archiviste de la ville. (Bayonne: 1862-1875.)

Récits et Légendes relatifs à l'Histoire de Bayonne. Par Henry Poydenot. Fasc. 1, 2, 3. (1875-6.)

THESE two books give us a specimen of the difference between the workmanship of an artist, a workman, and an amateur. That of the two former is highly valuable, while that of the last is only occasionally interesting. The amateur work is the three fascicules of M. Henry Poydenot, entitled respectively, "Fondation de la Ville de Bayonne et Origine de son Nom;" "Notes sur la Cathédrale, les Convents, et quelques autres Monuments Anciens;" "Principaux Evénements survenus à Bayonne pendant l'Occupation Anglaise, 1152-1451." These show considerable reading and some acquaintance with original and MS. sources, but there is an utter want of critical discrimination; all authorities seem to be treated as of equal value. Of the two *collaborateurs* in the larger work M. Balasque is the literary artist, while M. Dulaurens is the diligent and critical collector of materials. The want of the artist's hand to mould these materials into perfect form is evident in the latter half of vol. iii., compiled since the death of M. Balasque; it hardly rises above materials "pour servir." The period included is the same in both of the above works—from the origin of the city to its reunion with France.

It is always instructive to look at our own history through the eyes of a foreigner; and this will give a charm to these works in the eyes of all Englishmen. MM. Balasque and Dulaurens, too, are singularly unprejudiced. The days of Bayonne's greatness and independence are bound up with the English domination; by its reunion with France it sank to the position of a mere French frontier fortress like a hundred others, with no peculiar history of its own. Before this time the mayors of Bayonne used to receive letters from their English sovereigns couched in terms of something like equality, "en beau style redondant avec force louanges." Bayonne then compelled her neighbours to bring their produce to her market and to sell it there almost on her own terms; but while enforcing "protective" duties on all strangers, she claimed for herself free entry

to all English markets for her own produce. Then she made separate treaties with Navarre and Castile, with Biscay and Guipuzcoa, with the Asturias and Galicia, almost like an independent State; and no fortress could be erected in the Labourd without her consent. It was when Bayonne was most free that she served England with greatest loyalty. Only in the last twenty years of the domination do we find English names supplanting Gascon ones as mayors of Bayonne. It was the loss of the spirit of municipal freedom, quite as much as the advance of French arms and the influence of French gold, that sapped the loyalty of its inhabitants to England.

Many well-known characters in English history appear in these pages. The phrase "Angevin Sovereigns" has become established of late as the fittest term to describe the early Plantagenets; but here Richard I. is regarded almost solely as a Gascon prince, to which appellation he is entitled on his mother's side. And certainly no better type of the Gascon can be found than Richard Cœur de Lion, with all the defects and merits of the race. Even the Béarnais Henry IV., with more political sagacity but with less literary culture, is not so genuine a specimen. As in England, so in Guienne Simon de Montfort towers above all his contemporaries; but it is more strange to read a defence of Gaveston, the unhappy favourite of Edward II. Whatever his conduct as a courtier may have been, he certainly understood the true interests of England in Guienne, and most skillfully advanced them. We have little space in which to speak of the Black Prince, but M. Dulaurens well remarks that it was the previous campaigns of the Earl of Derby which alone made Poitiers possible. He also notices, with Professor Stubbs, that the chivalry of the Black Prince was a mere recrudescence and parody of a spirit that was fast expiring. It was depending on this false chivalry, instead of fostering municipal and commercial freedom, that led to the rapid and easy fall of the English power in the south. Yet even at the last the sole entry of the capture of the town in the archives of Bayonne speaks volumes:—"Lan mil iiij^e Lj. a vj. dies d'agost, metton seti a Baione lo conte de Foix, moss. de Dunoys et moss. de Labrit, et prengon lad. cuitat lo XV^e jorn deud. mes." Popular tradition tells of the miracle of a white cross appearing in the sky to replace the red cross of England on the morning of the surrender; but the city scribe writes only as above.

Besides what relates to England the first of the above works contains an excellent picture—all the more valuable because not a highly-wrought or sensational one—of life in a highly privileged town in the Middle Ages. We find here long beforehand the curious mixture of the patriot, merchant, and adventurer, which has been remarked among the great seamen of Elizabeth's reign. The Bayonnais were ready to carry wine and cider, or to furnish war-ships to England, or to capture whales in the Bay of Biscay; but they gave the name of their own seaport, Cap-Breton, to an island off Nova-Scotia, and they never lost an opportunity of capturing and pillaging a foreign, and especi-

ally a Spanish, vessel whenever it promised to be an easy prey. The normal state of Bayonne for some centuries was to be fighting with the Basques and the Comtes de Gramont on land, and on sea "un peu contre tout le monde" (vol. iii., 168). After all that has been written on the subject, the sumptuary laws and the restrictions on trade seem well-nigh incredible: e.g., in the fourteenth century it is forbidden to the bride on her marriage to give her husband more than two shirts, and the bridegroom was not allowed to give stockings to his friends "sous peine de 20 livres de Morlâas." All fish caught from Cap-Breton to Biarritz could be sold only at Bayonne, and there every hindrance was put in the way of the vendors. The produce of the farm and vineyard could likewise be sold only at stated seasons of the year, at certain hours of the day, and at a fixed tariff. The clergy alone enjoyed anything like freedom of sale or purchase; and that only for the produce of the cathedral lands and for the consumption of the chapter. Another almost equal obstacle to commerce was the complexity of the monetary system and of weights and measures. We might almost defy an H.M.'s school inspector to examine his family bills when the confusion was such that it was considered a simplification to decree (1377) that there should be only eight different measures of the piece of cloth, varying fractionally from $24\frac{1}{2}$ verges to $10\frac{1}{4}$; only eight different kinds of measures of wine and cider; when the pound weight was to consist of $14\frac{1}{2}$ ounces, and the currency of pieces of eight different coinages bearing all the same denominations of "denier," "sol," and "livre." The cost of living was subject to great variations, but in the fourteenth century wine and wheat seem to have been double their present price. Rent of land seems to have been cheaper. A lease is mentioned (vol. iii., 481) for one-fifth of the produce, instead of for one-half as under the present *metayer*-system. This was probably owing to the insecurity of the labourer, who was obliged to go to work with arms in his hands. What law-suits were then we can imagine from the preamble of an ordinance (1403) against appeals—"Seeing that suits before the judge of appeal in Gascony are immortal (immortals)." Through the effects of mortgages, debt, pestilence, and violence, property had got into such confusion in 1334 that an ordinance very like the Irish Encumbered Estates Act was passed by Vidau de Castet with good effect. It guaranteed a title to all property bought or sold under its conditions.

One word as to the ecclesiastical status of the diocese. Though Bayonne was almost a Gascon outpost in a Basque country, and its inhabitants were at perpetual feud with their Basque neighbours, yet the diocese extended far into Navarre and Guipuzcoa, and the authority of the bishop was acknowledged there. One of the most curious documents of vol. iii. is the will of Godin, Cardinal of Bayonne, who was to Philip le Bel what Wolsey was to Henry VIII. A Ritualist might well study the ornaments rubric therein. A very dark picture of the morals of the clergy is sketched out in an ordinance of 1427—"De macipes de caperans

et autres reneguados et juguados." A still more outspoken law exists in Basque; and for the state of the Spanish clergy the student must follow up the references of vol. iii., 204.

These are only some of the points of interest touched upon in the honest and impartial volumes of MM. Balasque and Dulaurens. The second fascicule of M. Poydénat may be useful as a guide to the cathedral, but for all else we refer the student to the former work, which is fully as superior in value as it is larger in bulk.

WENTWORTH WEBSTER.

CURRENT LITERATURE.

The Balearic Islands. By Charles Toll Bidwell, F.R.G.S. (Sampson Low and Co.) This is a good book, but it is rather difficult to see for what class of readers it is intended. It is decidedly heavier, but apparently more trustworthy, than most of the books written for the sake of intending tourists, and yet it is too slight to be of real service to the student either of history, of political economy, or of natural science. Compiled by an official man, and mainly from official sources, with its many tabular appendices, it has in parts the air of a Government Report, or of a Blue-Book in embryo. Still it is not a bad book. If not brilliant, there is an air of common sense and candour about it which begets confidence—a confidence which is founded chiefly on the fact that there seems to be no desire to write up the subject of it, the Balearic Isles, unfairly, either on the score of cheapness, comfort, climate, or scenery. Sentences like these (on p. 15):—"For these reasons, it is, we think, somewhat doubtful whether the climate would not be too variable for those who seek an eligible winter residence on grounds of health;" "Certainly native consumptive patients go off very suddenly and quickly"—are clearly not written for the purpose of seducing invalids; and for this honest warning thanks are certainly due to the author. The singular difficulty of procuring suitable houses or apartments, and the still greater difficulty of procuring decent servants, joined to a scale of prices for necessities much higher than that of many more accessible places on the Continent, will avert that class of visitors who live abroad from motives of economy. The islands may be a paradise for servants, but they decidedly cannot be so for mistresses. It will sound strange to students of political economy to hear the widespread *metayer*-system described as "a system of partnership," and spoken of as if it were something peculiar to the Balearic Isles. But it speaks well for both landlord and tenant where such a system works satisfactorily. Unless conducted with fairness and consideration on both sides it is open to gross abuses. If the landlord strictly exacts it, half the produce, except under exceptional cases, is too high a rent for the tenant to pay; while, if the tenant is a rogue, the landlord is easily mulcted of his fair share of the produce. Excepting in a population like that of the Balearic Isles, where doors are left unlocked night and day, and where tempting objects are left in the fields unwatched without risk of being stolen, the landlord's portion becomes really far less than under a nominally lower rent. This we have found to be the case in all countries where we have watched the operation of the system. The chapters of most general interest will be found to be those on courtship and marriage, on servants, and on society. The curious Spanish law, which prevails also in Portugal, whereby a suitor of equal rank can legally compel the assent of the parents of his intended bride (if of full age) to a marriage which they object to seems to be more frequently put into operation in Majorca than elsewhere. Under its provisions the *fiancée* can be removed from the custody of her

parents, and handed over to that of some fit duenna approved by the suitor, who is responsible to him for the safeguard of her charge during the three months of probation previous to the marriage. Our author justly speaks with reprobation of its proceedings, and yet we have known one or two happy marriages in Portugal brought about under its provisions. The one class for which there seems to be a real attraction to the Balearic Isles is that of painters and sketchers, amateur or professional. Aesthetic study stands out in marked contrast to more useful every-day education. While eighty-five per cent. of the population can neither read nor write, the Art School of Palma is inferior to only one school of Italy (Milan) in the number of its students. A love and regard for art, especially painting, seems almost universal. It must be very delightful for one with the necessary qualifications to wander with tent and brushes through the picturesque scenery of these islands, amid a population from whom neither insult nor robbery is to be feared, and in a climate which makes tent-life sufficiently enjoyable through the greater part of the year. It is to artists and to those who think that the observation of quaint mediaeval customs, and of habits of thought which have become obsolete elsewhere, more than compensates for inconvenience and discomfort that these islands will prove attractive. According to our author, they have little to offer to the capitalist, nothing to tempt the economical; they hold out little promise of health to the invalid, and must be a purgatory to housekeepers of every grade. To have written thus honestly about a place of residence which the author yet apparently likes is an act as praiseworthy as it is rare.

Through France and Belgium in the "Ytene." By W. J. C. Moens. (Hurst and Blackett.) When the first page of a book introduces the author as hesitating what to do with himself for some months, the critic, taught by experience, is apt to anticipate a Puck-like girdling of the globe, followed by an alliterative title, or mayhap some fantastic enterprise such as those which have caused distant rivers and recondite fountains to echo the name of Rob Roy. Possessed, however, of a handy steamer of "eleven tons net register," and influenced, perhaps, by the lotus-like spells of the pretty creek of Fowey (little changed since, in the consulship of Plancus, the writer had to put shoulder to wheel in a bright moonlight and help the Royal mail into the ferry-boat), Mr. Moens calls upon us for no further exertion than is needful to proceed *via* Havre to Paris, and thence by Ghent to Calais. The route, indeed, is somewhat unusual, and if it were due to the counsels of a mysterious Egeria designated A. that he elected to encounter the locks, tunnels, and weighbridges of French and Flemish canals, we can but respectfully wonder at the lady's choice. We can, however, honestly welcome much of unusual information which our author has gathered in his frequently subterranean trip. The scale on which canal navigation is conducted will probably startle an English mind, little accustomed to locks one hundred feet long and sixteen wide, and we may at once say that throughout the work we have found the curiosities of the canals as interesting as the *Ytene* seems to have been to the enterprising maiden of the frontier who braved a fierce wind to satisfy her curiosity. Indeed, we must confess that the personal experiences of the author are far more to our taste than the *résumé* of Murray and abbreviations of history which occupy too large a portion of the volume. It was surely needless, after "trusting to be excused from giving a detailed description" of the private apartments of Compiègne, to describe them in detail; nor can the reader be expected to take much interest in the circumstances which obtained for the party the pleasure of a sermon from "a Canon of Lincoln." To Jacqueline of Holland, old friend though she be, we cannot willingly accord eight pages of print, and the imperial joke about Charles V.'s glove ought really to be put on the same shelf

with "Non Angli sed Angeli." There are one or two good bits of nationality here and there, such as the courteous but obstinate Dutchman's refusal to recognise what Mr. Moens' printer will persist in calling "a laissez passez," and the Englishman whose mistake between "bateau" and "bâton" led him to a bout at fisticuffs, and had nearly introduced him to a word which (he observed) was, luckily for him, the same in both languages—viz., a prison.

Three Months in the Mediterranean. (Stanford.) "Three Months in the Mediterranean" is not a pretentious title; nor does this small volume claim to record anything more than the impressions—first impressions they may be unhesitatingly pronounced—received in time and place above specified. That these impressions be honestly and, as in the present instance, pleasantly laid before the reader, is all that can be fairly demanded, and we are well content to revisit in Mr. Coote's company the oft-furrowed sea whose shores were empires, which her waters did not waste—being tideless—whatever Byron's printers may have said to the contrary. Our author, leaving Liverpool, might have spared us the (possibly inevitable) sea-sickness, which, having been vividly recorded by Dickens and solemnly anathematised by Thackeray, has fairly earned exemption from other sufferers. After a commendably brief glimpse of particoloured Gibraltar, we commence sightseeing with Genoa; and here *in limine* we must in all kindness protest against the funny nomenclature of sundry well-known spots, which must surely have been notated phonetically from some polyglot *valet de place*. The Cornice road need not be spelt Cornichi; and why, oh! why should we be told of "the chapel of Jean Baptiste"? The Precursor is surely well known enough to English readers of the New Testament, and need not be introduced under a French garb. Admiration for the noble breakwater at Leghorn must not warrant the ascribing its erection to either of the Napoleons, as the works were begun under Austrian sway, and all but completed when the last Grand Duke of Tuscany was "pitched, no parcel that needs invoicing, to the other side of the Mount St. Gothard." The drunken effect of mounting the Leaning Tower of Pisa is well described, but there is something funny in our author's wonderment at finding church bells hung in a belfry, and in his comparing the roof of the many-angled Baptistery to half an egg! The cathedral is not in black-and-white marble, though St. Lorenzo at Genoa is so. The next page transfers us to Naples, where we quote with pleasure a sentence:—"It was with a feeling almost akin to fear that I walked from the inn on the Naples road to the ruins" of Pompeii. Mr. Coote's enjoyment of the city's treasures is such as befits one who approached the spot with such reverence, and we must needs envy the simple faith with which he accepts as authentic the names of house-proprietors given by early excavators, who seem to have possessed a Pompeian Post-Office Directory for A.D. 79. The Battle Mosaic is perhaps the most interesting mosaic yet unearthed, but must not be spoken of as the greatest, while the Vatican and Lateran Museums, Palatrina and Athens are yet to the fore. But the strangest fiction—one that we feel almost sorry to destroy—is the assertion that on a necklace found in the cellars of the suburban villa near the gate of Herculaneum was inscribed the name of its owner—viz., Julie di Diomedé. This warrant of identity beats the bricks in Jack Cade's chimney which testify to his royal descent (see *Henry VI.*), and is rivalled only by a stone on the hill near Glastonbury where Joseph of Arimathea planted the Glastonbury thorn, which is inscribed "J. A., A.D. 33." Before quitting the shores of Italy in company with Mr. Coote, we must demur to his assertion that "the ancients" considered the colossal Farnese Hercules "the finest piece of sculpture ever wrought." Even if these be the "invicti membra Glyconis" of Horace—a doubtful point—the praise bestowed by Pliny on the Laocoon is far more elaborate.

Our author should have remembered the old remark that it was unnecessary to praise Hercules, as no one had ever thought of blaming him. The scene now shifts to the East, where the Alexandrian donkey boys, the pyramids, the Sphinx (to whose eternal glory *Punch* has lately added an amaranthine wreath), and the glorious gardens of the industrious but impecunious Khedive pass rapidly before us. But the scenes are accurate rather than life-like. We see the Esbekeyeh of Cairo, the beautiful harbour of Smyrna, but miss the poetic eye which saw on these spots Bedreddin Hassan asleep in his drawers at the city gate, and Ali Baba going out at early dawn with his donkey to cut wood. Even the Golden Horn is scarcely able to receive a new tint. There was no want of energy, however, in our rapid circumnavigator, and to this quality we owe some interesting glimpses of Ephesus, Tunis with the gigantic aqueduct near Roman Carthage, and, best of all perhaps, a gallop through the island of Elba, where the author's good humour under the torture of an Italian mule demands from ourselves equal leniency for the very funny spelling of the Elban seaports. May Mr. Coote's next vacation afford him and his readers equal enjoyment!

Arabistan, or the Land of the Arabian Nights. By Wm. Percy Fogg. (Sampson Low and Co.) This is an amusing book of Eastern travel, a great part of it being occupied with the by no means inaccessible, but still little visited, city of Bagdad and its neighbourhood. It is written in a light and humorous style, without degenerating into the buffoonery which has lately been too much in vogue among American tourists when they publish the journals which every traveller seems irresistibly impelled to keep. The author has evidently no great literary experience; he has no interesting discoveries to record; he met with no striking adventures, and (although he tells us that he contemplated visiting Central Africa, Mecca, and Babylon) he traversed no difficult or unknown region; and yet we are bound to confess that his volume is both instructive and entertaining. He begins, of course, with a sketch of the route from Europe to Egypt, and an account of Egypt itself; a trip from Jaffa to Jerusalem and back naturally occupies two or three chapters; the Suez Canal must be described, however familiar the daily papers have made most people with that triumph of engineering skill; the voyage up the Red Sea, that *bête noire* of Anglo-Indians, cannot be passed over without comment; but at length the reader is allowed to accompany him to Bagdad. This city, with its environs, is well described, and the lovers of the *Arabian Nights* will peruse with pleasure and profit the clear and straightforward account of the present aspect of the place, and the condition of its inhabitants. Unfortunately Mr. Fogg, like many of his travelling countrymen, is not a linguist, but he cannot forego the temptation to quote scraps of foreign languages, which, as may be expected, suffer dreadfully in the process. It is somewhat startling to be told that the Cajar dynasty of the Persian Shah is Kurdish in origin, and that the Persian native name for their country is *Iranistan*. That *Yankeedonia* (for *Yenidunya*), "New World," is an Arabic word, instead of a Turkish-Arabic compound, is also a new philological light. Chapter xx. contains an account of Bedouin manners, obviously compiled from the pages of Burckhardt and the notes to Lane's *Arabian Nights*. Although the individual statements in it are correct, the description as a whole would not apply to any single existing Arab tribe. Mr. Fogg, however, confessedly writes for the mass of the American public, who, to use his own words, "have no definite ideas as to what Mahomet taught and the religious observances of his followers;" and, if we make allowances for these inaccuracies, we shall find that the book presents a very graphic picture of the East as it appears to an outsider, and this is all that a traveller of the class aims at conveying. Mr. Fogg found Bagdad the most typical Oriental city

in the world, and his descriptions of the bazaars, mosques, people, and street scenes are very pleasant reading. The illustrations, which are plentifully scattered throughout the book, are very unequal in merit; there are a few really good full-page engravings of some of the principal sites visited by the author, and there are a number of indifferent woodcuts representing various humorous incidents in his voyage. Added to these are a good many illustrations, copied without acknowledgment and not too exactly, from the pages of Layard, Lane's *Arabian Nights*, and other English works. The book is not one that adds much to our knowledge, or to which a scholar would refer for information; but it would serve well to while away a spare half-hour, and it certainly inculcates one moral—namely, that, if one has sufficient time, money, and energy, one may travel quite as easily and comfortably in the "Land of the Arabian Nights" as in most tourist-frequented parts of the continent of Europe.

To Jamaica and Back. By Sir Sibbald David Scott, Bart. (Chapman and Hall.) Sir Sibbald David Scott went to Jamaica with a return ticket in 1874, and remained in the island less than three weeks. It is a pity that he has been persuaded to figure among authors. The journal which he kept during his absence from England, and which forms the basis of the present work, is of that lively kind which makes pleasant reading for the writer's family and may fairly be handed about among his friends, but ought to go no further. One sea voyage is very like another: the weather first, the food next, and then a description of the passengers, and all is told. Of Jamaica itself there is not much that is new to be learned, and Sir Sibbald has not contributed to our knowledge. He has added to his journal three chapters containing a *precis* of the history of Jamaica taken from Gardner's *History*, and Bridges' *Annals of Jamaica*. It is as well here to correct what is doubtless a typographical slip; Jamaica is stated to contain 400,000 acres, which must be a misprint for 4,000,000.

Chinese Sketches. By Herbert A. Giles. (Trübner.) The sketches in this volume owe their existence chiefly, Mr. Giles tells us, "to frequent peregrinations in Chinese cities, with pencil and notebook in hand." They do not pretend to be exhaustive treatises on the subjects they refer to, but simply give such general notices on everyday topics as may be found in the columns of newspapers or in the pages of magazines. Some have already seen the light in a Shanghai periodical, and these, having been submitted to the process of revision, reappear now in company with fresh matter in their present form. Many of these essays are decidedly interesting—such, for instance, as those on etiquette, on the state of the medical art in China, on loan societies, and others—but the extreme brevity of most of them has given in some instances an appearance of crudeness to Mr. Giles' opinions which would possibly not have been the case were the subjects treated at greater length. For example, his remarks, as they stand, on the literature convey a very undue depreciation of its value. A large portion of it is doubtless contemptible—witness such street-literature and works of medicine as are referred to by Mr. Giles—but, on the other hand, there is, to speak of nothing else, a vast amount of ethnological and geographical information which is as yet only partially revealed to the world in general, and which can never be fully known until the contents of the works of Chinese authors on those subjects shall have become public property. Nor can we suppose that Mr. Giles wishes it to be understood as the result of any investigation on his part that, as he would appear to imply, "only thieves and bad characters who have nothing to lose avail themselves of Christian baptism, as a means of securing 'long nights of indolence and ease' in the household of some enthusiastic missionary at from four to ten dollars a month." Unfortunately the book has been written with an object, and in

common with all such books it inherits the vice of one-sidedness. In its pages Mr. Giles has undertaken to reverse most of the opinions which have been previously formed on the moral and physical condition of the Chinese; and this he attempts to do, not by well-digested arguments based on the stern logic of facts, but by unsupported assertions which amount only to the expression of his individual opinion. China is a vast empire, and it is dangerous, even with an unbiased pen, to generalise on the condition of her 400,000,000 of inhabitants from an acquaintance with the few thousands who are to be met with at the Treaty Ports.

Six Months in America (Zes Maanden in Amerika). By Dr. M. Cohen Stuart. (Haarlem.) An intelligent and apparently trustworthy account of the United States by a Dutch clergyman who went over to New York in 1873 as a delegate to the Evangelical Alliance—that "grand cosmopolitan conclave of Christian captains," as one of the American papers somewhat flowingly described it. His friends—and he found many—were mostly, as we should say, clerical; but American religion and religious organisations are not the least interesting subjects of study. Nowhere, he says, is there so little intolerance as in America, and he preaches a sermon to his Dutch countrymen from that text. Indeed, his chief object is to be, in a humble measure, the Laboulaye of Holland—that is, to indicate the improvements which might be introduced at home from the Republic of the West. Perhaps he is somewhat partial in his estimate of the latter. That sectarian differences in Holland are specially characterised by animosity is exactly what does not strike a visitor from England. But Dr. Cohen Stuart (he is not a doctor of Leyden, but of New Brunswick) has eyes for other than religious peculiarities. The practical spirit of the Americans finds in him an almost too enthusiastic admirer. Not the least valuable part of the book is the account of the American colleges, though we could have wished for further details as to the scientific quality of the education supplied. We gather that the author has in reserve a fuller account, which he proposes to publish separately. He notices with gratification the prosperity of the Dutch element in the States, and mentions, as a matter of antiquarian interest, that several words (*e.g.* boss) have survived from the old Dutch period, and become part and parcel of the New York dialect, just as the "knickerbocker" families have of the New York population. It was Dr. Cohen Stuart's work to find out the Dutch colonies and preach to them in their mother-tongue, and as his English hosts had an equal avidity for sermons, his lungs must have been pretty well exercised during his six months' visit. The work is a good specimen of the truly elegant Dutch typography.

Country Life in Syria; Passages of Letters written from Anti-Lebanon. By Harriet Rattray. (Seeley.) Syria has an evident attraction for the lady visitor or settler from the West, and its atmosphere is clearly favourable to the development of womanly thought. Nor has its romance been destroyed by the mail-coach running between Beirut and Damascus, with its prepared road, duly organised stations and changes of horses, established in these practical and utilitarian days by a matter-of-fact French company. In support of this view may be cited a new collection of papers under the title above shown, apparently fragments of by-gone correspondence, and illustrated by very fair and truthful sketches. These letters, commencing in December, 1863, and ending in October, 1875, describe with much intelligent force the life of the authoress and her husband, who farm the village lands of Khoraibeh in the Anti-Lebanon, but whose residence is rather in the plains of Coelo-Syria. Readers who—independently of Lamartine, the author of *Eöthen*, and other modern authorities—are familiar with the charming volumes published fifteen years ago

under the title of *Egyptian Sepulchres and Syrian Shrines*, will not need new pictures of the mountains and valleys of the Lebanon, of Druse or Maronite, or of sacred cedars and time-honoured ruins, to which the way is open from Beirut and neighbouring ports. Much the same ground has, moreover, been quite recently trodden and described by a lady whose *Inner Life in Syria* is a book of no common merit. But they will readily welcome sketches of men, women, and animals, and of an out-door life which is the very antithesis of the *salon* and resorts of high-class civilisation. If objection exist to the mention, sometimes in tolerable detail, of snakes and scorpions, flies and locusts, fleas and "unmentionables" (the author's word), hornets, spiders, and other living annoyances; or if exception be taken to the display of a too shady side of Syrian character; there is, on the other hand, much genuine representation and instructive small-talk to recommend the unpretending volume under notice. We conclude with an extract from its pages which may be useful to mistaken phil-anthropists. Domestic or hereditary slavery is not to be confounded with that wretched condition of existence peculiar to the living cargoes of slave-ships; but we fear the distinction is not always rightly apprehended. Letter V. is discussing the habits of the Syrian people in their household relations:—

"The mother of the family is treated in the most outrageous manner. She is sworn at by her daughters, and cursed, beaten, and overworked by her husband and her sons; and when too feeble to perform her ordinary tasks, she is made to feel continually that she is a burden to the whole family. In cases where people are too wealthy to begrudge the food of the mother or grandmother, the old folks suffer less; but they meet with abusive, disrespectful treatment from every one. . . . Black slaves are to be met with in most of the large houses. They are invariably kindly treated—spoiled, we should consider in England. You would be astonished to see the servants of a rich man following him into any house at which he is paying a visit, seating themselves in the sitting-room, joining in the conversation, actually interrupting their betters in the midst of a sentence, coolly examining any knickknacks that lie about, and, if the master stays rather long, saying, in a free and easy manner, 'Come, it is quite time for us to go; are you going to remain till midnight?'"

NOTES AND NEWS.

THE Clarendon Press is about to publish a new edition of the late Mr. Finlay's *History of Greece under Foreign Domination*, corrected and improved by the author, and in parts re-written. The principal additions are: in Vol. I., "Greece under the Romans," an essay on the depreciation of coinage by the Roman Emperors; in Vol. IV., "Mediaeval Greece and Trebizond," which has been so altered as to be almost a new work, an essay on the commercial relations of the Venetians with the Byzantine Empire, and a full account of the Duchy of the Archipelago or Naxos; in Vol. V., "Greece under Ottoman and Venetian Domination," an account of the Genoese Trading Company in Chios. The supplementary chapter to the "History of the Greek Revolution" (Vol. VII.) contains the history from the end of 1843, when the published work concludes, to 1864, after the accession of the present sovereign. This work, which is to be edited by the Rev. H. F. Tozer, will be published for the University of Oxford by Messrs. Macmillan and Co.

A NEW and cheaper edition of Mr. Hilton's *Lectures on the Therapeutic Influence of Rest and the Diagnostic Value of Pain*, which have for some time been out of print, is in the press, and will be published shortly. It will be edited by W. H. A. Jacobson, F.R.C.S., assistant-surgeon to Guy's Hospital, and will contain additional woodcuts.

MESSRS. BEMROSE AND SONS are extending the

scheme of their Railway Panoramic Guides to the Scotch lines. They have in preparation descriptive Guides to the Glasgow and South Western and North British railways.

FROM the Thirty-Seventh Report of the Deputy Keeper of the Public Records, just issued, we learn that Mr. Rawdon Brown has continued the sixth volume of his *Calendar of State Papers Preserved in the Venetian Archives* down to the year 1556, and has transmitted ten more volumes of transcripts of documents relating to British affairs. There are now eighty-four volumes in all of these materials for our history deposited in the Record Office for the use of students and historians. M. Armand Baschet has continued his researches for documents relating to British history, and has forwarded some valuable transcripts from the National Library of France and the office of the "Archives des Affaires Étrangères," together with a list of French Ambassadors in England from 1509 to 1714, which is printed in the Appendix to this Report. The Rev. Joseph Stevenson has also continued his researches in the Vatican Archives and other libraries at Rome for like materials, and has transmitted many copies of important documents illustrating our affairs. Some obstacles mentioned in a previous Report of the Deputy-Keeper having been removed, Mr. Stevenson states that every facility is now afforded him at the Vatican. Six volumes of the works in the series of *Chronicles and Memorials of Great Britain and Ireland during the Middle Ages* have been issued under the direction of the Master of the Rolls during the past year, and three more are nearly ready. Upwards of 30,000 copies of the volumes in this series have been sold since its commencement.

MESSRS. SOTHEY, WILKINSON AND HODGE sold last week a copy of the first edition (Kilmar-nock, 1786) of *Burns's Poems*, with an Elegy on the death of Sir J. H. Blair in the autograph of the poet prefixed, for 38*l.* 10*s.*; and Rogers's own copy, with autograph notes, of his *Italy and Poems*, for 6*l.* Copies of the first edition, on large paper, of Bewick's works realised the following prices: *History of Quadrupeds*, 15*l.*; *History of British Birds*, 11*l.* 15*s.*; *Fables*, 11*l.* 5*s.* A "Vinegar" edition of the Bible fetched 4*l.* 13*s.*, and a subscriber's copy of Halliwell's *Shakespeare*, 51*l.* Among some manuscripts sold were a *Biblia Hebraica*, on vellum, written in Spain in the fourteenth century, 28*l.* 10*s.*; and *Johannis Damasceni de Orthodoxa Fide Liber*, 14th century, in the original oak boards, 14*l.* *Hœures a Lusinge de Rome*, a work printed on vellum at Paris in 1518, with autograph of Jeanne Hubig-neau, sold for 15*l.* 15*s.* Among other rare and curious works offered were *The Holy Bull and Crusado of Rome*, black letter, 1588, with pretended signature and notes of Shakespeare, 11*l.* 10*s.*; Bate's *Mysteries of Nature and Art*, 1635, 2*l.* 17*s.*; and Benzon's *Historia del Mondo Novo*, Venice 1665, 3*l.* 4*s.* A beautifully-illuminated manuscript, *Champ de Drap d'Or*, an account of the interview between Henry VIII. and Francis on the Field of the Cloth of Gold, sold for 90*l.* Some scarce and valuable topographical works were also disposed of by the same firm. These included Clutterbuck's *Hertfordshire*, 3 vols. in 6, on large paper, with additions, 139*l.*; Nichols' *County of Leicester*, 4 vols. in 8, on large paper, 90*l.*; Dugdale's *Warwickshire*, 11*l.*; Drake's *Eboracum*, 9*l.* 10*s.*; Chauncy's *Hertfordshire*, 7*l.* 15*s.*; Baker's *County of Northampton*, 19*l.*; and Lipscomb's *County of Buckingham*, 8*l.*

SATURDAY, July 29, being the eightieth birthday of the poet Christian Winther, was held as a festival by the Danish students. An address of congratulation from the city of Copenhagen was telegraphed to his residence in Paris. Winther is the greatest lyricist Denmark has produced.

IN John Lane's *Tom Tel-Troth's Message and his Pen's Complaint*, 1600, which is one of the

Shakspeare's-England tracts that Mr. Furnivall is re-editing for the New Shakspeare Society, occurs a stanza which may be fairly taken as an allusion to Shakspeare's *Venus and Adonis* and *Lucrece*. As it did not find its way into the last collection of such allusions, we give it here, though it may have been noticed elsewhere before:—

STANZA 109.

"When chast *Adonis* came to mans estate,
Venus straight courted him with many a wile;
Lucrece once scene, straight *Tarquine* laid a baite,
 With foule incest her bodie to defile:
 Thus men by women, women wrongde by men,
 Giue matter still vnto my plaintife pen."

It occurs in the author's treatment of the seventh Deadly Sin, Lechery, in Shakspeare's time.

THE *Schlesische Presse* gives an account of some recent researches made by the Bolognese historian Carlo Malagola with reference to the nationality of Copernicus. He has come upon the almost complete series of the "Acts" of the *Natio Germanica* of the University of Bologna. It seems that the name of "Nicolas Kopernikus" was first inscribed in the Bologna registers in the autumn of 1496, as a student of the canon law, belonging to the "German Nation" in the University, to which also his uncle Watzel-röde had belonged, who was a student at the same University from 1470 to 1473. In 1498 his brother Andreas came to Bologna, also for the purpose of studying the *jus canonicum*. Two years later, both brothers went to Rome, leaving Bologna without taking any degree. Nicolas Copernicus did not become Doctor until 1507, after his second return from Italy. The stay of Copernicus in Padua, and the inscription of his name in the *Album Polonorum*, says Malagola, is a mere tale, of which not a word is true. He has discovered the names of the teachers of the astronomer. He studied mathematics under Scipione del Ferro, the Greek language under Urico Cadro, and Astronomy under Domenico Maria Novara.

THE Augsburg *Allgemeine Zeitung* gives an account of Alex. Fredo, "the Polish Molière," who died at Lemberg on July 16. He was the founder of the Polish comedy. He differed from his Polish contemporaries, says the writer, by overleaping the narrow bounds which they set themselves and writing for a wider circle; his works have been translated into other languages, and rendered in many non-Polish theatres. The biographer thinks that his numerous comedies will continue to live. He was born in Galicia in 1793, entered the Polish military service in 1809, laid aside soldiery and took up authorship in 1814. For the last forty years of his life he wrote nothing.

THE second instalment of Mr. Spedding's examination of Lord Macaulay's essay on Bacon in the *Contemporary* deals exhaustively with the case of Essex. It throws no new light on the merits of that case, but a great deal on Lord Macaulay's method of working. Prof. Lightfoot's eighth article on "Supernatural Religion" deals with the letter of the Churches of Vienna and Lyons, and with Irenæus. There is a telling exposure of the preposterous assumption that our Gospels could have been unknown and unused at Lyons twelve years at most before Irenæus wrote his third book, which the author of *Supernatural Religion* only brings down to A.D. 190 by arguing boldly to the date of Theodotus from a passage of Epiphanius which is full of blunders; a method of procedure which, as Prof. Lightfoot remarks, does not entitle him to put Irenæus out of court as too uncritical to be a credible witness to simple matters of fact. Mr. Peter Bayne has a second article on Clarendon as unctuous and magisterial as his first; the assurance with which he corrects Von Ranke is especially admirable.

PROF. CAMPBELL's concluding article on the "Revision of the English New Testament" insists on a series of changes which would seriously disparage the Athanasian doctrine of the Trinity and the Incarnation. S. R. Gardiner has a very curious and instructive paper on the political element in Massinger. The *Bondman* is referred to the period of Pembroke's opposition to Buckingham, then lately appointed Lord Admiral, and Middlesex. The *Great Duke of Florence*, written when the Herberts were reconciled to Buckingham, has one or two allusions to Buckingham's high favours. *Believe as you List* was not licensed on political grounds. It is shown that Antiochus represents Frederick of Bohemia as much as or more than Sebastian of Portugal in his remorse for the unsuccessful enterprise undertaken in defiance of the warning of friend and foe (James and Maximilian of Bavaria), his unsuccessful application to Carthage (an allegory for Holland), while Prusias is Charles, Philoxenus Weston, and Flaminus Colonna, the Spanish ambassador. In the *Mind of Honour* Ferdinand of Urbino is Frederick again. Robert King of Sicily is James, whose conduct is represented from the popular point of view as altogether contemptible. The reason for attacking James, Mr. Gardiner thinks, is that Charles was just then supporting Gustavus in the same half-hearted way in which his father had supported Frederick. Lord Blachford proves from Mill's *Autobiography* that Benthamism is not an adequate rule of conduct for finely-strung natures, and that Mill's later moral theories were not very consistent: he appears from his title to regard these facts as illustrations of the reality of duty.

IN the *Fortnightly Review* D. Mackenzie Wallace's account of the territorial expansion of Russia is clear and interesting, especially as showing why it was easier to colonise the forests than the steppes. There are some odd details as to the present half-converted state of the Finnic tribes of the North. The editor's first paper on Robespierre, who is represented as a "pedant cursed with the ambition to be a ruler of men," carries us down to August 10, 1792. James Sully gives a good *précis* of "Hartmann's Philosophy of the Unconscious," with some criticisms for the most part more contemptuous than penetrating. That he does not convince professed metaphysicians and physicians and does convince men of the world, whom they do not convince, does not prove his speculations to be worthless: it is only an illustration of the general rule that science and common sense seldom are perfect enough to reach the same results by different roads and express them in equivalent terms. When the results of science and cultivated common sense differ, either may be right or both may be wrong.

IN *Macmillan* Sir Bartle Frere begins a summary of the information about the Khojas that came out in the trial before Sir Joseph Arnold, which established that Mohammad Hussain Hooseini, otherwise Aga Khan, is the hereditary chief and unrevealed Imam of the Ismaili, and heir-at-law to the Old Man of the Mountain. The Rev. W. J. Loftie has a clear and readable paper on the physical geography of the country between Hampstead and Sydenham, called "London Before the Houses." J. Oxenford's paper on the Brigands of Bulgarian Song suggests a reflection that the brigands of Bulgaria have inherited the trappings of purely mythological beings, which is certainly the case with the outlaws of Iceland, and probably with the outlaws of Sherwood.

IN the *Cornhill* there is a collection of Buddhist aphorisms from Japan which circulate under the name of the teacher who established Buddhism there: they are quite unspiritual. Mr. Austin Dobson's stanzas on the "Child Violinist" make an obvious point very skilfully. "When the Sea was Young" is a description of the condition of things when the earth was too hot for water to

rest on it and when its atmosphere was far larger than now, illustrated by references to the belts of Jupiter and the square-shouldered appearance of Saturn, which it is assumed are now in the state through which the earth passed long ago.

IN *Belgravia* R. A. Proctor gives an account of the Lunar Hoax which Niccollet devised to avenge himself on Arago, and R. A. Locke expanded to the admiration of the American public.

IN *Temple Bar* there is a story of a "Famous Excommunication" launched against the thief of one of the first three olive plants imported into Peru, who was not detected till he had made his fortune by the theft, when he made restitution handsomely.

IN *Fraser* Dr. Sandwith describes a journey from Belgrade to Constantinople. He finds that the Circassians have become very shabby by reason of their transfer to Europe, but observes that Midhat Pasha's roads round Nisch (which are still kept up by the Government and will soon be kept up by the people) are better than any in Servia, and, in fact, good enough for England. Colonel H. A. Browne gives a convenient summary from French sources of the history of Cochin China, and the steps by which the French have established their ascendancy there. The "Burmese Tale" is of the common type. One act of good-nature miraculously remained; it has received a Buddhist colouring. "J. A. F." thinks he can tell Cicero's story of the case of Cluentius better than Cicero, that the whole of this story is certainly true, and that the senatorian judges under Sulla's constitution were all pure patricians: it is doubtful whether half of them were even "noble." The paper is called "Society in Italy in the Last Days of the Roman Republic." The writer turns with weariness and distrust from the philosophy of history, from attempts to explain the phenomena of earlier generations by referring them to general principles.

OBITUARY.

CHILDERS, Prof. R. C., July 25, aged 38.
COLLINS, Mortimer, at Richmond, July 28, aged 49.
HENRY, Dr. James, near Dublin, July 14, aged 78. [Author of many curious researches and studies on the *Aeneid*.]
LONSDALE, Dr. H., at Carlisle, July 23, aged 60. [Author of *Worthies of Cumberland*.]

SIR J. W. KAYE.

THE death of Sir John William Kaye, K.C.S.I., F.R.S., on the 24th ult. leaves a blank not easily filled among our writers of current history. British India has been fortunate in possessing a chronicler of so much official experience and literary power—one who could impart a charm to his narrative without rejecting those manifold details which, however dry in themselves, essentially belong to the pages of a faithful record, but which in unskilful hands become wearisome and unreadable. His published volumes are too familiar to the reading public to need particular enumeration. Those which have justly won for him the highest reputation, and have raised a lasting monument of his ability and usefulness, describe the *War in Afghanistan*: they form a work combining the attractiveness of romance with the worth of historical reality. Of another well-known history, the *Sepoy War in India*, he wrote many brilliant pages, and had probably achieved three-fourths of his contemplated task; but he never lived to complete the record. As a biographer he has laboured to good purpose. The careers of distinguished Indian Administrators must always be full of instruction and example to those called upon to play a part, however small, on the stage of Indian government; and Kaye's materials in this respect have not been frittered away or wasted. Malcolm's *Life*, to take an instance, is just what it should be—just what it professes to be, and no more. The writer never suffers himself to stray from his subject; nor does he at any time appear

to wish to stray. We might object to the book, had it been an account of our dealings with Sindia, Holkar, and the Shah of Persia. Not a word of objection can be offered to it as the *Life and Correspondence of Sir John Malcolm*. Among later and less conspicuous publications, the Memoir of Bishop Wilson of Calcutta will not have been overlooked by the readers of *Good Words*; but the sweetly-expressed thoughts pervading the sonnets of April and December, 1874, in the same serial, should have an especial interest for admirers. Sir John Kaye was in the sixty-third year of his age. Born in London, in 1814, he passed out, as a young man of eighteen, from the East India Company's Military College at Addiscombe into the Bengal Artillery. Resigning the service in 1841, he betook himself to literary pursuits; and after a period of some three or four years, during which he started the *Calcutta Review*, he left India to commence a professional literary career at home. In 1856 he joined the Home Civil Service, and was eventually appointed Secretary in the Secret and Political Department of the India Office, a post which he filled from the transfer of the Government of India to the Crown up to his retirement from public life in 1874. In recognition of his long and important services to the State he was, in 1871, enrolled among the Knight Companions of the Star of India. His loss will be much regretted by many who had the advantage of his personal acquaintance and could appreciate his kindness of disposition. Independently of high intellectual attainments, he was a warm-hearted and sincere friend and genial companion. He was one of the officers serving on the General Committee of the Royal Literary Fund. F. J. GOLDSMID.

PROFESSOR CHILDERS.

WHEN noticing lately the death of Prof. Lassen, who just fifty years ago published, with Eugène Burnouf, the first European work on Pāli grammar, we little expected to have to deplore so soon the loss of the scholar who has done more than anyone else to advance the knowledge of Pāli and Buddhist literature. Prof. Childers, who was the son of the Rev. Charles Childers, English chaplain at Nice, first began the study of Pāli in Ceylon, having been appointed to the Ceylon Civil Service at the end of the year 1860. For three years he acted as private secretary to the then Governor, Sir Charles McCarthy, and had become Assistant Government Agent in Kandy, when ill health compelled him in March, 1864, to return to Europe. While in the service he had taken great pains to understand the modes of thought and feeling of the Sinhalese, and gave up one of his vacations to acquire a more thorough knowledge of the native language and literature than was required by the rules of the Service: those who have realised how precious are the few holidays and leisure hours of a hardworked official in the East will know how to appreciate such an act. It was in this vacation, spent at the Bentota Rest-house, that he began the study of Pāli under the guidance of Yātrāmulle Unnāse, a Buddhist scholar of great learning, and of peculiar dignity and modesty, for whom his distinguished pupil retained to the last a deep personal regard. After his return home Mr. Childers greatly improved in health, but did not at first intend to carry on his Oriental studies; indeed, it was chiefly owing to the advice and encouragement of Dr. Rost that he was induced in the autumn of 1868 to recommence in earnest the study of Pāli. Already in November, 1869, he published his first contribution to the literature of the subject—the Pāli text of the Khuddaka Pāṭha, with an English translation and notes (*Journal of the Royal Asiatic Society*). With the exception of Fausbøll's *Dhammapada*, this collection of Buddhist hymns was the only part of the Buddhist *Piṭakas* actually printed in Europe; and it is a striking proof of the author's

genius that later investigation should have revealed no blot on this early work. The greatest obstacle to any real knowledge of Pāli was the want of a Pāli dictionary, and this want Mr. Childers set himself to supply; though it was a task from which many a scholar less enterprising and less self-sacrificing would have shrunk. To this work he devoted the following years, the work gradually rising in aim and scope under his hand; and the first volume was only published in 1872. In the meanwhile he published his views on Nirvāna first in *Trübner's Literary Record*, in 1870, and afterwards in his *Notes on the Dhammapada*, in the *Journal of the Royal Asiatic Society*, May, 1871, completing and summing up the discussion in the long article on Nibbāna at the close of Volume I. of the Dictionary. It is not too much to say that these papers have finally settled a much-debated question as far, at least, as to the meaning of Nirvāna as used in the *Piṭakas* themselves. In the autumn of 1872 he was appointed sub-librarian at the India Office. Early in 1873 he contributed a paper on Buddhist metaphysics to Prof. Cowell's edition of Colebrooke's *Essays*, and commenced a series of papers in the *J. R. A. S.* on the Sinhalese language. In the same year he accepted the appointment of professor of Pāli and Buddhist literature at University College, London—the first instance of a professor being appointed specially for this subject. In 1874 was published the first part of his edition of the *Mahā-parinibbāna Sutta*, that part of the *Sutta Piṭaka* which gives an account of the last few days of the life of Gautama Buddha. In 1875 appeared the second paper on Sinhalese, in which that language was conclusively proved to be of Sanskrit and not of Dravidian origin. During these years Prof. Childers was sedulously engaged in completing the second volume of his Pāli Dictionary, which, much larger and fuller than the first part, was published only in the autumn of last year. This great and important work has already been welcomed throughout Europe as the most valuable contribution that has yet been made to the knowledge of Pāli, and as the foundation of all future study of that language.

After the completion of the dictionary, Prof. Childers with unwearied zeal looked forward to renewed activity. Early in 1876 appeared the second part of the *Mahā-parinibbāna Sutta*; he had undertaken, with Mr. Fausbøll of Copenhagen a complete edition of the Buddhist *Jātaka Stories*, and he had promised to contribute translations from the *Piṭakas* to Prof. Max Müller's projected series of translations from the Sacred Books of the East. He was also working at the completion of his long-announced *Pāli Grammar*, and contemplated editions of several Pāli texts which he had already transcribed and made use of for his dictionary. But all this was not to be. Rapid consumption followed upon a cold contracted in the early part of this year; and he passed away on Tuesday, the 25th ult., at Weybridge, in the thirty-eighth year of his age. It is almost impossible as yet to realise how great the loss has been to science. To an unusually powerful memory and a penetrating intellect Prof. Childers united an indomitable energy, and above all a singleminded devotion to truth, and an earnestness in the cause of research, rare even among students in new and promising fields. His mind was singularly open to new ideas; he was most generous in his appreciation of others; and so little was he troubled with that dislike of opposition sometimes found in literary men, that he was glad to welcome corrections from any quarter, and was often the first to point out his own mistakes. In thinking of him now two names rise involuntarily to the mind: those of James Prinsep and Eugène Burnouf; and with the last especially his memory will always be associated. The accomplished countrymen of Burnouf, who have done and are doing so much in similar studies, will be gratified to know that the graceful tribute paid to his genius by the In-

stitute of France, in adjudging to him the Volney Prize of 1876, for the best philological work of the year, was announced to him in time to give him pleasure during the last days of his life. Outside the circle of Oriental students the large number of those who are interested in the history of religious belief will feel how inexpressibly sad is the premature death of a scholar who had, indeed, accomplished much, but whose promise was even greater still; and Orientalists will never use the name of Prof. Childers without a tender feeling of reverent and of grateful regret.

T. W. RHYS DAVIDS.

MR. MORTIMER COLLINS.

THE death of Mr. Mortimer Collins, in early middle life, will cause sincere regret, not merely to his personal friends, but to that part of the reading public which knew him only in his literary character of novelist and poet. His novels, of which there are several, are almost avowedly extravaganzas—indeed, he gave one of them, by no means the most fanciful, the alternative title of *Midsummer Madness*—and have not, so far as general popularity is concerned, obtained more than a *succès d'estime*, since they do not appear, as a rule, to have reached second editions, far less to have ever passed from the circulating-library form into the more convenient and inexpensive shape of railway-stall literature. Nevertheless, their merit is much greater than that of the majority of the recent tales which have obtained this label of success; for they are one and all lively and readable, besides exhibiting to the initiated a level of culture in the best English and classical learning (perhaps a little too much displayed now and then), which is very uncommon in caterers for public amusement. Probably, had Mr. Collins confided his own opinions about his novels to his friends, he would have based their claims to attention on their wit and their social philosophy. But this would have been like Liston's secret belief in himself as the great tragedian of his age. There is humour very often; there are slashing and telling onslaughts from the High Tory side on many idols of the market-place; and there is a full-blooded animalism, as distinct as may be from prurience, or even grossness, which makes him recall at times the plain-speaking of Fielding's day, and thus lessens the suitability of his works for young ladies' schools, albeit those institutions probably would be found to admit really objectionable matter at times, in which strict verbal propriety has been more carefully studied than by Mr. Collins in his innoxious, if slightly Bohemian, fictions. But wit and philosophy are absent, and, to say the truth, are not missed by his readers. It has been objected to him by critics that he was too fond of giving bills of fare in his novels, and of exhibiting the catholicity of his gastronomic tastes by running up the culinary gamut from cheese and beer to Tokay and Pressburg biscuits. And, in fact, the feats of some of his heroes are almost equal to those of Hercules in the *Alceste*, or of Gargantua himself. But even if he did not reply in the weighty aphorism of Brillat-Savarin, "*Les animaux se repaissent; l'homme mange; l'homme d'esprit seul sait manger*," he might have truthfully retorted that there is much more cookery and eating in such popular American novels for the young person as *The Wide Wide World*, *Queechy*, *The Gayworthys*, and so forth, without a solitary voice having been lifted in deprecation. As a poet, without ever aiming very high, or, indeed, at doing more than producing facile *vers de société*, Mr. Collins succeeded more nearly than either Mr. Frederick Locker or Mr. Austin Dobson in reproducing the peculiar lyrical flow of the best and easiest French *chansons*, so that he suggests, at however great an interval, Béranger rather than Præd. The gift may not be accounted a very brilliant one, but it is so extremely rare (far rarer than more solid poetical qualities) that critics cannot afford to depreciate it, and many far more

pretentious minor singers of the day could have been much more easily spared than Mr. Mortimer Collins.

RICHARD F. LITTLEDALE.

NOTES OF TRAVEL.

LIEUTENANT CONDER has proposed a new site for Emmaus. He finds at the required distance from Jerusalem a place now called *Khamasa*. The word is one of the forms (Emmaus itself—modern *Amwās*—being another) in which the Hebrew *Hammath* might appear in modern Arabic. The place is undoubtedly ancient; there are remains of rock-cut Jewish sepulchres; a tradition of sanctity attaches to it; the ruins of an old Christian Church stand there; and it is on an old Roman road. He also finds near Ain Feshkah, and not far from De Saulcy's proposed site of Gomorrah, a name which preserves, while De Saulcy's name *Kumran* does not, the equivalents of the Hebrew. The name is *'Amriyeh*, and it is applied to a *Tûk* or "table-land," and to a large valley close to the Ras Feshkah. He has further discovered a name and place in his notes which he suggests may be the long-sought-for Ramathaim Zophim. The place is now called *Suffa*. Its claims are, briefly, that it is within the boundaries of Mount Ephraim; it is close to Beth Horon, which was given to the Kohathite Levites; it is the proper equivalent of Zuph (plural Zophim); Samuel was the descendant of a certain Zuph and belonged to the Kohathite Levites; in the required neighbourhood, if *Suffa* be Ramathaim Zophim, lies a place which Lieut. Conder proposes for Sechu: and there is also at *Suffa* a sacred place called *Sh'ehab ad Din*, the "Hero of the Faith." The arrangement and examination of the Survey notes suggest every day more of these identifications, of which the above are the three most important of those recently made. Lieut. Conder is now devoting his attention entirely to the preparation from his notes of the memoirs which will accompany the great map. As a collateral branch of work he has been studying Samaritan topography in the Samaritan Book of Joshua and the Samaritan Chronicle. The result of this investigation and a comparison with his notes have given him materials for a long and valuable paper on the whole subject, which will probably appear in the next *Quarterly Statement* of the Palestine Fund.

M. LOUIS SAY, writing to the Secretary of the French Geographical Society, announces his intention to make a new journey of exploration in North Africa with M. Largeau during the coming winter. The chief object is to endeavour to open up the commercial routes between the basin of the Niger and Algeria, and to make the ports of the French colony the outlets of these lines. The travellers will try to penetrate the country of the Touareg, and to explore the mass of mountains of Ahaggar, following up the work of M. Duveyrier, endeavouring so to conciliate the Touareg, who command all the routes, as to be able to entrust them with the conduct of future caravans. M. Say and M. Largeau will leave Constantine together, going south to Biskra, Tuggurt, and Wargla, where they will separate: M. Largeau, with an Arab escort, going south-west to Insalah; M. Say, with a following of Kabyles and Touareg, keeping south directly to Temassinin and Idelès. While M. Say is exploring in Ahaggar M. Largeau will go on to Timbuctoo.

IN the July number of *Petermann's Mittheilungen*, the traveller Gerhard Rohlfs criticises the results of M. Largeau's second journey to Rhadames, in 1875, and the failure of his attempt to turn the caravan traffic of the Oasis from its natural channel through Tripoli towards an Algerian port; pointing out also that M. Say's assertion of the increasing sympathy of the Touareg race with the French is in direct opposition to the known facts that the Touareg have no political organisation, but are simply an ethnographically-connected race, with whose many divisions and

tribes it would be impossible to enter into lasting relations of friendship. The chief reason, he maintains, why Algeria had not become a French province, as it might have been made, is that its native Berber and Arab peoples have never assimilated, but remain constantly a separate element of population, though French officials and travellers talk constantly of a sympathy which does not exist. Peaceable colonisation will only be possible after the natives have been driven backwards forcibly into the deserts. The same number of *Petermann* contains an important article on "The Ethnographic History of European Turkey," by F. von Stein, which is of great interest at the present time. On a large map which follows this paper the scattered areas of the country occupied by purely Turkish populations are brought out distinctly, as well as the distinction of religion—Mohammedan, Christian, or Jewish—in each Sanjak of the Empire.

THE *Journal* of the Geographical Society of Berlin for this month is chiefly occupied by the continuation of the report of the *Gazelle* expedition, containing descriptions of the banks of the river Congo from Banana to Boma, and Dr. Studer's zoological observations in the same region. To a general account of the *Gazelle's* work in the island of Kerguelen are appended Dr. Husker's zoological observations, and Dr. F. Naumann's paper on the "Flora of Kerguelen." Dr. H. Kiepert contributes a paper on the "Cartography of European Turkey," a subject on which he is certainly the highest authority. The geography of this portion of Europe, the only part of the Continent in which no general survey has been begun by its Government, still rests upon very fragmentary, and often very unsafe, data, the combination of which into a general map is a laborious and, after all, unsatisfactory essay. A partial exception to this rule is found in a survey of the Sanjak of Filihe (Philippopolis), undertaken by the direction of the provincial governor, Mehemmed-Nusret Pasha, a copy of the original of which was obtained by Dr. Kiepert at Constantinople in 1870, and a valuable translation and reduction of which map he has given along with this paper.

WE learn from the official *Gaceta de Madrid* that the Spanish Government has appointed a commission to inquire into the physical conditions and possibilities of the Philippine Islands. A Professor of Botany is to accompany the expedition to report on the nature of the flora of the interior, and on the condition and extent of the forests. A careful survey is to be taken of the entire group, and a map, drawn up on a large scale, is in consequence to be published. The mountain-ranges are to be the objects of a special investigation; the height of all the salient points is to be accurately ascertained, and all traces of metallic products to be noted. The officers in charge of the expedition are to take such notes of observation as shall enable them on their return to draw up an exhaustive monograph on the entire physical condition of the islands. It is to be expected that many branches of scientific enquiry will profit by this research in a so long neglected and most interesting region.

PARIS LETTER.

Paris: July 29, 1876.

THE recent discussion in the Senate on the subject of the conferment of degrees has called public attention to the intellectual rôle played by the Catholic party in France at the present day. I need hardly remind you that the question to be decided was whether the degrees which are the means of access to the liberal professions should continue to be conferred by the State professors of the various faculties alone, or whether, in the case of the pupils of the free Catholic universities, professors selected from these universities should be added to the State professors so as to form

mixed juries. The Chamber of Deputies, in agreement with the Minister of Public Instruction, decided for the first solution; but the Senate has maintained the mixed juries established by the so-called Law for the Liberty of the Higher Instruction of 1875. The brilliant debates to which this law has just given rise, and particularly the speeches of MM. Challemel Lacour and Jules Simon, have been the most important literary event of the month of July.

The real question at stake is not that of conferring degrees, but that of the very constitution of the Catholic universities. Frenchmen who are strangers to religious fanaticism, and are desirous to see preserved a truly vigorous and undivided national sentiment, are alarmed at the thought that a part of our young men will henceforward be separated from the rest of the nation throughout all their years of study, and brought up in ideas bitterly hostile to modern France. The Catholic party in fact tends more and more to live in isolation from the whole movement of thought, to create an intellectual and moral life apart. Allow me to profit by the respite in the publication of new books caused by the summer heats to speak of this Catholic movement.

From a political and religious point of view, the Catholics are as a rule Legitimists and Ultramontanes. The official journal of the party is the *Union*, which has always preserved in its tone and conduct something dignified and chivalrous; while the *Gazette de France* tries unsuccessfully to give itself a livelier and more liberal tinge. The *Univers* addresses itself to the lower instincts of the party, and, by the medium of M. Veuillot's biting, and on occasion eloquent, pen, makes it its business to insult and calumniate its adversaries. Legitimist in principle, it yet inclines without ceremony towards Bonapartism. The *Défense Religieuse et Sociale*, recently founded by Mgr. Dupanloup, neglects the political dissensions of the reactionary party to devote itself wholly to attacking the Republic. The *Univers* is the only one of these papers which is written with ability.

The representatives of these religious and political ideas in the professorial chair and the pulpit are not, as a rule, men of much mark. They derive their lustre wholly from the nullity of those about them. Nothing can be more turgid and declamatory than the eloquence of Father Félix and Father Monsabré. The one great orator that the Catholic Church has possessed of late years, Father Hyacinthe, was never an Ultramontane, and now has almost ceased to be a Catholic. M. Chesnelong is totally devoid of all oratorical power; Mgr. Dupanloup, who won a deserved reputation as a Liberal Catholic, seems to have utterly lost his intellectual balance since he became an Ultramontane, and among his mental qualities there is no force and no fairness left. His last publication, *Où allons-nous?* is a dull and almost drivelling pamphlet that proves nothing. There remains M. de Mun, ex-captain of cuirassiers, the apostle of the Catholic working-men's clubs, but for all his apostleship a man of the world and the idol of the ladies. He has real talent, marvellous facility of elocution and gesture, great purity of style, the warmth and accent of conviction. But beware of reading his speeches; they are mere rhetoric—clever and agreeable, it is true, but unconvincing and not always very ingenious. I am only speaking, you will understand, of the really Catholic and clerical orators and writers, of those who belong with all their heart to the Ultramontane party, not of those lukewarm folk who, like M. de Broglie or the Bonapartists, support Catholicism from motives of policy. Nor am I speaking of the purely religious and devout press and literature, which are remarkable almost solely for their utter imbecility.

But it is not through the medium of the daily press, or of its pulpit and professorial eloquence, that the Catholic party exercises its greatest influence; it is by the part which it plays in the sphere of education, literary and scientific. In

education it began by acquiring liberty of primary instruction, while with the support of the Government it kept in the hands of the teaching Orders a large proportion of the State schools. Next it obtained liberty of secondary instruction, and France is covered with colleges of Jesuits, Dominicans, Marists, &c. Finally, it has just obtained liberty of the higher education, and numerous free faculties have been founded. They are not very conspicuous as yet, either for the brilliant merit of their professors or for the number of their students, but they may make progress as time goes on. If all these schools had taken vigorously in hand the cause of educational reform, had shown themselves superior to the State establishments where routine is all in all, they might have exercised enormous influence. Unfortunately—or, fortunately, perhaps—they have servilely followed the programme and methods of the *lycées*, and have had no object but that of turning out as many engineers, officers, magistrates, doctors, devoted to their own ideas as they possibly could, and they have, in fact, succeeded in producing a very considerable number. Nor have they sent out any distinguished men in mathematics or the natural sciences, and, in fact, nothing can be more hostile to the scientific spirit than the theocratic spirit; nor have they produced a single poet. The only Catholic poet in France is M. de Laprade, who is really and truly a Pantheist, and who adores in Catholicism the sole form of paganism which has retained any semblance of vitality. As to novelists, the Catholic party again possesses but one, Mme. Augustus Craven, authoress of *Récits d'une Sœur*, a writer of delicate and subtle genius, but not to be mentioned in comparison with a real novelist—George Sand, for instance.

There is only one branch of studies in which the Catholic party distinguishes itself—namely, in works of scholarship, in those at least relating to the Middle Ages. It produces neither Orientalists, nor Greek scholars, nor Latin scholars; but it produces historians and Romance philologists. They are not, it is true, men of powerful intellect, skilled to generalise or to create. The narrowness of the ideas imposed upon them forbids them wide horizons and large thoughts; but they are good, skilful and courageous workers. Their religious and political convictions likewise induce them to take refuge in the Middle Ages, to make known all their noble aspects, to penetrate into their every phase. This is what leads a very large number of the most highly gifted among the young Catholics to study at the Ecole des Chartes; and their selection has gained the Ecole, which is really conducted in the most independent spirit, an unjust reputation for clericalism. The most important work undertaken by this Catholic school of learning is beyond dispute the *Revue des Questions Historiques*, edited by M. de Beaumont. The writers show a party bias and a passion that affect no concealment; but the *Revue* contains a great number of learned contributions, and a great store of valuable information with regard to the progress of historical studies, both in France and abroad. MM. Boutaric, de Beaumont, and Riant, are favourably known to all who study the history of the Middle Ages; and the brilliant success of this *Revue*, which has over 1,500 subscribers, is certainly well deserved. It gives the best idea of the learned activity of the Catholic party in France. Nor has its indefatigable and learned editor confined his efforts to this one creation. He has also established a bibliographical *Review*, the *Polybiblion*, a monthly periodical which keeps its readers posted up in all the new publications, French and foreign. The latter department is somewhat neglected; devotional works occupy a large space which might be much better employed; and the ultra-Catholic point of view of the contributors is even more offensive than in the *Revue des Questions Historiques*; but the *Polybiblion* is the only general bibliographical journal existing in France, and it is consequently useful and largely patronised.

M. de Beaumont is likewise the founder of a Bibliographical Society, which provides its members with a reading-club, and which also undertakes the simultaneous publication of propagandist tracts and of learned works. While the Abbé U. Chevalier is about to publish for this Society a *Dictionary of the Sources of Mediaeval History*, which will be exceedingly solid and valuable, it is scattering abroad a host of little treatises on contemporary questions handled from the standpoint of the narrowest Ultramontanism. But it still does its best to popularise in brief works based on contemporary authorities the history of mediaeval France.

In the department of Romance philology the Catholic school is represented by M. Léon Gautier, professor at the Ecole des Chartes, and author of an admirable work on the French mediaeval Epics, who has for some years past with meritorious zeal constituted himself the propagator, and, so to speak, the apostle, of the *Chanson de Roland*. M. Sepet may be mentioned beside him, but has produced no very considerable work.

M. Paul Riant has made himself a name by his profound knowledge of the history of the Crusades. He has founded a Society for the History of the Latin East, which will do good service, and which, fortunately, has no narrow religious character.

With this group of ardent and distinguished men must be mentioned the writers of the *Correspondant*, a bi-monthly Review, which made its reputation as the organ of Liberal Catholicism when that variety of Catholicism existed. But at the present day Lacordaire and Montalembert are dead, A. de Broglie, de Falloux, Dupanloup are Liberals no longer. The *Correspondant* remains a well-written Review, but it is assuming more and more that character of historical learning which is the distinguishing mark of the modern Catholic School. We should also mention the *Revue du Monde Catholique* and the *Etudes historiques de la Société de Jésus*; but these are little known and of little merit.

To sum up what I have said, passing over the practical activity of Catholicism, so powerful and in many respects still so grand, contemporary French Catholicism scarcely shows any intellectual vitality except in works of historical learning and research. This is not enough to make us fear to see it assume the control of men's minds; and if the State will but reform its higher education in a liberal sense, it will be easy for it to reduce to zero the importance of the new Catholic universities. G. MONOD.

SELECTED BOOKS.

General Literature.

- DAUDET, Alphonse. *Les Femmes d'artistes*. Paris: Lemerre. 3 fr. 50 c.
 MASSON, R. O. *Three Centuries of English Poetry: being Selections from Chaucer to Herrick*. Macmillan.
 TICKNOR'S *Memoirs: being the Life, Letters, and Journals of George Ticknor*. Sampson Low & Co. 24s.

History.

- HÖRTEL, M. *Fasti Praetorii ab a. u. DCLXXXVII. usque ad a. u. DCCC.* Leipzig: Hinrichs. 3 M.
 SPITTA, W. *Zur Geschichte Abul-Hasan al-As'Adi's*. Leipzig: Hinrichs. 3 M.
 STANLEY, Very Rev. A. P. *Lectures on the History of the Jewish Church. Third Series. From the Captivity to the Christian Era*. Murray.

Physical Science.

- CLAUS, C. *Untersuchungen zur Erforschung der genealogischen Grundlage d. Crustaceen-Systeme*. Wien: Gerolds Sohn. 40 M.
 COHN, F. *Beiträge zur Biologie der Pflanzen*. 2. Bd. 1. Hft. Breslau: Kern. 7 M.

Philology.

- FLACH, H. *Das dialektische Digamma d. Hesiodos*. Berlin: Weidmann. 2 M.
 HAAS, E. *Catalogue of Sanskrit and Pali Books in the British Museum*. Trübner. 21s.
 REHMUELLER, R. *Commentar d. 24. Buches der Ilias m. Einleitung*. Berlin: Weidmann. 14 M.

CORRESPONDENCE.

LANGUAGE AND RACE.

Queen's College, Oxford: August 1, 1876.

I am sorry that Mr. Whitmee had not been able to see my paper on "Language and Race" before he wrote his letter about it, as he would have found that the short abstract of it to which he refers does not convey a very clear idea of what I have urged. The main point of the paper was to show that we cannot safely argue from language to race. In other words the sciences of comparative philology and ethnology do not cover the same ground. Language is a social product; its science deals with communities, not with races. Wherever community and race are equivalent terms, there and there only is language alone a test of race. In other cases it may raise a presumption in favour of the common racial origin of two populations, but unless this presumption be borne out by physiological considerations it must be discarded. Taking Mr. Whitmee's illustration, the relationship between the languages of the Maories and the Hawaiians shows that the ancestors of each once lived in close contact, either in Hawaii itself or in some other country; but before we can conclude that these ancestors belonged to the same races we must call in the assistance of ethnology. No doubt, in this particular case, as in many others, the original connexion between the communities makes it probable that there was also an original connexion of race. If physiology, however, determines otherwise comparative philology cannot be accused of running counter to its conclusions. The two sciences deal with a different subject-matter, and a different set of facts. Race precedes society, and with society language begins. It is with race that physiology and ethnology are concerned; the science of language knows nothing of man until he has become "a social animal." A. H. SAYCE.

A SWISS ACADEMY OF SCIENCES.

Campfer, Engadin: July 29, 1876.

Prof. A. F. Kym has just issued suggestions for the formation of a Swiss Academy of Sciences. In addition to its four High Schools, Switzerland possesses two Academies (Lausanne and Neuchâtel), which only need the Medical Faculty in order to take rank as complete universities. The maintenance of the High Schools is already a great strain upon the funds of the Cantons in which they are situated, and it is impossible to keep them up to the level of the German universities with such means as the Cantons can provide out of their own resources. The Canton of Zürich, with about 280,000 inhabitants, is at present spending more than 1,500,000 francs a year for educational purposes. Prof. Kym draws a sad picture of a possible future in which Zürich may be compelled to break with its proud historical past and injure itself and the whole of Eastern Switzerland by the dissolution of its university. He thinks that the University Cantons, which do so much for the whole Swiss Confederation, have a claim upon the whole. "A Confederate University, the ideal of our youth," he says, "is purely impossible under our present relations. The individual formation of our Confederacy demands individual centres of culture and education." Then there is not only the historical individuality of the Cantons, which each Canton desires to keep, but the national individuality of the *Deutsch* and the *Walsh* stocks, each justly insisting on its own importance and significance in relation to past and present culture. The only institution which can give unity to Swiss scientific progress, without interfering with the individuality and autonomy of the existing Cantonal Universities, is, contends Prof. Kym, a Confederate Swiss Academy of Sciences. He virtually proposes that the Confederation, apart from grants to the Cantonal Universities, should endow men of eminence "in the pure and productive sciences." The persons thus endowed would form the germ of the Swiss

Academy: around this germ other scientific men might be grouped, whether or not holding any sphere of work in the universities. "In the fire of science," he says, "all those differences which divide the professor extraordinary from the ordinary professor, and the professor from the tutor, should be burnt up." By "the pure and productive sciences" Prof. Kym understands the Natural Sciences in the widest range of the term Nature—Mathematics, Philology, History, and Philosophy. A theologian ought not to be admitted to the Academy as such; but he will often be admissible as a philologist or historian, or as expert in some other science. He also proposes that the philosophical faculties of the Cantonal High Schools should be supported by the powerful arm of the whole Swiss Confederacy. The whole Confederacy, as he says, has taken care that the common school shall be good and thorough throughout its jurisdiction: it cannot consistently treat the highest culture as a matter of merely cantonal concern. Through some such centralisation of science, and support and recognition of its study as an affair of national importance, he thinks it probable that many a Switzer who now devotes fine faculties to trade, might turn them into the road of science; probably, too, many a rich and noble-minded citizen who remembers the sick in his last testament might be mindful of the help which is needed by the sound intelligence of the land. I have given a very slight summary of Prof. Kym's detailed suggestions, which are set forth with great zeal and glow. He naturally enough thinks that Switzerland has, from its political and race-conditions, a peculiar call to become an intellectual nation. He dwells upon the happy situation of Geneva as fitting it to be the seat of the freest science. T. HANCOCK.

SCIENCE.

The Octopus, or the "Devil-Fish" of Fiction and of Fact. By Henry Lee, F.L.S., F.G.S., F.Z.S., &c. (London: Chapman & Hall, 1875.)

EXCEPT to a few naturalists and the yet rarer students of Pontoppidan and De Montfort, the octopus was almost unknown until Victor Hugo drew attention to it a few years ago in the pages of *Les Travailleurs de la Mer*. It is true that centuries ago Aristotle had minutely described the life and habits of the monster, but his *History of Animals* is not a college text-book, nor have its contents been regarded in past times without suspicion. In this particular instance it was thought that fishermen had imposed upon the credulity of the philosopher as travellers had upon that of the Father of History, and it is only in very recent days that the accuracy both of Aristotle and Herodotus has been largely established. Mr. Lee, the latest and the pleasantest writer upon the subject, goes so far as to say that the Stagirite's account of the habits and reproduction of the octopus "clearly show that he was more intimately acquainted with its mode of life than any writer of later date between his day and ours."

In England the popularity, if we may so call it, of the octopus is almost wholly due to M. Hugo's romance. The public flocked to the Brighton Aquarium to see the devil-fish with whom Gilliatt, like a second Perseus, had engaged in deadly combat, and in whose den he had discovered the human skeleton with its hoard of wealth. Perhaps a little disappointment was felt when the

captured specimen was found to fall short of the novelist's sensational description, but there was an air of mystery about its habits which kept alive the curiosity of the public during its brief sojourn in the tank. Its end was ignoble. It was devoured by a common dog-fish, whose powers and propensities had escaped suspicion. But its place was speedily supplied by another specimen, and during the last three years there have been abundant opportunities for examining the construction and habits of this remarkable creature, and, we may add, for correcting the errors into which M. Hugo had fallen.

The octopus is a distinguished member of the *Cephalopoda*, and nearly related both to the Argonaut, or "Paper Nautilus," and the common squids and cuttles. Its chief characteristic is the possession of eight arms, or prehensile organs, furnished with numerous sucking discs, by means of which it is enabled to adhere firmly to any substance with which they come in contact. The usual habit of the animal is to rest suspended from a rock by the suckers of several of its arms, and, while its body is concealed in some cranny or recess, to allow the rest of its feelers to float loosely in the surrounding water. The instant a fish, crustacean or mollusc, touches any of these arms, the suckers are drawn inwards, the air exhausted, and the victim secured by a pneumatic process which is almost irresistible in power.

It will be evident, therefore, that if the octopus attained to any great size it would be as formidable to an unarmed man as to any other creature that chanced to come within its grasp. And there are many well-authenticated instances of men having been dragged under water and drowned by devil-fishes of unusual size. It is small consolation to be told that the octopus does not seize a man for the purpose of devouring him, or even of converting his dead body into bait for crabs, which are the animal's favourite food. It only follows its instinct in laying hold on anything moving that comes within its reach, and in clinging to it with a persistency which is more than embarrassing. It is well to know that it can be made to relax its grasp if it be seized tightly by what looks like its throat, and that, if left to itself, it is much more likely to decline than to provoke a contest.

In the Mediterranean and on the coasts of Newfoundland the octopus sometimes attains a body-length of six or seven feet, with tentacles from twenty to forty feet long; and two years ago one was discovered by some fishermen near Boffin Island, Connemara, the arms of which measured ten feet, and the tentacles thirty feet—if the report be genuine.

But, happily for nervous bathers, these dimensions are never attained on the coast of England, and visitors to Brighton are not likely to meet with a specimen outside the walls of the Aquarium. Mr. Lee, indeed, found one at the table of a distinguished neighbour, and was politely pressed to partake of the delicacy; but his recorded experience is not such as to induce fishmongers to submit the octopus to the approval of "a discerning public." Yet there can be

no doubt that the creature, however unappetising in appearance, is sufficiently palatable when well-cooked, and that it is highly appreciated in many parts of Europe, and especially on the coasts of South America.

Mr. Lee's monograph is agreeably written, full of gossip and good stories, and his chapter upon the reproduction of the octopus is a valuable contribution to Natural History.

CHARLES J. ROBINSON.

Nouvelle Grammaire Française, fondée sur l'histoire de la langue, à l'usage des établissements d'instruction secondaire. Par Auguste Brachet. (Paris: Hachette et C^e, 1874.)

M. BRACHET is well known as the author of (among other books) a *Historical Grammar* and an *Etymological Dictionary* of his own language, both of which are very popular, and have been translated into English; in the present work he aims, with the advantage of experience, at utilising the history of French for the practical teaching of its modern grammar. As he well remarks, though it is worse than absurd to suppose that a child may be allowed to rely on its understanding and dispense with memory, the historical explanation of grammatical facts and rules is valuable not only as a means of cultivating the understanding, but as an aid to memory; provided, as he adds, that children are taught only those results of linguistic science which are well-assured, and that erroneous or doubtful philological notions are strictly proscribed. M. Brachet further states that he has tried to simplify the syntax, chiefly by freeing it from the puerilities of the schoolmen, and to render the study generally more practical by exhibiting the formation of words.

This programme, though now familiar to most English grammarians, is new in France, and so good as to make us greatly regret its being carried out in such a way as to more than neutralise many of its beneficial effects; the book often teaches neither good philology nor good French. Before we have got through the historical introduction we find the following statements: that the loss of the Latin inflections is due to the inability of the Barbarians (why does M. Brachet always use this term, sure to give children a false idea?) to distinguish their sounds; that the phonetic changes from Latin to Old French are Gaulish mispronunciations of Latin; that in Caesar's time two distinct languages were used at Rome, one by the educated, the other by the uneducated; that the former, Classical Latin, was created by the lettered class; and that the Romanic languages are not derived from Classical Latin. That each of these theories is anything but established, every philologist knows, and we are far from being the first to maintain that they contain only enough truth to make them dangerous; to present them dogmatically is an odd way of proscribing dubious philological notions.

The definitions prefixed to the first book, and its title, "Study of Letters," prepare us for the confusion between phonology and orthography which reigns in it. Not throughout: after telling us that words are composed of letters, M. Brachet says

they are composed of sounds, which are represented in writing by signs called letters; and then come some excellent remarks on the badness of French orthography. But, as a whole, the section is a generation behind the age, and a signal example of the effect of putting new cloth into old garments. The account of Modern French sounds is extremely imperfect, some being omitted, and others ludicrously misdescribed (it is said that *ch=sh* and *j=zh* are produced by the throat!); that of the orthography is very incomplete; and the historical information is not unfrequently wrong or deficient. For instance (here, as elsewhere, we give only specimens, for to point out all the errors and omissions would swell our review into an essay), in the paragraph on *x* only two of its values—*ks* and *gz*—are mentioned, the four others (two of them much commoner)—*k*, *s*, *z*, and nothing at all—being omitted; its sounding *ks* or *gz* is given as the reason why *heureux* &c. (does M. Brachet say *derûks*?) do not take *s* in the plural; the orthographical fact that *x* is now used in finals where Old French has *s* or *z* (= *ts*), and the phonological fact that the sounds these represent derive from Latin *s* or *k* (*c*), are given as a purely phonological fact of the derivation of French *x*, with its imaginary guttural, from Latin *x* or *c*; while the general loss of final *s* in Modern French, and the frequent case of *x* being written in terminations where Latin had *s* (as in *heureux* itself), are unnoticed. M. Brachet apparently does not suspect that this first book comprises at least ten distinct, though related, enquiries: (1) what sounds now exist in French; (2) what signs (letters, accents, &c.) are in customary use; (3) the origin of the sounds; (4) the origin of the signs; (5) what signs are used to represent each sound; (6) what sounds each sign, or group of signs, represents; (7) the rules for practically applying No. 5; (8) the same for No. 6; (9) the historical reasons for No. 7; (10) the same for No. 8. If a subject is to be properly learnt, still more if its study is to train the mind, the importance of so presenting its elements that they may be thoroughly grasped can hardly be too strongly insisted on; and the confusion existing in the very foundations of M. Brachet's exposition is the more deplorable, as, if grammar is of any use beyond showing how to avoid solecisms of spelling and speech, it is in promoting clearness of thought by analysing, and teaching how to use well, its chief instrument.

It may be urged that to do this first book properly would have required, though enough of the facts are well known, more original thought than M. Brachet professes to give. But this cannot apply to the numerous mistakes and reckless assertions in the historical linguistic paragraphs of the treatise, where M. Brachet had only to follow standard works. Under Latin *o*, its frequent French change to *u* (written *ou*) is omitted; so is the very common derivation of French *z* (soft *s*) from Latin medial *s*, of *v* from medial *v*, of *k* (*c*) from initial *k* (*c*). It is stated that Latin *ā* gives French *à*, L. *ā* F. *é*; each really gives both. Old French words are often incorrectly given, as *châtel* for *chastel*,

ouis for *oi* (L. *audio*), *soi* for *soie* (now *sois*). Of false explanations where the true are familiar, we may select the making *y* in *croyant*, *écuyer*, a sound inserted to prevent hiatus; much of the history of the terminations of the imperfect; and the almost incredible derivation of *moi*, *toi*, *soi* from *mī*, *tibi*, *sibi*, though elsewhere M. Brachet himself gives the correct *mē*, *tē*, *sē*. The *is* of *finis* (1st sing. pres. ind., Latin *-isc-o*) is represented as a purely personal termination, while the corresponding *iss* of the plural *finissons* is rightly separated from the *ons*; and more than once the *e* of *aime* is given as the descendant of the *o* of *amo*, whereas the O.-Fr. form is *aim*, *aime* being a comparatively recent analogical form. In other explanations of verbal inflections M. Brachet ignores patent cases of analogy; he says of the irregular perfects that they are all explained by the corresponding Latin forms, forgetting to compare *courus* with *cucurri*, *nuisis* with *nocui*. We should like to know the authority for the assertions that close *e* was unknown to the Romans, that *ti* (at the period of Latin usually studied in schools) was pronounced *ts*, and that Latin *s* was generally soft, as in *salutem* (*sal-*); the last assertion is so astounding as to make us think that M. Brachet's notion and ours of what constitutes a well-established linguistic fact are essentially different. And to speak of certain Old French final letters as "originally naturally silent," shows that he does not realise the important fact that at the beginning, and in the main for centuries after, Old French orthography was phonetic. So far as it was not, and indeed so far as the value of the letters had altered, the phonetic and inflectional comparison of Latin and Old French words in their customary spelling is delusive: a remark specially applicable to M. Brachet's (and the usual) mode of discussing modern French, whereby such a form as *rō*, before vowels generally *rōi*, is given as *rompt*, and compared with *rumpit* as if the only changes were that of *u* into *o* and the loss of *i*—without a hint that all the Latin *m* has vanished except its nasality, that the *p* is totally lost, and that the *t* is but rarely preserved.

Some of the faults of the second book, the "Study of Words," have already been noticed; and we are not about to reproach M. Brachet for having retained the marvellous system of cross-division—partly formal, partly etymological, partly functional, partly signification—which is embodied in the ten parts of speech, nor even for giving us definitions of these and their subdivisions which do not define them. But we had a right to expect that this part would be as full and accurate as in an ordinary grammar; that we should not seek in vain for the feminine adjectives *grecque*, *tierce*, &c., nor be told by rule and examples that the contraction of *de les*, *à les*, to *des*, *aux*, takes place only before masculine nouns beginning with a consonant or aspirated *h*, and that the personal pronoun (not the possessive) *leur* is of the singular number. To judge by M. Brachet's rules, it would be as absurd to apply to a single person *vous chantez* as *ils chantent*; and his statements that the simple tenses mark an action not finished at the time spoken of, and that the preterite, as in *je chantai hier*,

marks an action at a time completely past, hardly agree. The definition of the use of the subjunctive to express that an action depends on another action, and the example, *je veux que tu viennes*, also strike us as discordant; we have not always found other people's actions to depend on our wishes. And what a clumsy and inexact way of stating the simple facts that in course of time *grand*, &c., followed the analogy of the more numerous adjectives whose feminine was in *e*, and that *grande* was written because *grānda*, not *grānt*, was said, is this!—

"The fourteenth [?] twelfth] century, ceasing to understand the reason of this distinction, thought it saw an irregularity in the fact that *grand* made its feminine without *e*, *bon* with; it then gave all these adjectives *e* in the feminine, and wrote *grande*."

Did any earlier century—that is, did the people who then spoke French—understand the reason? or did the fourteenth think about the matter at all?

M. Brachet's *Syntax*, as its shortness makes one expect, is simplified by some of the rules being left out and others wrongly given. It is easy to ridicule "scholastic puerilities," "imperceptible distinctions," "Byzantine subtleties," and "metaphysical apparatus," for logicians and metaphysicians often make wretched grammarians; but it happens that many of these things are founded on fact, and to simplify grammar by ignoring its difficulties is only to encourage looseness of thought and expression. And, on the practical side, it is disappointing when in a doubtful case one consults a grammar, to receive no information but that the correct expression is to be learnt from practice. The rules for the replacement of the possessive pronoun by the personal one with the article, and those for the employment of the subjunctive, are specimens of the inaccuracies gratuitously introduced by M. Brachet: an attempt to follow this one, "Verbs of denying, doubting, supposing, and believing take the indicative when the denial, doubt, or belief is absolutely affirmed; in other cases the subjunctive," causes us to say *nous nions qu'elle est correcte*, while the affirmation of doubt in M. Brachet's example to the second half of his rule, *je doute qu'il fasse beau ce soir*, is as clearly absolute as the example's consequent contradiction of the first half. The reason given for the invariability of the participle in *il a acheté une ferme*—that this stands for *il a acheté cela, une ferme*—is worthy of a grammarian of the prehistorical period; but in general M. Brachet has not attempted to give reasons for his syntactical rules, which are as little explained as those of his predecessors, besides being often much less complete, clear, and correct. In almost every respect this portion of the work is so unsatisfactory as to raise the wish that M. Brachet had studied the subject before attempting the improvement—for which there was plenty of room—of its treatment; it is far behind the English, Latin, and Greek *syntax* of several English schoolbooks, and on the whole compares very unfavourably with that of ordinary French grammars. The appendix on Analysis is extremely meagre, and based on a familiar, but very shallow, division of our knowledge of things

in general, and words in particular, according to nature, form, and function. The application of the theory is in keeping; the formation of the feminine *princesse* from *prince* is stuck in under "nature," that of *nouvelle* from *nouveau* (-*el*) under "form"—with about equal appropriateness.

After this monotonous fault-finding, it is a pleasure to point out that in some respects M. Brachet's work is in execution, as well as intention, a highly important advance on previous school grammars of French. Some of the rules and explanations are excellently put; the account of the formation of words is a most valuable addition, generally well done; the distinction drawn between words of popular, of literary, and of foreign origin is essential for phonology; and the division of the conjugations into living (-*er* from substantives, -*ir*, participle -*issant*, from adjectives) and dead (-*re*, -*oir*, and -*ir*, participle -*ant*) is admirably adapted to display the resources and continual growth of the language. But the work, as a whole, though its philology is often better than that of M. Brachet's *Grammaire Historique*, is most disappointing, and we should be sorry to compromise the excellent idea on which it is based by recommending its adoption in place of Noël et Chapsal and other guides of our childhood; most teachers and many learners will detect some of its linguistic blunders, unfortunately while accepting others, and use is sure to bring out its grave practical shortcomings. However, the good parts show that M. Brachet is far from having done his best elsewhere; and if he will bring to his by no means easy task sounder knowledge and more reflection, get rid of the superficiality which accepts neat and striking phrases as a substitute for clearness of thought and accuracy of fact, and, above all, abandon the slovenly and hasty mode of work which has left hardly a chapter free from numerous, sometimes gross, mistakes (there are even far too many misprints for a second edition, as our copy is marked), he will yet produce a historical school-grammar worthy of French philology, and with which his name will be honourably associated.

HENRY NICOL.

SCIENCE NOTES.

METEOROLOGY.

Meteorology of Japan.—The latest publication of the Meteorological Office is from the pen of Staff-Commander Tizard of the *Challenger*, who when he was in Japan induced the authorities to allow him to copy their Lighthouse Registers, and has discussed them, presenting their results in the form of charts. As an appendix the Meteorological Office has inserted the means of the various meteorological elements for the district which had been extracted from the logs in the office under the superintendence of Admiral FitzRoy. The whole forms a useful contribution to our knowledge of the meteorology of the China Seas.

Meteorology of South Australia.—Mr. Charles Todd, who seems to embody in his own person much of the scientific knowledge of the colony, being Postmaster-General, Superintendent of Telegraphs, and Government Astronomer, has just issued a reprint from the *Handbook for South Australia*, consisting of a careful discussion of the meteorology of the country. We cannot but say that the value of Mr. Todd's Greenwich training comes out in the thoroughness with which he has

organised the observatory at Adelaide in regard of the means at his disposal. The records dealt with in the paper stretch back for nearly forty years; rainfall observations having been commenced by Sir G. S. Kingston, the present Speaker of the House of Assembly, in 1839. As might be anticipated in a new colony, with a sub-tropical climate and pursuits mainly pastoral, the main burthen of the report is the questions of rainfall and evaporation, as being those which most immediately affect the most important interests.

Meteorology of Pesaro.—Prof. Luis Guidi has commenced with the current year the issue of a series of monthly sheets similar to those which formerly appeared in the *Meteorologia Italiana*, showing for his observatory the march of the various elements of meteorology and terrestrial magnetism. He complains of the delay in the issue of the *Bullettino Decadico*, and consequently announces his intention of issuing these graphical results for his own station, so as to ensure their appearance at an earlier date.

Meteorology of Denmark.—Capt. Hoffmeyer has just published Part I. of his *Aarbog* for 1875, containing the results for the stations situated in Denmark itself, with three charts showing the positions of his stations for general observations, for rain and for wind, respectively. The detailed observations, on the international form, are given for eight stations for three observations daily, and the records for Vandrup are discussed from bihourly observations. The report also contains some valuable information on the weather of the year 1875, on the climatology of the kingdom, and on the distribution of rain and wind.

Agricultural Meteorology in France.—M. Le Verrier has given in the *Bulletin* of the Association Scientifique for May 21 and July 9 an account of the plan he has devised for the issue of weather-warnings from the Paris Observatory to the various departments of France. The broad features of the plan are as follows:—Departmental commissions are to be nominated by the *Préfets*, some members of which are to be specially charged with the duty of receiving the telegrams, and applying the information to the best advantage for the district. Public barometers are to be provided and erected. The telegrams will convey to the district the information required to draw large weather-charts, and curves of the march of the most important phenomena. The chief points to which attention will be in the first instance directed will be the advance of rain over the country, and the motion of thunderstorms and hail-storms. We can only hope that M. Le Verrier will be fortunate enough to secure capable and continued co-operation on the part of the Departmental Commissions. If the heavy responsibility which must necessarily fall on them be intelligently discharged we may hope for great results from this bold venture in practical meteorology.

The Storm of March 12.—M. Ernest Quetelet has laid before the Academy of Brussels a brief account of this storm, which was so remarkable in its behaviour in this country, while in Belgium its fury exceeded anything which had been experienced since the establishment of the observatory. In such a small country as Belgium it is naturally impossible to attempt to follow the march of the phenomenon.

Monthly Weather Summaries for Western Europe.—The last number of the *Annalen der Hydrographie*, which are published monthly in Berlin, contains the first instalment of a projected account of the weather of North-west Europe, in the shape of a summary of the weather for March. The paper has been prepared by Dr. Wladimir Köppen, who left his situation at St. Petersburg more than a year ago to take the superintendence of the newly-organised *Deutsche Seewarte* at Hamburg, as regards its weather telegraphy. At the same time M. Harold Tarry, formerly secretary of the Société Météorologique in Paris

has commenced in *Les Mondes* a similar serial discussion, which, however, extends further to the southward (embracing Algeria) than it is possible for the German discussion to reach. Moreover, this paper is apparently to be illustrated regularly by monthly charts of storm-tracks. We may well wish every success to both these spirited and useful undertakings.

Contributions to the Meteorology of the United States.—Prof. Loomis, whose former papers have frequently been noticed in our columns, has published in Silliman's *Journal* for July the fifth part of his "Results from an Examination of the United States Signal Service Observations." This paper is even more fragmentary than its predecessors, and the most important section of it is a discussion of the severe cold of December, 1872, with some remarks on the formation of areas of high pressure and low temperature in connexion with the resistance of districts of low barometrical readings. He finds that the former are principally generated on the south-east side of an area of depression; for the United States he gives the distance between the two centres as about 1,200 miles, and the bearing of the cold area from the warm one a little south of east. The paper concludes with a discussion of the paths and rates of motion of West India hurricanes, and it is not a little tantalising to find that all the reasoning and conclusions are deferred to a later communication.

The Diatheroscope.—Prof. Luvini, of Turin, has sent to the Scientific Exhibition at South Kensington an instrument of a totally novel principle for measuring atmospheric refraction. Its construction is as follows. If we cover half of a lens the image produced by it will only differ in brightness from that formed by the uncovered lens. Moreover, if we take two lenses of equal focal length, and place them at a distance from each other equal to the sum of their focal lengths, the rays emerging from the second will have the same degree of convergence as those entering the first—i.e., the object looked at will appear in its natural size and position. Any agency—such as irregular refraction of the atmosphere—which alters the path of the light from the object to the system of lenses will alter the position of the image formed. If now we have a telescope of such a size that the lenses of the diatheroscope cover half the aperture of its object-glass, we can form two images of the distant object, one as shown *through* the diatheroscope, the other as shown *beside* it; this latter image will be formed by the rays coming directly from the object to the telescope. If the telescope is astronomical, the latter image will be reversed, while that transmitted through the diatheroscope will be in its natural position. The distance between these two images will depend on the refraction of the atmosphere, and so the instrument may be used to measure that refraction. Prof. Luvini proposes that four of his instruments should be placed at each observatory, directed to the four cardinal points, and that, by their means, observations should be taken at regular intervals of the condition of atmospherical refraction all round the observatory; he thinks that by this method information of coming changes of weather can be obtained earlier than by the means now at the disposal of meteorologists. The original papers are in the *Atti dell' Acad. delle Scienze di Torino*, 1873-4.

A New Hygrometer.—Prof. Klinkerfues, of Göttingen, has sent to the Exhibition several specimens of his new hygrometer, in which he applies the principle of bifilar suspension employed by Gauss for the measurement of magnetic intensity. The instrument is described in a special pamphlet, *Theory of the Bifilar Hygrometer with Equal Divisions*, published by Peppmüller, in Göttingen. The means of suspension are human hairs, and the instrument is said to give not only the dew-point but the relative humidity. If the arrangement proves to be satisfactory it will be a great boon to observers.

The Origin of the Gulf Stream.—It is rarely that we have to notice anything coming from Brazil, but Lieutenant da Graça, of the Brazilian Navy, has lately published a pamphlet with his ideas as to the causes of the Gulf Stream, which differ as widely from those of Mr. Croll as from those of Dr. Carpenter, not to mention Captain Digby Murray, of the Board of Trade, the latest aspirant to the honour of breaking a lance in the long-fought field. Señor da Graça goes to the root of the matter by boldly asserting that the heat of the water is derived from submarine thermal springs; but, as he has no soundings to prove his facts, we may safely leave him to the tender mercies of the disputants we have named.

GEOLOGY.

STUDENTS of Vertebrate Palaeontology will welcome the appearance of Prof. Owen's fine quarto Catalogue describing the British Museum Collection of Fossil Reptilia from South Africa. It was in 1838 that fossils of this kind were first found in Cape Colony by Mr. A. G. Bain, the discoverer of *Dicynodon*, and so singular were the modifications of reptilian structure which they exhibited that the discovery of additional specimens has always been matter of interest. Year by year the British Museum has been growing richer in these fossils by donations from various sources, especially from Dr. Atherstone; while the study of their structure and affinities must be reckoned among the most fruitful of Prof. Owen's palaeontological labours. In the present catalogue the specimens are carefully described, with copious explanatory remarks, and the descriptions illustrated by seventy lithographic plates, admirably executed by Mr. C. L. Griesbach, who has himself travelled as a geologist in South Africa. It is evident from the nature and mode of occurrence of the fossils that the reptiles here figured must have lived near a vast body of fresh-water which occupied an extensive tract now raised into mountain ranges of considerable altitude, such as that of the Drakensberg, upwards of eleven thousand feet high. Moreover the chief lake-basins must have existed for vast periods, as testified by the great thickness of the lacustrine deposits in which the fossils are embedded; thus the Stormberg beds are not less than eighteen hundred feet in thickness. Yet throughout these strata there has never been found a single cycad or other plant characteristic of Jurassic rocks; and the lacustrine beds, with their enclosed reptilian remains, are, therefore, probably of Triassic, certainly of pre-Liassic age. Prof. Owen's noble catalogue places within the student's reach great facilities for studying this interesting group of organic remains.

It has long been known to Indian geologists that there exists in the province of Sind a fine series of Tertiary deposits, and, indeed, the nummulitic fossils figured by MM. d'Archiac and Haime were mostly obtained from the rocks of this province. Mr. W. T. Blanford, with Mr. Fedden, has defined the succession of beds, and made out the following classification in descending order: the *Manchar*, or Sevalik beds, of Pliocene age; the *Gij*, or supra-nummulitic rocks, of the Miocene period; the *Nari*, or upper nummulitic deposits, either Lower Miocene or Upper Eocene; the *Kharhar*, or lower nummulitic deposits, of Eocene date; and the *Ranikot*, or infra-nummulitic rocks. The new names are all taken from well-known localities in Sind. Mr. Blanford's memoir will be found in the last part of the *Records of the Geological Survey of India*.

THE last contribution to the *Memoirs of the Indian Survey* is a valuable report by Mr. A. B. Wynne on the "Trans-Indus Salt Region in the Kohat District." The rock-salt is among the largest exposed deposits of this mineral in the world, and some of the workings are known to date back as far as 1650, while others appear to

have been wrought from time immemorial. In geological age the salt is probably contemporaneous with the basal part of the Subathu nummulitic series. An excellent geological map, chromo-lithographed, accompanies Mr. Wynne's report, to which is also appended an essay on the economic application of this salt region, contributed by Dr. Warth.

WHILE referring to the Geological Survey of India we may remark that Dr. Oldham is at present in this country, having, we believe, resigned the directorship. It is rumoured that he will probably be succeeded by Mr. Medlicott.

In the last *Bulletin* issued by the United States Survey of the Western Territories a notable feature is introduced in the shape of pictorial sections, which have the double advantage of imparting geological information while they present a panoramic view of the scenery along some of the more important rivers. Dr. Hayden contributes some notes accompanying the sections and describing the structure of certain parts of Montana. This *Bulletin* also includes a valuable hypsometric map of the United States. The contour-curves are drawn approximately at intervals of a thousand feet, and strikingly show the physical features of the States, especially in the west. A descriptive note, by Mr. Gannett, accompanies the map. We should like to see such a contoured map of the States produced on a much larger scale.

UNDER the title of *Lethaea Palaeozoica* an atlas containing sixty-two plates of characteristic palaeozoic fossils has just been published by Prof. F. Roemer, of Breslau. The plates will be accompanied by a volume of text, but this will probably not be ready until next spring. The atlas may be regarded as the first part of a new edition—the fourth—of Bronn's well-known *Lethaea Geognostica*. The lithographs are admirably executed, and remind us of Mr. Bailly's *Figures of Characteristic Fossils*, but the work is on a larger scale and extends to Continental species, though a large proportion of the figures are taken from British sources. Even without the letter-press the figures will be valuable to the palaeontological student, who may turn to them with the assurance that they have been judiciously selected as representing typical specimens, and that the characters of the originals are here faithfully rendered.

ATTENTION has been lately directed to the Adalbert shaft of the silver-lead mines at Příbram, in Bohemia, which in the course of last year attained to the extraordinary depth of one thousand metres. The foot-wall of the Adalbert lode is associated with "greenstone" rocks, which have been carefully studied by Herr K. Vrba of Vienna. He shows that these rocks are diabase, and recognises two varieties: the one a fine-grained rock which is a *quartz-diabase*, and the other a compact aphanitic variety described as a *quartz-diabase-aphanite*.

A COLLECTION of specimens of Vesuvian lavas presented by the University of Naples to Trinity College, Dublin, has formed the subject of an elaborate memoir by Professors Haughton and Hull, published in the *Transactions of the Royal Irish Academy*. The specimens represent successive lava-flows from 1631 to 1868, and as they were collected by Prof. Guiscardi, of Naples, there can be no question about their authenticity. The specimens were analysed by Mr. W. Early, and microscopically examined by Prof. Hull; and from their data Prof. Haughton has calculated the respective proportions of mineral-constituents in the lavas.

It is now ten years since the late Colonel George Greenwood published the second edition of his *Rain and Rivers* (Longmans). Up to the time of his death, last November, he continued to collect materials for the development of this work, and with these materials the third edition has

been recently issued by his nephew, Mr. C. W. Greenwood. The volume is thicker than the last by about ten pages, and includes additional facts and arguments tending to strengthen the author's well-known views on sub-aërial denudation. Thus in explaining the formation of the Parallel Roads of Glen Roy, he refers to the terraces of the Fraser River, as described by Lord Milton and Dr. Cheadle. While most of the additional matter has been judiciously introduced, we cannot help thinking that some of the new paragraphs might have been advantageously suppressed; such, for example, as the unqualified assertion on p. 221 that "some of these days we shall be startled by the imprint of 'Man Friday's' foot in Cambrian sandstone."

FINE ART.

Marsden's Numismata Orientalia. A New Edition. Part II. Coins of the Urtukî Turkumâns, by Stanley Lane Poole. (London: Trübner & Co., 1876.)

THE spread of an interest in Oriental numismatics, of which the above work—itsself only part of a greater work—is a proof, is a very pleasing fact to the numismatic and antiquarian mind. The series of Greece and Rome have for two centuries been the objects of the careful investigation of antiquaries; the coinages of the Middle Ages and of modern times in Europe have of later years been diligently collected and described. Now and then a new coin may be discovered, an English John may make its appearance, or a series hitherto mixed up may be disentangled, affording the chance of enriching the English series with a Richard I., though not in his own name; and in the Continental series the like takes place. But, as a rule, the old paths are well trodden; and collectors at home and abroad, yearning for the excitement of novelty, have been compelled to devote themselves to tradesmen's tokens, guild marks, jetons, toll-tickets, and the like poor relations of the great numismatic series of the West; glad, if after long searches, a trace of a possible Perkin Warbeck may be found on a jeton of Tournai.

Meanwhile, Oriental matters are too little cared for among us. Germany, which does not possess a foot of land outside the Vaterland, counts its Oriental scholars by dozens, while England, whose sons hold India for her crown, is too often compelled to procure the services of foreigners to do in her colleges in England and India the work which Englishmen by their position in the world ought to do. And not only are Eastern history and languages neglected, but as a consequence Oriental numismatics—so valuable a handmaid of Oriental history—is neglected also.

The points of necessary contact of Christian and Muhammedan numismatics to the historical collector are not few. The early chalifs imitate the coins of Constantinople; the coins of Cordova are imitated by the Christian kings of Spain; our own Offa's name is found on a Cufic gold coin; the Christian princes of Southern Italy copy the coins of the princes of Africa; the Muhammedan princes of Asia Minor those of the kings of Naples; the grand dukes of Moscow acknowledge the supremacy of the Khans of the Golden Hords by placing their names on their coins; and it is only lately that the

coinages of the Mogul emperors have ceased to be continued by their English successor. The doings of Omar, Saladin, Muhammed of Ghazni, Muhammed II. of Constantinople; the splendours of Harûn, Abderrahman III. and Akbar; the architectural taste of the kings of Granada; the adventures of Baber, Nadir Shah, and Abd-el-Kader; the ferocity of Tip-poo Sahib—all give an interest to their coins which will be felt by the student of history, who is set above all merely local and national feeling. The pleasure which we experience in beholding the very things that attach themselves to great historic names and events, the recovery of Nineveh, Troy, Olympia, Pompeii, belongs also to the study of coins; for of these we know that some must be, and any may be, almost personal relics of the sovereigns whose names they bear.

How near, then, are we brought by these little, but indestructible, monuments to the leaders in that Eastern world, once so great and splendid, now so decayed and crumbling! Out of the great number of brilliant and powerful dynasties which ruled over the peoples of Asia, Africa, and Europe, there remain now but Morocco, Turkey, and Persia, with a few insignificant names besides. One by one they fell a prey to younger and less enervated races, and those that still linger seem likely soon to leave only their names behind for the study of historians. Would it not be well for the coin-collector in search of novelty and interest to undertake the study of numismatic monuments derived from the dynasties of Damascus, Cordova, Bagdad, Ispahan, and Dehli, and the other smaller and more evanescent ones of other places, where he still has the chance of discovering a prince, or even perchance a dynasty, hitherto unknown to numismatics? It is true that all Oriental princes are not of the highest historic fame; but who knows much of the many princes of Europe, whose coins are yet much sought after, and at high prices? The Visigoth kings of Spain, the early kings of France, the kings of the Heptarchy, are names and dates, and little more.

The horror which true Muhammedans feel at representations of the human frame makes them restrict the ornamentation of their coins, as a rule, to such as can be caused by the artistic arrangement of inscriptions; but many coins of our early monarchs and those of the French series only bear inscriptions; and when we find the sovereign's head on a Mercian or Merovingian coin, it will scarcely compare, even in the eyes of its possessor, with the portrait of a Seleucidan monarch or the head on a Syracusan medallion.

The real difficulty in the pursuit of Oriental coins is the language. That, however, can be, to a very great extent, overcome by the help of the *Lettres sur les Eléments de la Numismatique musulmane* of M. F. Soret; the religious texts so frequently recurring as types are soon recognised, and the historical part of the inscriptions may in consequence be easily disentangled from the remainder.

Mr. S. L. Poole, whose labours in Oriental numismatics are already so well known and appreciated, has with his usual care and

conscientiousness described the coins of the Ortokite princes of Syria and Mesopotamia. With the national collection and that of the late Colonel Guthrie easily accessible, he has been able to work out this peculiar series with great fullness and exactness. In his introduction he traces the history of the 200 years during which the descendants of Urtuk bore sway. The most interesting part is the share taken by the princes of this dynasty in the warfare waged by the Crescent against the Cross between the first and the second crusades. As usual in Oriental dynasties, the first one or two members of this family are conspicuous by their talents and their deeds; after their brilliant exploits for twenty years their successors for the remainder of the duration of the dynasty furnish the historian only with matter of more local interest; we hear of family quarrels, and at last the Ayubite sovereigns of Egypt and Syria annexed what remained of their dominions.

This series is the more interesting from the very curious mixture of pictorial types which are made to figure upon it. Few are the Muhammedan dynasties and sovereigns who dared in opposition to the popular ideas to ornament their coins with images. The Seljûk dynasty has the most artistic of all these representations—namely, the Lion and the Sun, adopted by the Shah of Persia as the badge of his order. This is in very fair work, and contrasts very favourably with the contemporary coins of Henry III. of England. The Atâbeys of Irak adorned their coins with portraits and figures, but the Ortokite dynasty seems to have taken a delight in putting on their coins representations of a most heterogeneous character. Any chance coin of earlier date was used to furnish an obverse. Portraits of Seleucidan and Sassanian kings, and of early Roman emperors, portraits and types of Christian Rome, together with many peculiar types from unascertained sources, combine to give to this series a fantastic appearance, which is a relief to the monotony of the pure Muhammedan types.

The great beauty of the autotype plates of this work almost relieves the student from the necessity of studying the coins themselves. The two other plates are not Marsden's, but only copies of the coins on Marsden's plates which belong to this dynasty, seven having been omitted out of twenty-seven. Marsden's plates were copper-plate; the new ones are lithographed. Although good copies, they are painfully inferior to the autotype plates. In these latter Mr. Poole has given representations of fine coins, of which only bad specimens are given in Marsden. It is to be regretted, since Marsden's text and Marsden's name have disappeared, that his plates have not also been wholly abandoned; and the more so as all the coins worth figuring in the lithographs exist at the British Museum, and so could also have been autotyped. Could not this be remedied even now, in order that Mr. Poole's good and careful work may not be marred by this mixture of good and bad plates? W. G. SEARLE.

ART TREASURES COLLECTION OF NORTH WALES
AND THE BORDER COUNTIES AT
WREXHAM, 1876.

FROM its convenience of access to the wealthiest counties of North Wales, and those which share with their border the boast of the oldest families and ancestral houses, reason would that Wrexham should succeed in furnishing for any local loan collection an exceptionally rich array of art-treasures. A faint notion of this might have been formed from the extemporised Museum of the Cambrian Archaeological Society at Wrexham in 1874; but the merit of the conception and execution of the present far completer design belongs entirely to Major Cornwallis West, the Lord Lieutenant of Denbighshire, and his able, experienced, and obliging colleague, Mr. Chaffers. To be ignorant of the latter would be to ignore the Kensington Museum, as well as to betray an ignorance of ceramic art to which few in this day would have the courage to plead guilty. On Saturday, July 22, a handsome building, on solid foundations and with a superstructure partly of wood, partly of corrugated iron, was inaugurated at Wrexham in due form by the Duke of Westminster, after an address by Major Cornwallis West on behalf of the Executive Committee, and before a supplementary concert of vocal and instrumental music. Space forbids our dilating on this programme, except to commend the helpful, matter-of-fact address in which Major West set forth the *raison d'être* of the undertaking, and the confidence and support it had elicited. And we are compelled for the same reason to overlook the appropriate remarks in which the Duke of Westminster bade the exhibition "good speed," and drew attention to the fertility of the surrounding country in traditions of artists, and treasuring and fosterage of art. He could not be silent touching two indigenous artists—our famous early landscape-painter, Richard Wilson, here represented in the region of his life, death, and (what was more for his genius, and for the credit of his birth-region) his encouragement; or another and later son of the soil, Downing, an A.R.A., who was born at Wrexham, and died too young for his fame, at his birthplace, in 1824. He was precluded by the exigence of relentless time and space from enumerating how many pictures of rare merit and local interest have been collected from the galleries of local contributors, the Duke himself setting the fashion with choice portraits of his ancestry, and gracefully finishing his boon with those three charming portraits of his daughters, by Millais. It gives a home-like character to the exhibition to note in the entrance-court the portraits of the daughters of the chief patron (under the Queen) of the undertaking, and the very beautiful likeness of Mrs. Cornwallis West, the wife of the Chairman of the Executive Committee, by an Italian artist. In the water-colour compartments there are other portraits of the same lady, as well as one on porcelain, which will be centres of attraction for the next three months.

A rapid glance at the entrance and central art gallery, with examples of the German, Dutch, and Flemish schools to the right, from the orchestra (which, by the way, has a splendid organ of Gray and Davison), and pictures of deceased English masters to the left, ought to satisfy the most critical that neither pains nor connoisseurship have been spared to make the selections, whether of ancient or modern specimens, *sui generis*—yes, and more than this, illustrative of local worthies, local traditions, and interests. Here we have, in a painting by Opie, *Sir Lloyd Kenyon*, Master of the Rolls, as well as others of himself and that pleasant-looking, piquant wife who was his first hostage to unexpected fortune, by Romney. We doubt all the same whether the best example of Opie is not *Youth and Age* in the entrance hall. *Richard Heber*, at thirteen years of age, is a picture by Oopley of rare and local interest, singularly attractive as a portrait; Pennant, the antiquarian and naturalist of North

Wales (for he was far more than a mere tourist and chronicler), is represented by Gainsborough, and not far from him are some absolutely bewitching portraits by the same master. This, be it said, is a spot of the exhibition to recur to. Nearly opposite, local claims and perhaps foreign masters have caused *Catherine of Berens*, the wife of four husbands, and mother of Wales, to be located, as well as Cornelius Janssen's fine picture of *Lord Keeper Williams*. By the same hand is a very charming picture of *Elizabeth, Queen of Bohemia*, and another of a Burgher's wife. To revert to local associations, and examples withal of early landscape, we find Wilson well represented, in ample as well as limited canvas, on the left of the orchestra. His landscapes reflect—besides two large paintings of Llangollen and its bridge—his native haunts; and his portrait by himself (lent by Colonel Cooke) bespeaks his inspiration and the *genius loci*.

Among less local portraits the eye is attracted to the Reynolds's; *Lady Betty Forster*, a new treasure-trove from the Wynn Ellis collection; the *Duchess of Westminster*, by Gainsborough; "*Serena*" (reading), with another perfect Romney above her, to say nothing of a *Countess of Derby* by the same master. We commend these to careful study. By some chance one or two Vandykes have slipped to the same side, though Mr. Gladstone's loan of *Sir Kenelm Digby*, by the same master, is rightly on the other. Several beautiful Lelys adorn the collection, and the Hampton Court beauties repeat themselves in miniature—by which hangs a tale, as they were painted to order from the originals at Hampton Court by Murphy, painter to the Princess Charlotte, repudiated by her, and bought by Sir Gerard Noel, from whom they passed by purchase to the present owner. On one side or other will be met paintings old and new, familiar and unfamiliar: Turner's *Battle of the Nile*; one or two familiar-looking Constables; two characteristic oval pieces of Angelica Kauffman, a Gerard Dow (*The Toper*), a Wouvermans, a Cuyp, to say nothing of Ostade, Snyders, and their schools and styles. Before a reluctant adieu to the paintings and portraits (for on the water-colours by David Cox, D. G. Rossetti, Madox-Browne, and Burne Jones, we have no time to touch), we claim a word for Lady Betty Forster's draperies: "a cream-coloured dress, grey hat, blue ribbons, and feathers!" With such a setting the inimitable pink-and-white is perfect. We confess to a kindred feeling with regard to the grey hat and grey and red feathers, with light blue sash around an indigo dress, in the much-noticed portrait of Mrs. Cornwallis West.

Almost inevitably, as was our fate, an early visitor to the Wrexham Art Treasures would find the officials in the agonies of ticketing and labelling, and in vexed and vexatious expectancy of the catalogues every train was to bring forth from South Kensington. Without these, for the most part, we could do but scant justice to a memorable effort. The pictures were least dependent on catalogues: but it would be blindness, as well as defect of generosity to the obliging and courteous promoters, if we did not note, in addition to these, a few of the precious treasures in the glass cases on either side of the chairs below the orchestra in the Art Gallery. Two such cases enshrine for the present a collection of Wedgwood's Jasper ware, so exquisite that no potter of the Etruria of to-day could approximate the secret of its beauty. The owner and lender is Mr. Felix Joseph. Hard by them and next the orchestra on the right are two "beautiful Limoges enamel oval Plateaux of the sixteenth century" (21 in. by 16 in.), one representing the drowning of Pharaoh and his host with Moses the central figure, surrounded by a rich bordering of grotesque animals, "rich blue ground and vivid colouring with paillettes;" the other representing Apollo and the Muses on Mount Helicon, in a similar bordering, and a tablet with the artist's name, Susanne Court.

These splendid enamels are lent by Mrs. J. Scott Bankes, and there is nothing finer in the whole exhibition, though Mr. J. F. Hutton's Limoges enamels and one or two others vindicate a title to be set near them. A similar eye-service is afforded by some of the carvings in "ivory and wood;" by the bronzes, metal work, and especially the pottery and porcelain. "Plate," "gems," and "miniatures," too, are the simple heads of three of the most precious collections of this temporarily accumulated treasure, upon which, catalogue in hand, the art-visitor will have a feast in store. It is only fair to all parties to add that it is as yet early days to inspect this *recherche* collection—while the pictures are being ticketed, and the process of labelling majolica, bronze, porcelain, or cameo has scarcely commenced. But with the energy of the Chairman of the Executive Committee, and the enthusiasm and experience of Mr. Chaffers, it is easy to predict that in another fortnight all will have settled itself into form and shape—in which event there should be no tourist in North Wales during the autumn who does not tarry at Wrexham; and no stay-at-home who does not break through his rule to view an assemblage of treasures that does the highest credit to the taste and cultivation of the North Wales border.

J. DAVIES.

THE UNIVERSAL EXHIBITION OF 1878.

I HAVE hitherto refrained from any mention of the Exhibition of 1878, because until now the plan was prospective and in the stage of discussion. In principle, the idea was generally accepted some time ago, but with regard to the mode of carrying it out the projects were various. To avoid saying a thing one day and contradicting the next, I waited for the passing of the Bill in the Chamber of Deputies; this took place a week or two since, and I am now in a position to be able to analyse the report which was read and officially adopted, and add my own reflections thereon. "It is good for France," said M. Journault, "after misfortunes unparalleled in her history to assert her vitality and her wealth. All other nations understand the feeling, and will hasten to respond. We may confidently state that unanimous signs of international sympathy have been shown." May 1, 1878, is the date fixed for the opening by the commissioners. They know that the time is short, and that great efforts are necessary in order to be ready by the appointed day. There is no doubt the work ought to have been begun as soon as public opinion, apart from Government, had decided that the thing was to be. But that would not have been legal. The Municipal Council first, then the Bureaux of the Chamber had to be consulted. And thus two precious months were lost by the lengthiness which distinguishes the regular course of public business. M. Viollet-le-Duc, one of the most enlightened promoters of the scheme, does not despair, but he did not conceal from the commissioners how short the time is if they hope to avoid those delays which have occurred in the case of previous exhibitions: lists have to be drawn up, lists of staff-officers and of workers; the proposals of the contractors have to be received, and definite orders forwarded to the great factories where the various portions of the vast *matériel* required are to be executed. Should bad winters be followed by late springs, there would be ground for great uneasiness. But the fact, on the other hand, must be taken into account that constructive implements generally, as well as all scientific processes, are more perfect than they were in 1867, the present proof of which is seen in the Exhibition of Philadelphia. The result, therefore, is assured, provided the orders be sent out at once, and committees appointed to arrange the intellectual programmes side by side with the material works. The site fixed upon is the Champ de Mars, which is placing the exhibition

almost in the heart of Paris. The Seine is already covered with steamboats, and, in addition to the tramways which already exist, new railways are to be laid down, which will increase the means of transport a hundredfold.

To the 420,000 mètres of the Champ de Mars the 150,000 of the Trocadéro, on the other side of the Seine, and bridges to connect them, are to be added. The Industrial section will be in the Champ de Mars, in a glass building to cover 243,000 mètres of ground. The Fine Art and Science sections are to occupy the Trocadéro. A monumental pavilion, flanked by two semicircular galleries, and from the base of which a large cascade is to flow, is to be erected on the top of the hill. The spot commands a fine view over the largest part of Paris—that which, with its splendid buildings, presents such a graceful and varied outline when seen from a distance. Here the *fêtes* will be held for which France is so famous. Here will be the galleries which are to be devoted to the history of labour in every age and among every people. They are to be so built as to outlast the present occasion, with a view to their becoming ultimately the property of the City of Paris and being turned into permanent museums. For years past, on all sides and in every possible way, I have been urging the foundation of a museum that should answer to your South Kensington Museum: I now hope that at last my dream is about to be realised.

Possibly some of the buildings in the Champ de Mars—about a third—will also be left standing. I dwell on these talked-of plans because they show that the ideas we have been zealously and patiently advocating for so long are beginning to make their way into the class who elected the new Chamber—the new social strata, that is to say. These new strata of society know well where, as regards the elements of a sound artistic, scientific, and professional education, their deficiencies lie, and their representatives, by at once and without discussion accepting this plan, which puts the artists, the scholars, the workmen of all time in direct communication with each other, have just given marked proof of a high degree of intelligence. But the problem lies not so much in the attempts at a permanent exhibition of which the Commissioners thus hold out hopes, as in the formation of extensive ethnographical museums, which teach by the eye what libraries are powerless to teach with printed paper, and professors by word of mouth.

The costs are estimated at 35,000,000 of francs, and the probable receipts at 19,000,000. The City, which will benefit in every sense by this great fair, will defray six of the thirty-five. The State takes the working of the whole thing into its own hands, which is an official guarantee that the hospitality offered to strangers will be properly dispensed, and worthy both of France and of her guests.

I on my own account would add that this exhibition should be worthy of the new political order of things which reigns in France, and that it should wipe out all the trivial memories of the last exhibition organised by the Imperial régime. To that end the committees whose business it will be to organise the different classes should consist of active young men, men who are devoted to the greatness of their country and the greatness of science. I shall speak of the plans in connexion with the Fine Art Department on another occasion. I think the ACADEMY ought to make itself known among us by its display of zeal in enabling us to know, feel, and appreciate the original and subtle art of England.

In the meantime, until these plans shall have been more fully matured, I may go on to tell you that ethnography is to occupy an important place in the galleries devoted to the history of labour. To study man both in his past and present; to study his qualities in their various modifications, as produced by the twofold influence of his social relations with his fellow-men and the centres in which

he lived; to reconstruct the history of humanity with the help of grammar and philology; to take as careful note of a costume as of a poem, of an article of faith as of a conformation of the jaw—all this is throwing light into the well where truth lies concealed. Prejudices vanish, and improvements suggest themselves. And, besides other advantages that will result from them, these anthropological galleries will, no doubt, if well organised—furnished, that is to say, with prehistoric skulls, with lay figures, clothed, armed, and painted from head to foot, to represent the Kaffir on his burning sands, the Japanese in his island home, the Oxford don in his study, the Esquimaux in his hut—these galleries will, I say, no doubt be one of the most instructive and most frequented parts of the exhibition.

Foreign Governments ought without hesitation to vote large sums for the laying out of gardens and the sending over workmen representative of their most skilled trades, those requiring imagination and delicate workmanship combined. The common people readily take in and assimilate instruction of this kind, and sights of this nature make a deep and lasting impression on the brain of a child. The large fairs which in former days were the centres of wandering trade were a source of wealth to the sellers of books. The universal exhibitions of our own day cannot fail to be of the greatest service to geography, history, and practical science. They give mankind a material idea of the unity of the human race. Now is the time for the philosopher to decide whether progress be not merely a Utopian idea, and whether man be not the happier for becoming more universal.

PH. BURTY.

ART SALES.

THE collection of pictures and water-colour drawings formed by the late Mr. W. A. Joyce was sold at Messrs. Christie's a few days ago, and was among the last of the sales of the season, as to the general character of which we may make a remark or two, after briefly chronicling the prices fetched by Mr. Joyce's pictures. These were:—Water-colour Drawing: W. Hunt, *All Fours*, 106*l*. Pictures: A. L. Egg, *Cromwell and his Chaplain*, 168*l*.; P. F. Poole, *"A Bit of Fun,"* 157*l*.; W. Collins, *The Sale of the Pet Lamb*, 325*l*.; T. S. Cooper, *A Landscape, with Cattle*, 110*l*.; F. Goodall, *The Woodman's Return*, 304*l*.; J. Linnell, sen., *A Running Stream, with Figures Fishing*, 430*l*.; J. Phillip, *Drawing for the Militia*, 194*l*.; O. Stanfield, *Roveredo*, 399*l*.; T. Creswick and R. Ansdell, England, 735*l*.

THE art-sale season, which began without the announcement or expectation of many sales of importance, has been after all a busy and notable one. Modern art—the work, at all events, of contemporaries—has hardly, indeed, held its own. Some of it has fetched sensational prices, but much of it, that is not undeniably of the first quality, has had to suffer marked abatement. Nor is it, perhaps, very probable that the scale of payment for contemporary art into which over-prosperous times had allowed us to slide will be quite fully resumed when the financial dulness of the moment shall be over. Owing to this financial dulness, some old masters' work in painting has not attained the accustomed prices when presented in auction-rooms. But this has been but occasional: as a whole, the supreme and unquestioned work of the real masters of past times has not suffered in money value; nor can it be likely to suffer hereafter, for it appeals to the cultivated and wealthy all over the world, and is independent of disturbance in any single community. The great works in engraving—those of Rembrandt especially—have shown no tendency to lose value. On the contrary, they have gained it, and for the reason before hinted at, that may apply to all first-rate work by old and admitted masters—a Rembrandt etching is sought after and wanted in Paris as much as in London, and there is as good a market

for it in Amsterdam, in Frankfurt, and in Vienna. Thus it is that at a time of great commercial depression the Sir Abraham Hume collection of Rembrandts, offered in London, realised prices which seemed only to betoken great commercial prosperity—the fact being that commercial depression in London alone was powerless to affect the value of things which are in demand in all the centres of civilisation. First in point of time, though by no means in point of importance, was the sale by Messrs. Christie, in the month of February, of the pictures belonging to Mr. Armstrong and to the Messrs. Collicie: the most noticeable fact in the Armstrong sale being the sale of a really great *tour de force* by Mr. Millais—the portraits of the Miss Armstrongs—for a sum much below what was said to have been given for it. Very important and excellent examples of Mr. E. Long may be remembered as having been in the possession of the Messrs. Collicie. The next sale of importance was that of a great number of sketches by De Wint, which until the moment of sale had remained in the possession of the family of this exquisite landscape-painter. The Levy Collection next engrossed attention: it was full of wonderful things, but there will always be remembered as its specialities the unexampled array of the works of David Cox (many of which, however, Mr. Levy had possessed for a very short time), the excellent exhibition of the works of our not yet sufficiently appreciated George Morland, and the pictures by the old Dutch masters, among which were some absolute masterpieces of Jan Steen, Mieris, and Gerard Dow. The Wynn Ellis picture-sales have from widely different causes been the talk of the season. They will be remembered as occasions on which some of the most perfect works by our last-century English painters were followed by the sale of canvases (purporting to be by old masters) such as do not often disfigure the walls of the great auction-rooms in King Street. To these sales succeeded that of the small and most chosen collection known as the Clewer Manor pictures—works of a perfection such as is but seldom to be met with beyond the most treasured ornaments of our public galleries. Lastly, of print sales there have been three specially noteworthy—the sale of Sir Abraham Hume's marvellous collection of Rembrandts, mentioned before; the sale of M. Burty's collection, remarkable for quality; and that of Mr. Anderson Rose's, remarkable for size.

NOTES AND NEWS.

THE Autotype Company (Rathbone Place) have just published a head of the Magdalen after a drawing by Mr. W. Cave Thomas, designed as a companion to the autotype of *Christ Crowned with Thorns*, by the same artist, which some two or three years back obtained well-deserved and widespread acceptance. As examples of drawing carried up to the most elevated standard of the English school, we wish to call attention to these two heads. The observation forces itself upon us that, whereas a rising and highly susceptible school of English criticism is boundless in its admiration of French draughtsmanship—no matter what branch of that school the examples may belong to, or how divergent their aims may be—specimens of such extreme mastery and perfection as those now under consideration, when by an English hand, fail to extort even a passing word of praise. Experts who go into raptures over the productions of the French landscape school decline to notice similar qualities in the work of Anthony or William Davis; and, while pronouncing panegyrics *ex cathedra* upon French drawing, they are blind to the admirable qualities of such native draughtsmen as the late William Dyce, Sir Noel Paton, or Mr. Cave Thomas. Sad and elevated in expression, and faultless in their perfection of modelling, the *Christ Crowned with Thorns* and the *Magdalen* reflect great credit on the publishers also, who thus place within reach

of the ordinary purchaser specimens of a branch of English art but too little to be met with in our exhibitions, and equally suitable for guiding the studies of the amateur or the school-class. In fact we should like to see a series of heads from nature, by the same hand, brought out with a view to assist good drawing. The same company has published other remarkable works by Mr. Thomas—*Christ Lying on the Cross*, and *The Fate of Benefactors*: for our present purpose, however, the two smaller examples serve best by way of illustration.

ANOTHER vast painting by M. Gustave Doré (30 feet by 20) has been lately added to the Doré Gallery 35 New Bond Street: it represents *Christ entering Jerusalem*. Leaving aside the question of its size, this is one of the most ordinary and least interesting pictures in the collection. Indeed, we should say that the subject itself is a very jejune and unrepaying one; though something may be—and already has been—made of it by such an expedient as that of Haydon, who gave the head of Voltaire to a scoffer, and of Wordsworth to a disciple, and concentrated the attention on the incident of a frail and penitent girl in shame and adoration. In M. Doré's picture we have of course the essential points—Christ riding forwards on the ass-colt, the acclaiming multitude strewing and waving palm-branches, disciples and adherents of both sexes and all ages, some signs of antagonism amid so many of welcome, a Pharisee at one end and a Roman soldier at the other. The colour and effect are bright, without much to concentrate or exalt the general impression of these elements of the subject on the eye and mind. It should be said in justice to the painter that the head of Christ himself—that supremely difficult attempt—is, in proportion, fully as successful an achievement as the other heads generally, or the remaining constituents of the picture.

MR. WILLIAM M. ROSSETTI has lately joined the staff of contributors to the new *Encyclopædia Britannica*; revising, and sometimes writing anew, many of the articles on painters and other artists of the Italian and other schools; Canova, Cellini, Cimabue, the Caracci, Claude, Charlet, &c.

MR. J. P. HESLITINE was incidentally mentioned in the last number of the ACADEMY in an art review from Paris, as having "bitten" the plates of the few prints by Frederick Walker issued not long ago. Mr. Heseltine's own etchings, we may here take occasion to say, deserve to be known by a wider public than that which is at present acquainted with them. They are technically sometimes at fault, but they have the great qualities of originality, artistic feeling, and simplicity of truthfulness. Some of them, we believe, remain unpublished, though isolated impressions of these have been seen here and there at exhibitions; but one series was issued about three years ago by Mrs. Nosedá: a limited number were printed, and the plates destroyed, so that probably very few still remain to be sold. These published etchings are all of them truthful and unaffected sketches from nature, as nature presents herself in landscapes among the least celebrated in England. They do not contain a single view such as the tourist goes out for to see, but they render in black and white just that common and everyday landscape of open heath, and rising field, flat coast and sluggish river, which sixty years ago was not unworthy of the art of Crome; and they render it with a dainty simplicity that reminds one of certain of the studies for landscape by Mason and Frederick Walker. Mr. Heseltine is, indeed, one of the most sensitive observers of fact now handling the etching-needle, and the closeness of his observation by no means shuts out poetical feeling; on the contrary, the presence of poetical feeling is sufficiently proved by the charm that, without idealisation, he knows how to bestow on the simple and everyday subjects of his choice. One of his more ambitious

subjects—that known as *Aylmerton, Norfolk*—is one of his least successful; he is not always a master of the effect of distance when that has to be expressed by gradations of tone, but he is quite a master of it when he places his main reliance on design and perspective. This is shown unmistakably in the long but small landscape in which a creek or deep draining ditch runs alongside of a river, which at last flows out sluggishly to sea between low and barren banks, and by some few boats and a yard for boat-building. Not many landscape-etchings are so exquisite as this in design and result. We may mention another, which is of admirably harmonious tone and more obviously poetical effect; it is called *Rundhurst*, and represents a secluded place in the heart of the southern counties, where an old stone gateway stands at the entrance to some little-trodden garden, and the wavering lines of a poplar rise dark against a quiet sky. This is entirely delightful. Mr. Heseltine should be induced to publish some of his still more recent work, the things we know already in Mrs. Nosedá's issue of three years ago having the peculiar and personal qualities so precious in art, and workmanlike ability to boot.

MR. E. BINYON, a painter well known and esteemed in the island of Capri, died there lately of heart disease, having suffered severely after bathing while he was heated. He leaves a wife and three children. The present Royal Academy Exhibition contains a well-sized picture by this artist, capably and carefully painted, *Vesuvius and Naples from Capodimonte*; he had also frequently contributed to the Dudley Gallery.

MR. SHIELDS, an associate of the Water-Colour Society resident for several years past in Manchester, has lately returned to England from a tour in Venice, Florence, and other Italian cities, and is likely to settle in or near London.

IN the Athenian newspaper *Ἦρα* of the 2nd ult. will be found a summary of the discoveries at the foot of the Akropolis up to the beginning of last month. The number of inscriptions discovered up to June 25 was eighty—of which forty-eight are of the best period—and the number of fragments of sculpture eighty-two, of which three are thought to belong to the frieze of the Parthenon. On July 1, about forty additional fragments of sculpture and inscriptions were found. Among the most remarkable inscriptions are the following:—A treaty between the Athenians and Arkadians in the archonship of Molon, B.C. 362, containing nineteen lines. A fragment of a dramatic didaskalia; a report of the Commissioners appointed in the archonship of Diokles for the taking down and repairing the Anathemata in the Asklepieion—this inscription alone would prove that the foundation-walls discovered on this site are those of the Asklepieion—a dedication to Asklepios and Hygieia, by Flavius Epiktetos, inscribed on a base on which are sculptured two feet. The dedicatory may have suffered from gout. Several sculptures in relief representing, probably, families or individuals who had been patients in the temple of the god, are described in this report, and two male heads, sculptured in the round, one of which exceeds life-size, and both of which are thought to represent Asklepios. The *Πατρυγενεία* of July 10 states that since the discoveries reported in the *Ἦρα* a female head of heroic size has been found on the same site. This is thought by Prof. Rhousopoulos to be possibly from one of the pedimental compositions of the Parthenon. The same journal reports the discovery of a decree dated in the archonship of Lyssander, son of Apolexis, relating to the repairs and fitting up of the Asklepieion.

A BUST of the late Dr. Edwin Norris, by Mr. Charles Summers, has just been placed among similar memorials of the "Worthies of Somerset" in the entrance of the Shire Hall, Taunton.

A VERY fair wood-engraving of Mantegna's cartoon of *The Triumph of Julius Caesar*, at

Hampton Court, has been published by the *Architect*. Three compartments have been given in each number from July 15.

IT is stated that Earl Spencer has promised to lend some of the principal paintings from his gallery at Althorp for exhibition at the South Kensington Museum. There will be plenty of room for loans of this kind now that so many galleries have been left vacant by the removal of the collection of British masters to the National Gallery.

THE first volume of an important work on the History of Italian Art, entitled *Le Arti del Disegno in Italia, Storia e Critica*, by the distinguished art-critic the Marchese Pietro Estense Selvatico, has just been published by Francesco Vallardi, of Milan.

Two life-size ceremonial portraits of the King and Queen of the Belgians, by the distinguished Belgian painter Louis Gallait, have been on exhibition since July 13 at the Brussels Museum. The king is represented standing with his right hand on the manuscript of his celebrated inaugural discourse of December 17, 1865, in which the words "un roi belge de cœur et d'âme" that have become almost historic in Belgium are distinctly visible. Both likenesses are said to be excellent, and to be free from that stiff mechanical dignity which usually distinguishes works of this sort.

THE project for a school and manufactory of mosaic at Sévres, mentioned some time ago in the ACADEMY, has by no means been given up. On the contrary, we hear that its organisation is likely soon to be accomplished. M. Gerspach, who was sent last year on a mission to Italy in order to collect as much information as possible with regard to the Italian modes of manufacture, has lately returned, bringing with him a large number of reproductions of ancient mosaics—taken, we believe, by the same process as those at South Kensington—which are now being exhibited at the Ecole des Beaux-Arts. It is thought that such reproductions cannot fail to be extremely useful in the education of artists for this kind of work. Beside these, M. Gerspach has collected a number of small vitrified cubes called by the Italians *smalti*, and various other materials, such as marble, agate, different kinds of pebbles and stones, that have been used from the earliest ages in the preparation of mosaic. By the scientific examination of these specimens it is hoped that a more thorough understanding of the nature of the substances required for mosaic will be gained.

THE Dresden *Anzeiger* records the discovery of an unsuspected hoard at the Rathhaus of Bautzen. In an old wooden chest, stowed away in one of the upper rooms and supposed to contain merely old documents of no particular value, there has recently been found beneath the papers a number of silver vessels, such as drinking-cups, chalices, spoons, etc., dating from the seventeenth century. It is not known how they came there. The collection has been placed for the present in the town museum.

A STATUE to Thorbecke, the great statesman and patriot to whom Holland chiefly owes her re-constitution in 1830, has recently been set up in Amsterdam. It is by the Dutch sculptor Leenhoff.

THE Munich Cabinet of Prints and Drawings has lately added to its collection a number of water-colour studies of the Court-painter, Leopold Rottmann. They are mostly hunting-sketches and views taken during expeditions with Maximilian II., which afterwards served as studies for a series of water-colour pictures which Rottmann executed for that monarch.

THE distinguished German authoress, the Countess Hahn-Hahn, has recently provoked a most bitter controversy on the subject of religious art by a little pamphlet entitled *Die Kunst in der*

Muttergottes-Kapelle des Domes zu Mainz, which she has published for the small price of 10 pfennige, in order, say her opponents, to give it the utmost possible notoriety. The question turns on the proper position and dimensions of the altar in the Christian Church, and has been discussed with about the same amount of angry feeling as that excited by the erection of the reredos at Exeter.

THE various historical and art collections of the *Kaiserhaus*, or Imperial Burg, at Vienna, are at present undergoing a complete reorganisation. A new system of administration of the Austrian Museum has lately been entered upon, whereby the accumulation of different departments under one director has been to a great extent avoided, and the directors or keepers of each collection left more free to act in the interest of their special department.

THE *Zeitschrift für Bildende Kunst* has nothing worth notice in the way of art this month. Its only etching is a view of the ruined temple of Juno Lucina at Girgenti, by L. Lincke—large, dreary, and monotonous. Josef Durm describes with great detail the Villa Lante near the little town of Bagnaia, and the cloister of Sta. Maria della Quercia, both places very little known to travellers, as they lie aside from the regular route to Rome. The villa, however, is mentioned in Percier and Fontaine's *Choix des plus célèbres maisons de plaisance de Rome et de ses environs*, 1809, and, if it in any way equals its description, is certainly worth a visit from those who have exhausted the more regular show-places around Rome. It was first built in 1477 by Cardinal Sansoni Riario, and was for about a century and a half a favourite residence of the Cardinal-Bishops of Viterbo. Pope Alexander VII. then gave it to a Duke of the Lante family, and it has remained in the possession of that family ever since. It is well preserved and not modernised, although it is occasionally used as a summer residence by its present owners.

THE STAGE.

THERE have been revivals this week, but only of familiar things, and other revivals of things as familiar are promised us. The Strand and the Globe are two theatres at which the programme has been changed. *Paul Pry*, too, has been played for a few evenings at the Gaiety. The often-seen burlesque of the *Field of the Cloth of Gold*—which is by no means the dullest effort of its author—has been reproduced at Mrs. Swanborough's theatre. At the Globe, soon after the departure of Mdlle. Beatrice and her company—who are at this moment acting in the provinces—Mr. J. A. Cave, Miss Lynd, Mr. L. Harcourt, and other performers appeared in *Kathleen Mavourneen*. Mr. Cave has often before now, we hear, played the part of Terence O'Moore, but never before a West End audience. The audience at the Globe on Saturday night signified approval of his humours and was right enough in doing so, but a "West End audience" it can hardly be called—it was an audience at a West End theatre, but a "West End audience" (the term is supposed to convey some dignity) cannot be seen within the walls of a theatre in the beginning of August, for the simple reason that it does not exist. Mdlle. Beatrice, for instance, when she comes to town, as she often does at the summer's end, comes practically to play to the provincial visitor. The little piece called *Dancing Dolls*, which followed the more important drama on Saturday at the Globe, brought for the first time on to the boards of a regular theatre a Miss Fanny Leslie, from America. We have somewhere seen the statement that she has found much favour at the music halls. That may not be correct, but were it correct it would be less against her than it sounds. A music hall may undoubtedly seem but a poor place to hail

from; yet from such a place more than one noted and meritorious low comedian has emerged on to the London stage. Nor is this to be wondered at, for, as certain of the theatres have chosen to usurp the functions of the music halls, certain of the music halls have done their best to show their patrons comic actors of a talent not destined to be for ever associated with the pipe and the pot and the promenade in which introductions are held to be superfluous.

MR. EDWARD TERRY, who for several years has been amusing the audience at the Strand, amused them for the last time on Saturday, when, previous to starting for a holiday in Switzerland, he bade farewell to his patrons on the afternoon of his benefit. On returning to town, Mr. Terry appears at the Gaiety. At his benefit Mr. Terry delivered some sufficiently funny verses which Mr. Byron had written for him, Mr. Grossmith appeared in an entertainment, Miss Jennie Lee danced a dance, the Strand company played in a popular piece, and Messrs. James, Thorne, Farren and Sugden, and Miss Larkin, Miss Bishop, and Miss Amy Roselle performed the second act of *Our Boys*. The audience was large, and the enthusiasm great.

MISS MARIE LITTON will reappear in the country in August, the *Era* assures us, in company with Mr. and Mrs. Chippendale.

MR. SOTHERN, who has been until lately acting in New York, will reappear in London, in October, it is said. The comic actor's last engagement here came to a somewhat speedy termination.

THE Gaiety Theatre is the next to which *All for Her* is to be transferred. Mr. John Clayton, after his holiday, will appear at that playhouse in a piece which is admitted to be among the most deservedly successful that recent years have given to the stage.

MR. EDGAR BRUCE, it is said, will be the next tenant of the Globe Theatre, whither Miss Jennie Lee, at the end of her absence from town, will return with the drama founded on the Joe of *Bleak House*.

MR. HERMANN VEZIN now plays the parts of Fabien and Louis dei Franchi in the continued performances of the *Corsican Brothers* at the Princess's Theatre, which Mr. John Clayton has left.

MISS NEILSON will go to America in the early autumn.

A ONE-ACT pathetic drama has, it is said, been accepted at the Prince of Wales's Theatre, for Mrs. Bancroft. One is glad of this for more reasons than one. Anything is good which tends to break down the old-fashioned belief that a one-act drama cannot have importance enough to demand the service of a leading actor in its interpretation. And again, the artistic public is beyond question the gainer when Mrs. Bancroft devotes herself to the realisation of a pathetic character. Mrs. Bancroft's popular successes have been gained in comedy, and in comedy of the lightest kind; but the most genuinely noteworthy of the achievements of this artist have been in a piece of which the best part was of unrelieved pathos. Mrs. Bancroft's pathetic acting is of so excellent a kind that it might almost have inspired the familiar exclamation of Croaker in the *Good-natured Man*—"It is a perfect consolation to be miserable with you."

A NEW piece was promised for this week at the Gymnase Theatre—*La Crise de M. Thomassin*, a three-act comedy by M. Vercousin.

MDLLE. CROIZETTE, who has been ill, will not make her reappearance at the Français till the beginning of the autumn, it is said.

La Fille de Roland—M. Henri de Bornier's patriotic drama, reviewed in these columns a good deal more than a year ago—has now taken its

place definitely, it may be presumed, in the repertory of the Théâtre Français. It is played occasionally during the present summer season.

THE Paris Vaudeville has at last closed its doors, leaving only eleven theatres open in Paris. And of these, many are just now presenting such worn-out pieces and drawing such scanty audiences, mostly supplied with free admissions, that they can hardly be said to be "open" in the sense in which that word is used in winter of the theatres. The Français, the Palais Royal, and the Variétés are alone, it is said, frequented by audiences numerous enough to justify their continuing the performances.

THE competition for prizes among pupils of the Conservatoire in Paris, which, as we briefly chronicled on Saturday, took place last week, is a very serious affair. The range of buildings devoted to the Conservatoire contains a small private theatre, and this is crowded from nine in the morning till about five in the afternoon on the day of the competition, and crowded not only by friends of the competitors, who are there naturally, but by as many actors and actresses as can gain admission, and by the critics. The jury is composed of some half-dozen men, among whom are always eminent actors and writers. It is very much the fashion among the writers who do not form part of the jury to complain of the system, and to urge that the Conservatoire does not produce good actors. "See!" they say; "these are the best you have to show us this year—are they really actors?" It may be answered that the Conservatoire cannot hope to turn out accomplished actors; it is much if it turns out promising ones, with a certain amount of training now added to their native talent and developing it. But this year the grumblers have been present as usual, and this year it is true that the Conservatoire has not, as far as its women are concerned, produced any one commanding the immediate enthusiasm which was expressed on previous occasions by the assembled company for Mdlle. Legault and for Mdlle. Samary, the niece of the Brohans. In the department of tragedy there were this time two candidates, neither of whom was adjudged worthy of any prize at all. Last year there had not been a single candidate. And in comedy the appearances have not this year been very brilliant, though a second-class prize has been bestowed on Mdlle. Carrière. She is a pupil of Regnier, the best teacher in France since Samson, there is no doubt: as up to a short time ago, when he chose to retire, he was one of the very best actors. Mdlle. Carrière had chosen as her test-passage (for the choice of passages is allowed to the candidate) a somewhat easy piece from *Un Mariage sous Louis Quinze*. Mdlle. Carrière is pronounced by the best judges to be an excellent pupil; but, as she has been at the Conservatoire a considerable time, and appears now to require only the experience of the stage, she is advised to leave it. Two *premiers accessits* were given to Mdlle. Girard and Mdlle. Bernage; both of these pupils are extremely young. Among the men it is the good fortune of the jury to have discovered a *jeune premier*: a *rara avis* indeed, not more easily found than a first-rate tenor. Davigny last year obtained a second prize. Since then his progress has been so marked that there is every reason to think that before another twelvemonth is over he will be doing, at the Théâtre Français, something that will be talked about. The success won by him last week at the Conservatoire was obtained in a scene from Diderot—from the *Père de Famille*—the scene in which Saint Albin narrates to his father how it was he fell in love with a poor girl and vowed to marry her. The recital is simple and touching, and we are assured that it was given by the young actor Davigny with excellent sensitiveness and discretion: "sans éclat de voix, sans gestes; on eût dit l'homme même." Before closing our account of

the competition we may mention, as a proof of the usefulness of the Conservatoire well within the London playgoer's knowledge and power of verification, that the actor Marais, who played so excellently the part of the young Russian lover in *Les Danicheff*, came straight to that part from the Conservatoire, and so with no experience of the stage other than the Conservatoire could give him. How well he played the part, we saw at the St. James's Theatre but a few weeks ago.

MUSIC.

WAGNER'S "RING DES NIBELUNGEN."

(Third Article.)

In the *Götterdämmerung* (the "Dusk of the Gods") is presented to us the catastrophe of the great drama which we have followed hitherto. Thus far the curse attached to the ring has proved fatal to all drawn beneath its spell. Fasolt, its first possessor, has fallen by the club of his brother; Siegmund, though only an unconscious instrument in the hands of Wotan, has been slain by Hunding; nay, the god himself has not escaped, for has he not been compelled to order the death of his beloved son, and to banish for ever his favourite daughter? Fafner, who held, and Mime, who coveted, the ring, have met with death by the hand of Siegfried; and we shall now see how the hero himself, though absolutely free from guilt in the matter, is none the less brought under the influence of the curse.

Siegfried, it will be remembered, ends with the scene of the waking of Brünnhilde by the youthful hero, "der das Fürchten nicht kennt." Some time has elapsed since then; the lad has become a man, in the full vigour of his powers, and his fame has spread far and wide. He is still living with Brünnhilde on the "Walkürenfels" where he first found her; and it is here that the action of the *Götterdämmerung* opens. The drama is preceded by a long introductory scene. As the curtain rises, we see the rock of Brünnhilde; it is night, and in front of the cave which forms her abode the three Norns (Fates) are spinning the thread of destiny. In mysterious tones they refer to the past, and predict the future, while they pass the thread from one to another; they foresee the approaching end of the gods, and ask when it will be; but to this they get no answer, for the thread snaps asunder, and affrighted they vanish.

Day dawns, and Siegfried and Brünnhilde, the former in full armour, the latter leading her horse by its bridle, enter from the cavern. He is about to leave her in quest of new adventures, and in a most splendid scene, which is at once a continuation of and a pendant to the final duet of *Siegfried*, the pair bid each other farewell. As a parting love-token, he gives her the fatal ring, of which he little divines the importance: to him it is merely a memento of his victory over Fafner; he knows not the curse attached to it. She gives him in return her horse; he leaves the mountain, and his horn is heard from the valley below.

The great significance and dramatic beauty of this prelude to the drama become apparent as we proceed. The first act commences in the hall of the Gibichungen on the Rhine. Gunther, the son of Gibich, and his sister, Gutrune, live there with their half-brother, Hagen, the son of the Nibelung Alberich. Hagen knows the history of Siegfried and Brünnhilde; he knows also the power of the ring, and is determined to obtain it for himself. This, however, he can only effect by stratagem. He advises Gunther that he should endeavour to obtain Brünnhilde as his wife, and, in reply to questions, says that her dwelling is surrounded by fire, and that only Siegfried, the noblest hero in the world, can win her for him. He suggests that this may easily be effected if they can render Siegfried enamoured of Gutrune, and for this purpose he has a potion, the effect of which will be to make the hero forget

that he had ever seen a woman previously. To Gunther and Gutrune, who know nothing of Siegfried's marriage with Brünnhilde, the plan seems excellent. Siegfried's horn is heard on the Rhine below, and Gutrune retires to put the project into execution. The hero enters, and is warmly received by Gunther and Hagen. After some conversation, Gutrune approaches from her room, and offers Siegfried a draught, in token of welcome; he takes it, and aside pledges the cup to Brünnhilde's love, which, though he suspects it not, he is renouncing for ever. He drinks the fatal draught; all recollection of his bride deserts him, and he is at once struck by the charms of Gutrune, and offers himself as her husband. He asks Gunther whether he is married; Gunther replies that he has fixed his hopes on one whom he cannot obtain, and that only one who breaks through the fire can court Brünnhilde. At this name a blank look comes over Siegfried's countenance: he has entirely forgotten her; but, saying that he fears no fire, he offers to obtain Brünnhilde for Gunther, if the latter will give him his sister as a wife. The bargain is concluded; the two men swear an oath of "blood-brotherhood," and depart for the Walkyr's rock, leaving Hagen to guard the hall. The scene changes to the mountain height where Brünnhilde awaits her lord's return. To her enters hastily Waltraute, one of the Walküren, who comes from Walhalla in deep distress, and tells Brünnhilde of the trouble of the gods. Wotan had returned home one day with his spear broken; a hero had cut it in sunder. He had ordered the noble ones of Walhalla to cut down the "world-ash" from the wood of which his spear was made, and to pile the stem in logs round the castle of the gods. Then in solemn silence he had assembled gods and heroes in the great hall; there they sit motionless, awaiting their approaching end. The Walküren, weeping, surround their father, and Waltraute hears him say to himself, "If she gave the ring back to the Rhine-daughters, gods and the world would be freed from the curse." Then Waltraute hurries to Brünnhilde to implore her to fulfil Wotan's wish; but the latter has found her heaven in Siegfried's love; her sister has brought no message of forgiveness from her father, and she declares that sooner than she will give away the love-token Walhalla shall fall in ruins. Waltraute, with a cry of "Woe to the gods!" hastens away. Evening draws on, and Brünnhilde with delight hears Siegfried's horn below; she hurries to meet him, and he appears—but not in his own form. He has put on the Tarnhelm, which enables him to assume any shape, and he is come in the likeness of Gunther. Brünnhilde warns him back, and holds out the ring which makes her strong against all comers. They wrestle, and he forces the ring from her. Her might is gone; she can resist no longer. Siegfried orders her into the cave, and before following her draws his sword, which he will place between her and himself, as a sign that he has not wronged Gunther.

The second act passes on the banks of the Rhine, in front of the hall of the Gibichungen. It is night, and Hagen, spear in hand, and shield on arm, is sitting asleep at the door. Kneeling in front of him is his father Alberich, who addresses him in his sleep, warning him to be true, and to obtain the ring. Hagen, still dreaming, replies, "I shall have the ring, wait in peace!" "Dost thou swear it to me, Hagen, my hero?" "I swear it to myself; be not anxious!" Alberich gradually vanishes, and his last words are heard, "Be true, Hagen, my son, be true—true!" Siegfried suddenly steps from behind a bush on the shore, as the morning dawns, and wakes Hagen, who summons Gutrune to hear the success of the adventure. To them he recounts his courting of Brünnhilde, under the likeness of Gunther, and tells them how he had kept faith with his friend, by placing his sword between himself and the bride. Gunther and Brünnhilde are already on their way, and Gutrune, followed by Siegfried,

enters the house to prepare for their reception. Hagen, by blowing an ox-horn, summons the retainers of the house of Gibich, ostensibly to receive the bridal pair, but really to aid in his designs against Siegfried. A boat approaches, in which are Gunther and Brünnhilde. They land; the latter pale, and with downcast eyes, slowly follows Gunther; Siegfried and Gutrune come out of the house, and Gunther salutes them by name. At the mention of Siegfried, Brünnhilde for the first time looks up, but, to her astonishment and horror, Siegfried does not know her. She sees her ring on his finger, and asks him how he came by it, for that Gunther had snatched it from her. Siegfried replies that he had not received the ring from him. She turns to Gunther, and asks where was the ring that he took from her? But he knows nothing of it, and remains speechless. Brünnhilde then sees the true state of the case, and declares that Siegfried was the treacherous thief who tore the ring from her. Siegfried, who in consequence of the potion he had drunk has no recollection of any of the incidents of his connexion with Brünnhilde, replies truly enough that he knew the ring well, and that he took it from the dragon that he had slain. Brünnhilde, beside herself with fury, declares that he is a traitor, and that it is to him, not to Gunther, that she is married. Siegfried reminds her that she is wronging her own good name, and tells all how he had separated himself from her by means of the sword. Brünnhilde, from a loving woman now transformed into a raging fiend, is utterly reckless of her own reputation, and declares that he lies. Gunther, Gutrune and the vassals call upon Siegfried to clear himself, and he takes a solemn oath on the point of Hagen's spear that he has kept faith with his brother. Brünnhilde steps furiously forward, pushes Siegfried aside, and swears that he is a traitor and a perjurer. Siegfried attempts to comfort Gunther with the assurance that she will soon come to herself, and with Gutrune and the vassals retires into the hall to prepare for the wedding-meal. Brünnhilde, Gunther and Hagen alone remain. Hagen offers to avenge Brünnhilde's wrongs, but with a bitter smile she tells him he is powerless. He asks whether Siegfried's treachery is proof against his spear, and she says that she has charmed him against all wounds, and that in fight nothing can hurt him. "Yet," she adds, "if thou dost strike him in the back—I well knew that he would never turn his back to an enemy; that, therefore, I did not charm." "And there," replies Hagen, "my spear shall pierce him." Gunther is still unwilling to believe in his friend's treachery, till Brünnhilde tells him that he had been deceived, and that all the blood in the world would not expiate the offence. Gunther at length reluctantly consents, and it is arranged that a hunting-party shall be formed on the morrow, and that Hagen will then have his opportunity. The three unite in an oath of vengeance, and Siegfried and Gutrune, with the attendants, meet them as they enter the hall to the bridal feast.

It is impossible, without quoting the entire dialogue, to give any idea of the sustained force and passion of this great scene, which seems to rush along like a flood of boiling lava. There is nothing more impressive in tragedy than this second act; and, it may be added, there are few scenes more imperatively requiring the highest order of acting to render them adequately.

After the stress and storm of what has passed the opening of the third act is a most grateful relief. The scene is a wooded and hilly spot on the banks of the Rhine. The three Rhine-daughters, whom we met in the first scene of the *Rheingold*, are swimming in the waters, but there is an indefinable difference in the character of their song. One feels its affinity with what we have heard before, but all its light-heartedness is gone. They have lost the Rhine-gold, and their sole anxiety now is to recover it. Siegfried ap-

pears on an overhanging crag, and they ask him for the ring, which he refuses. Half in sport, half in earnest, they accuse him of greed, and, telling him he ought to be generous to ladies, dive below the waters. He knows nothing of the value of the ring, and calls to them that if they will come he will give it them. They reappear, but now earnestly warn him against the danger connected with it. They tell him that a curse is on the ring, and that it will cause his death that very day. These words, however, have the opposite effect to that intended: though ready enough to part with it, he will not be frightened into giving it up; and the Rhine-daughters leave him, saying "A proud woman will this day inherit what is thine; she will give us better hearing!" Gunther, Hagen and the retainers now approach; they have missed Siegfried in the chase, and ask him how it has fared with his hunting. He says that the only quarry he had found was three wild water-fowl, who had told him he was to be slain that day. The whole party sit down in the shade to rest; the drinking-horns are passed round. Hagen asks Siegfried if the report that he understands the song of birds is true. Siegfried replies that he has forgotten it since he heard the voices of women. He offers to sing Gunther stories of his young days; a circle is formed round him, and he begins. He tells how he was brought up by Mime, how he forged the sword Nothung, and slew Fafner with it, how when he tasted the blood of the dragon he understood the song of the bird. Hagen interrupts him to offer him a drink which shall revive his memory. Siegfried drinks, and proceeds with his narrative, telling as his memory returns exactly what we already know from the second act of *Siegfried*. At the first mention of Brünnhilde's name, Gunther is astonished; but when Siegfried sings how his kiss wakened her, his friend understands all that is past. At that moment two ravens start out of a bush, hover over Siegfried, and fly away. Hagen asks if he understands what those ravens say. Siegfried turns round to look after them, and thus exposes his back to Hagen, who pierces it with his spear. Gunther in vain attempts to arrest the blow. Hagen declares that he has taken vengeance for perjury, and turns slowly away. Siegfried dies with Brünnhilde's name on his lips. The retainers raise the corpse on a shield, and bear it away in solemn procession, Gunther following.

The final scene shows us once more the hall of the Gibichungen. It is night, and Gutrune, who is anxious for Siegfried's return, comes out of her chamber. Evil dreams disturbed her sleep; she hears his horse whinnying wildly; Brünnhilde's laughter had awakened her; she had seen her going down to the Rhine; she fears the woman, and longs to see Siegfried once more. The voice of Hagen is heard calling to her, and the funeral procession enters with torches and firebrands. At the sight of the corpse Gutrune faints; on coming to herself, she accuses her brother of her husband's murder. Gunther replies that it is Hagen who has killed him, and Hagen boldly avows the deed, saying that the spear on the point of which Siegfried had perjured himself had avenged treachery. He therefore claims the ring as booty. Gunther declares that it belongs to Gutrune; Hagen draws his sword, and says that the son claims his father's inheritance. They fight, and Gunther is killed; once more the curse has worked! Hagen goes to snatch the ring from Siegfried's finger; to the consternation of all, the dead man's hand is raised with a threatening gesture. At this moment Brünnhilde slowly and solemnly steps forward from the background. His wife, whom all have betrayed, will avenge the hero. Gutrune accuses Brünnhilde as the cause of all this evil, in that she had stirred up the men against Siegfried. "Silence, wretched woman!" replies Brünnhilde. "Thou wast never his wife, thou wast only his concubine. I am his lawful wedded wife, to whom Siegfried swore eternal oaths, before ever

he saw thee!" Gutrune in despair now understands that it is through Hagen's accursed potion that Siegfried has been made to forget Brünnhilde; she turns away and leans over her brother's corpse in the deepest grief. Brünnhilde orders a funeral pyre to be erected, on which Siegfried's body is placed, and then, in a speech of wonderful poetical beauty and pathos, does justice to the character of the departed hero. As her inheritance she claims the fearful ring; from her ashes the Rhine-daughters shall receive it once more; the fire that consumes her shall purify the ring from its curse. The end of the gods is at hand; for the flames rising from the funeral pyre shall ascend to Walhalla; the old dynasty shall pass away, and the reign of love take its place. She throws a firebrand into the midst of the pile, which immediately blazes up. Her horse is brought in: at the sight of him her old Walkyriature returns; in tumultuous joy she addresses her steed—he and his mistress shall be united for ever with Siegfried. She springs hastily on to her horse's back, and at one bound vaults into the midst of the flames. At once they rise, so as to fill the whole stage and the hall itself. Suddenly they disappear, and a thick smoke fills the air; when it clears away we see that the Rhine has overflowed its banks, and spread over the burning pyre, even to the threshold of the hall. On its waves swim the three Rhine-daughters. At the sight of them, Hagen is seized with the utmost terror; crying "Back from the ring!" he plunges madly in the flood. Woglinde and Wellgunde encircle his neck with their arms, and drag him down in the depths, while Flosshilde swims before them, holding the ring triumphantly aloft. A red glare is seen in the sky: it becomes gradually more distinct, and the hall of Walhalla is seen, with gods and heroes assembled, as in Waltraute's description in the first act. Fire breaks out in the hall of the gods, and when everything is enveloped in the flames the curtain falls.

I fear I have already trespassed very largely upon the patience of my readers; but the poem of the *Ring des Nibelungen* is so elaborate that to do anything like justice to it would require at least a volume. As it is, I have given only a very meagre outline of this most remarkable libretto, dealing merely with its externals. Into its deeper bearing, the many most interesting details, its delineations of character, and, most of all, that wonderful internal coherence which gives it the appearance of an organic growth rather than of a series of incidents skilfully put together, it is impossible to enter. For these points readers must study the poem for themselves. Next week a few remarks will be made on the music to which the text is wedded. EBENEZER PROUT.

THE Balfé Memorial Festival, held at the Alexandra Palace on Saturday last, was numerously attended, and proved in every respect a success. The performance of the ever-popular *Bohemian Girl*, ably conducted by Mr. Weist Hill, left nothing to be desired, notwithstanding the change of arrangements which was found necessary almost at the last moment. The opera was preceded by a concert in the Great Central Hall, under the direction of Sir Michael Costa, at which Mesdames Christine Nilsson and Marie Rose, and Messrs. Edward Lloyd and Maybrick assisted. In addition to some well-chosen vocal selections from *Il Talismano*, the MS. overture to this opera was performed for the first time, and elicited marks of genuine enthusiasm.

THERE are rumours of the postponement of the Glasgow Musical Festival, which was to have taken place in November next. Prof. Macfarren had completed a new cantata, composed expressly for this event, and entitled the *Lady of the Lake*.

THE preparations for the Birmingham Triennial Musical Festival are far advanced, and the decorations in the Town Hall, said to be of a costly and tasteful character, are nearly completed. In addition

to Prof. Macfarren's new oratorio, the *Resurrection*, referred to by us last week, performances will be given of Wagner's *Holy Supper*, Gade's *Zion* (composed for the occasion), a new cantata by F. H. Cowen, entitled the *Corsair*, and *Elijah*, *St. Paul*, and the *Messiah*. The principal vocalists will be Mdlle. Tiens, Mdlle. Lemmens-Sherington, Mdlle. Albani, Mdlle. Patey, Mdlle. Trebelli Bettini; Mr. Vernon Rigby, Mr. Edward Lloyd, Mr. Santley, Mr. Cecil Tovey, and Signor Foli.

MDME. CHRISTINE NILSSON has offered two prizes, one of 20 gs. and another of 10 gs., to be awarded by the Royal Academy of Music in July next year, to female singers who shall have been students in that institution throughout the whole academical year, and who shall be judged to sing best and second best a song of Handel, and a ballad (to be selected by the committee) suitable respectively for soprano, mezzo-soprano, and contralto voices. Each prize will be presented in a casket bearing the name of Christine Nilsson together with that of the successful competitor.

AFTER assisting at a series of about twelve concerts in the months of August and September at Stockholm and various towns in Sweden, Mdlle. Christine Nilsson will proceed to Belgium and Holland. Later in the autumn arrangements will be made for a tour through the larger towns of Austria, Hungary, and Germany. At Vienna this vocalist will appear at the Hofopertheater in the parts of Ophelia, Mignon, Gretchen, &c.

HERR A. LANGERT, composer of the operas *Des Sünchers Fluch*, *Die Fabier*, and *Dornröschen*, has been appointed by the Duke conductor of the Court Theatre at Coburg.

THROUGH a slip in our Music Notes last week, Mr. Barnett's oratorio *The Raising of Lazarus* was spoken of as "composed for the Hereford Festival." The work is not a new one, having been first produced in London at the fourth concert of the New Philharmonic Society in 1873.

TABLE OF CONTENTS.

	PAGE
LINDSAY'S HISTORY OF MERCHANT SHIPPING, by Sir TRAVERS TWISS	125
REMINISCENCES OF AN OLD DRAPER, by THOS. HUGHES	126
MOZLEY'S UNIVERSITY AND OTHER SERMONS, by the Rev. W. H. SIMCOX	127
GARDINER'S PURITAN REVOLUTION, and HALE'S FALL OF THE STUARTS, by J. BASS MULLINGER	128
BAKER'S CLOUDS IN THE EAST, by Major-Gen. Sir F. J. GOLDSMID	129
MURRAY'S MANUAL OF MYTHOLOGY, by D. B. MONRO	130
FISHWICK'S LANCASHIRE LIBRARY, by W. E. A. AXON	131
BALASQUE AND POYDENOT ON THE HISTORY OF BAYONNE, by the Rev. W. WEBSTER	131
CURRENT LITERATURE	132
NOTES AND NEWS	134
OBITUARY: SIR J. W. KATZ, by Major-Gen. Sir F. J. GOLDSMID; Prof. CHILDERS, by T. W. RHYS DAVIDS; Mr. MORTIMER COLLINS, by Dr. LITTLEDALE	136-7
NOTES OF TRAVEL	137
PARIS LETTER, by G. MONOD	137
SELECTED BOOKS	138
CORRESPONDENCE:—	
Language and Race, by the Rev. A. H. SAYCE; A Swiss Academy of Sciences, by the Rev. T. HANCOCK	139
LEE ON THE OCTOPUS, by the Rev. C. J. ROBINSON	139
BRACHET'S NEW FRENCH GRAMMAR, by H. NICOL	140
SCIENCE NOTES (METEOROLOGY, GEOLOGY)	141-142
POOLE'S COINS OF THE URTUKI TURKUMANS, by the Rev. W. J. SEARLE	143
ART TREASURES EXHIBITION AT WRECKHAM, by the Rev. JAMES DAVIES	144
THE UNIVERSAL EXHIBITION OF 1878, by PH. BURTT	144
ART SALES	145
NOTES AND NEWS	145
THE STAGE	147
WAGNER'S "RING DES NIBELUNGEN," III., by EBENEZER PROUT	148
MUSIC NOTES, TABLE OF CONTENTS, NEW PUBLICATIONS	149-150

NEW PUBLICATIONS.

Bennett (W. C.), Songs of a Song Writer, cr 8vo	(H. S. King & Co.)	6/0
Bergen (W. C.), Abridgment of the Practice of Navigation and Nautical Astronomy, roy 8vo	(Simpkin, Marshall & Co.)	10/0
Beverley (Constance), Little Blind May, 18mo	(Religious Tract Soc.)	1/0
Blight (J. T.), A Week at the Land's End, cr 8vo	(Lake & Co.)	4/6
Brookes (R.), General Gazetteer, new ed., by J. A. Smith, 8vo	(Tegg & Co.)	12/0
Carpenter (W. B.), Principles of Mental Physiology, 4th ed., cr 8vo	(H. S. King & Co.)	12/0
Colchester Castle, a Roman Building, with plans, by G. Buckler, 8vo	(Benham & Harrison)	5/0
Davidson's Precedents and Forms in Conveyancing, 3rd ed., vol. 5, part 1, roy 8vo	(Maxwell & Son)	28/0
Davies (Dr. C. M.), Orthodox London, cheap ed., cr 8vo	(Tinsley)	6/0
Davies (Dr. C. M.), Unorthodox London, cheap edition, cr 8vo	(Tinsley)	6/0
Eastern Persia: an Account of the Journeys of the Persian Boundary Commission, 2 vols., 8vo	(Macmillan & Co.)	42/0
Eliot (George), Daniel Deronda, Book VII., cr 8vo	(W. Blackwood & Sons)	5/0
Encyclopædia Britannica, edited by T. S. Baynes, Ninth Edition, Part XV., 4to	(Black)	7/6
Fewers (W. H.), Introduction to the Osteology of the Mammalia, 2nd ed., cr 8vo	(Macmillan & Co.)	10/6
Gombert's French Drama.—Horace by Cornille, 18mo	(Bell & Sons)	1/0
Goodeve (T. M.), Abstract of Reported Cases relating to Letters Patent for Inventions, roy 8vo	(H. S. King & Co.)	18/0
Graphic (The), Volume January to June, folio	(Office)	20/0
Greenwood (Col. George), The Tree Lifter, a new Method of Transplanting Forest Trees, 3rd ed., 8vo	(Longman & Co.)	10/6
Griffith's Double, by Mrs. Cashel Hoey, 3 vols., post 8vo	(Hurst & Blackett)	31/6
Heart Service; or, St. Hilary's Workman's Home, cr 8vo	(Religious Tract Soc.)	2/0
Hive (The), and its Wonders, 18mo	(Religious Tract Soc.)	1/0
Housman's (H.) Dignity of Service, and other Sermons, roy 16mo	(Hayes)	2/6
Illustrated London News, Volume Jan. to June, 1876, folio	(Office)	20/0
International Science Series.—Tyndall's Forms of Water, cr 8vo, 6th ed.	(H. S. King & Co.)	5/0
Kennedy (Grace), Dunallan, illustrated, cr 8vo	(Ward, Lock, & Co.)	3/6
Kingsley (Henry), Oakshott Castle, cr 8vo	(Chatto & Windus)	6/0
Long (J. P.), Popular Guide to Matters relating to Income Tax, new ed., cr 8vo	(E. Wilson)	1/6
Madden (T. M.), Principal Health Resorts of Europe and Africa, 8vo	(Churchill)	10/0
Mother Goose's Nursery Rhymes, 1to	(Routledge & Sons)	3/0
Plutarch's Lives, Langhorne's translation, with Notes, cr 8vo	(A. Murray & Co.)	5/0
Pusey (E. B.), On the Clause, "And the Son," a Letter to H. P. Liddon, 8vo	(J. Parker & Co.)	5/0
Rose Library.—Hitherto, by A. D. Whitney, 2 vols., 16mo	(S. Low & Co.)	2/0
Rowland (T.), A Grammar of the Welsh Language, based on the most approved systems, 4th ed., cr 8vo	(Hughes & Son)	4/6
Sauer (G.), Handbook of European Commerce, cr 8vo	(S. Low & Co.)	5/0
Scott (Sir W.), Waverley Novels, new library ed., vol. 4, illustrated, 8vo	(Black)	8/6
Scott (R. H.), Weather Charts and Storm Warnings, cr 8vo	(H. S. King & Co.)	3/6
Thornton (W. Pugin), On Tracheotomy, 8vo	(Churchill)	5/6
Three Centuries of English Poetry, from Chaucer to Herrick, 18mo	(Macmillan & Co.)	3/6
Ticknor (G.), Life, Letters, and Journals, 2 vols., cr 8vo	(S. Low & Co.)	24/0
Tuttles (H.), German Political Leaders, cr 8vo	(S. Low & Co.)	6/0
Verne's (Jules) Twenty Thousand Leagues under the Sea, 18mo	(Ward, Lock & Co.)	2/0
Vigilemus et Oremus, Practical Hints on Reading, and some Prayers, 16mo	(J. Parker & Co.)	1/0
Vincent (C. E.), Law of Criticism and Libel, 18mo	(E. Wilson)	2/6

TERMS OF SUBSCRIPTION

TO
THE ACADEMY.

	YEARLY.	HALF-YEARLY.	QUARTERLY.
£ s. d.	£ s. d.	£ s. d.	£ s. d.
If obtained of a Newsvendor or at a Railway Station	0 13 0	0 6 6	0 3 3
Including Postage to any part of the United Kingdom	0 16 2	0 7 7	0 3 10
Including Postage to any part of France, Germany, India, China, &c.	0 17 4	0 8 8	0 4 4

Now ready, *VOLUME IX.* of the *ACADEMY*, January to June, 1876, bound in cloth, price 10s., free by post, 12s. Also, *CASES* for *BINDING* Volume IX., price 2s., free by post 2s. 4d. *R. S. Walker*, 43 Wellington Street, Strand.

MUDIE'S SELECT LIBRARY.
BOOKS FOR THE SEASIDE AND THE COUNTRY.

BOXES AND PARCELS OF THE BEST NEW BOOKS Are forwarded daily from MUDIE'S SELECT LIBRARY to ALL PARTS OF THE COUNTRY. Revised Lists of the Principal Books in Circulation or on Sale are now ready, and will be forwarded on application.

MUDIE'S SELECT LIBRARY (Limited), New Oxford Street; City Office—King Street, Cheapside.

By J. BUCHAN TELFER, F.R.G.S., Commander R.N.

THE CRIMEA AND TRANSCAUCASIA.

With Illustrations and Maps.

Two Volumes, medium 8vo, cloth, price 36s.

NARRATIVE OF A JOURNEY IN THE TAURIC RANGE AND IN THE KOUBAN, GOURIA, GEORGIA, ARMENIA, OSSETY, IMERITIA, LETCHGOUM, SWAN-NETTY, AND MINGRELLA.

Captain Telfer's book is not only a record of his own personal experiences, but will also serve as a guide-book to the interesting regions, hitherto so little known, into which he penetrated.

THE GRAPHIC says:—

"To the future visitor to a land of travel not as yet overdone by bookmakers we could not easily commend a better guide than these two honest unpretending volumes."

HENRY S. KING & Co., London.

Now ready, Two Vols. demy 8vo, price 30s.

AN ANALYSIS OF RELIGIOUS BELIEF. BY VISCOUNT AMBERLEY.

"YE SHALL KNOW THE TRUTH, AND THE TRUTH SHALL MAKE YOU FREE."

EXTRACT FROM LADY RUSSELL'S PREFACE.

"Let them (the readers) remember that while he assails much which they reckon unassailable, he does so in what to him is the cause of goodness, nobleness, love, truth, and of the mental progress of mankind."

NOTICES OF THE PRESS.

"He has bequeathed to the world a collection of interesting facts for others to make use of. It is a museum of antiquities, relics, and curiosities. All the religions of the world are here jostling one another in picturesque confusion, like the figures in a masquerade."—*Times*.

"This work has more than one claim on the reader's attention. Its intrinsic interest is considerable. We close these volumes with a sense of real regret that one born to a position of so much influence as their author, and likely, on the whole, to have used it for such high and pure aims, should have been taken from among us."—*Spectator*.

"There is real pathos in the passages in which the writer, smarting under the bitter sense of a recent bereavement, the influences of which hastened in all probability his own early death, speaks of the separations of the tomb, and manifestly despairs of a state of being in which such separations shall take place no more."—*World*.

"Its intrinsic qualities will secure it a wide audience, and though the more exacting reader may not find all he had hoped from the nature of the topic, and from the character and qualifications of the author, no one will fail during its perusal to be deeply interested, and what is more, to be powerfully stimulated to independent thought."—*Examiner*.

"Lord Amberley has brought together a large amount of curious and interesting information concerning the religious customs of barbarous nations."—*Nonconformist*.

London: TRÜBNER & Co., 57 and 59 Ludgate Hill.

Post 8vo, cloth, 3s. 6d.

BRITISH MANUFACTURING INDUSTRIES.

Edited by G. PHILLIPS BEVAN, F.G.S.

A SERIES OF HANDY VOLUMES BY EMINENT WRITERS.

NEW VOLUME.

SHIPBUILDING. Capt. BEDFORD PIM, R.N., M.P.

TELEGRAPHS. ROBERT SABINE, C.E.

AGRICULTURAL MACHINERY. Prof. WRIGHTSON, Royal Agricultural College, Cirencester.

RAILWAYS and TRAMWAYS. D. K. CLARK, M.Inst.C.E.

Also, a NEW EDITION of the following Volume:—

IRON and STEEL. W. MATTIEU WILLIAMS, F.C.S., F.R.A.S.

COPPER. J. A. PHILLIPS, F.C.S., F.G.S., M.Inst.C.E.

BRASS, TIN, and ZINC. WALTER GRAHAM.

* * * Prospectus of the Series on application.

London: EDWARD STANFORD, 55 Charing Cross, S.W.

Just published, in 8vo, price 3s. cloth.
HISTORY OF LANDHOLDING in ENGLAND. By JOSEPH FISHER, F.R.H.S.

"Pertinent and just."—*The Athenæum*.
"Traces the system with a clearness which will be found valuable."—*Economist*.

"Abounds with much learning."—*Land and Water*.
"Is a model of conciseness and accuracy."—*John Bull*.
"An able and important book."—*Notes and Queries*.
"Of considerable value."—*The Building News*.
"Will be found especially interesting."—*English Mechanic*.
"Interesting and valuable."—*The Field*.
"Of great historical interest and usefulness."—*Hull News*.
"Most able and interesting."—*The Irish Times*.

London: LONGMANS, GREEN, & Co.
Dublin: W. H. SMITH & SON, and their Bookstalls.

Now ready.
ENGLISH LANDSCAPE ART; its Position and Prospects. By ALFRED DAWSON, F.R.A.S.

Second Edition, with an Appendix.
Chiswick Press: WHITTINGHAM & WILKINS, Took's Court, Chancery Lane, E.C.

Just ready, handsomely bound, price 5s.
HOME LYRICS: a Book of Poems. By H. S. BATTERSBY. Royal 16mo, extra cloth, gilt edges.
"An excellent volume of verse, written at various times and under various circumstances as 'Home Lyrics,' it is hoped that they will readily find their way to the hearths and homes of the people."
London: WARD, LOCK, & TYLER, Warwick House, Paternoster Row.

SATURDAY, AUGUST 12, 1876.

No. 223, New Series.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

LITERATURE.

LORD ALTHORP.

Memoir of John Charles, Viscount Althorp, third Earl Spencer. By the late Sir Denis Le Marchant, Bart. (London: R. Bentley & Son, 1876.)

THE subject of this very interesting book fills a singular place among British statesmen. The late Lord Althorp—we use the name which was a household word in 1831–2—had not the gift of superior genius; he was not one of those master-minds which perceive and direct the march of events, and leave a permanent stamp on the fate of Empires. He was not even a man of great acquirements, one of those whose learning and thought improve the sphere of government and legislation; and he had no claim to the fascinating art which charms or subdues by the mere spell of eloquence. As a politician he for the most part followed in the footsteps of more original leaders; as a public speaker he gave little proof of mastery of political knowledge, while his diction was somewhat halting and rude, and his manner uncourtly and even awkward; and his appearance was that of a plain country gentleman, without those graces of person or bearing which occasionally make up for the defects of an orator. Yet this unpretending and homely personage was for years a trusted, nay, a beloved, chief of one of our great Parliamentary parties, at a crisis of the very gravest moment; in this position he powerfully aided in carrying through the most important change our polity has known since 1688; and experience showed that the very existence of a Ministry which seemed of irresistible strength, even in the spring-tide of its popular favour, depended upon his continuance in it. It would, indeed, be difficult to point out a public man who, even in the age of Peel and Wellington, possessed the solid and widespread influence which fell to the share of Lord Althorp. In successive Parliaments which hung on the lips of Canning and Brougham, of Macaulay and Stanley, his unadorned and unlettered speech commanded profound and instant attention. During the great and perilous struggles for Reform his name was a tower of strength to his triumphant followers, nay, a beacon of hope for his defeated foes; and his authority was second only to that of Lord Grey in the agitated and almost distracted country. No politician of the day, in fact, was so generally esteemed by all parties, at a time when such a sentiment was a peculiar honour; and from 1831 to 1834, it was felt in the

Cabinet and at Court alike that his presence in the Government, at the post he held, was an absolute condition of its power and safety. How such a man could have attained such eminence in the England of forty-five years ago is an interesting if not a perplexing question; and the problem will be found fully solved in the valuable and instructive work before us. We have, indeed, seldom read a better biography; and, though the long experience of its accomplished author in our Parliamentary life and traditions caused us to expect a great deal from him, our expectations have been amply fulfilled. Here and there, no doubt, the late Sir Denis Le Marchant has dealt too much in minute details; and occasionally he has enlarged at excessive length on occurrences which rather belong to history and its general domain than to his special subject. But he has given us a portrait of Lord Althorp at once life-like, correct, and striking; he has delineated with considerable skill the character of the man and the statesman; he has fully brought out the high qualities through which one who was at first sneered at as a “mere Chairman of Quarter Sessions” won greatness and renown in the State, in an age rich in distinguished men; he has commented ably, on the whole, and well, on the politics and events of the time. Few books of the class, we repeat, deserve more ample and unqualified praise.

Lord Althorp was the eldest son of the second Lord Spencer, and was born in 1782. The first years of the boy were somewhat neglected, his father, a chief of the Whig Secession, being almost wholly immersed in politics, and his mother being a great London lady; and to this, perhaps, we may partly ascribe the shyness of his manner in after life. At Harrow he was not remarkable for book-learning; yet there was something in him that attracted notice, and he made many friends through the mingled sweetness and strength of a very straightforward character. His career at Cambridge was very much the same: he was at once popular and respected; but he showed that he had excellent parts, for, though he was not a reading man, he contrived by hard study for a few months to come out first on the lists of Trinity. In 1804 he entered the House of Commons, a nominal supporter of Mr. Pitt; and two years afterwards, through Lord Spencer's interest, he was appointed a Junior Lord of the Treasury in the celebrated administration of “All the Talents.” On the fall of that short-lived Government he found it necessary to take distinctly a side in politics; and his choice was made with the ready decision which was a marked feature of his downright nature. Though brought up a Tory in the Tory camp—his father, as is well known, was head of the Admiralty at the most critical time of the great war with France—he had always inclined to Whig principles; and, when Mr. Perceval came into office, he threw in his lot finally with the Opposition. From this time forward he was an active member of the Liberal following in all its fortunes, adhering rather to its Radical wing than to its orthodox Whig centre; and with Whitbread, Romilly, Burdett, and others, he gradually

worked his way to distinction. His maiden speech was made on the resignation of the Duke of York in 1809; and it is significant of the high estimate that had been already formed of his tact and discretion, and, at the same time, of his independent character, that Whitbread selected him as the spokesman of his party on a most difficult matter, and that, in his sturdy resistance to the Court he separated himself from Lord Spencer. It is impossible to describe in detail the Parliamentary conduct of Lord Althorp during the long reign of the Liverpool Government. He condemned the coercive measures of Castlereagh; spoke out boldly on the affair of Peterloo, and advocated—at least, in principle—the Reform of Parliament, Catholic Emancipation, and the Nonconformist Claims. He distinguished himself, however, chiefly upon economic and social questions: he read deeply on these matters, and his views were enlightened and well defined; and he was probably the first of the Whig nobles who sincerely upheld the cause of Free Trade and thought ill of the Corn Law of 1815. He displayed, also, no common skill in finance, and in subjects connected with it; and, with an intelligence certainly in advance of the time, he proposed more than one of the schemes of Legal Reform which happily have become since law. In this way, though in no sense an orator, he became a man of mark in the House of Commons; although what, perhaps, stood him most in stead, was the reputation he soon acquired for high honour, conscientious probity, and soundness of judgment seldom equalled. His conduct in the business of Queen Caroline showed how he excelled in this last respect: he refused to join in the mere party-cry that exalted her into an injured heroine.

Before the break-up of the Liverpool Cabinet Lord Althorp had become a chief of the Opposition; and even at this time he had more authority than men of much greater natural powers. This was, doubtless, in part due to his birth and connexions, but it ought to be mainly ascribed to himself; the Russells and Cavendishes, who sat with him, were equally of the patrician order, but even Lord John had little of his weight and influence. It was characteristic of his keen sense of honour that he disapproved of the advances of the Whigs to Canning; like most of the public men of the day, he had, rightly or wrongly, a fixed conviction that the brilliant Minister was at heart a schemer. He supported, however, Canning in his liberal policy, and he identified himself, in a special manner, with Huskisson in his Free Trade tendencies. Lord Althorp—characteristically here again—found it less difficult to entertain the notion of a coalition with the Wellington Ministry: he appreciated the simplicity and strong sense of duty of the soldier-statesman not unlike his own; and he strenuously upheld the Tory chiefs, against their mutinous and angry followers, in their settlement of the Catholic question. The famous declaration of the Duke, however, against any change in our Parliamentary system, put an end to this brief political truce; and when the long era of Tory Government was brought, in November, 1830, to a close, and

Lord Grey had formed his great Ministry, Lord Althorp was made Leader of the House of Commons, with the office of Chancellor of the Exchequer besides. Parliamentary Reform was now the question of the time; and it is a remarkable proof of the general esteem in which Lord Althorp was already held, that Lord Grey had wished to place him at the head of what was to be a Reform Government, though the subject had been for many years the special care of the veteran statesman. Lord Althorp's services in the protracted contest which resulted in the success of the Bill determined his place among British statesmen. As he was an indifferent speaker, the task of bringing the great measure before the House of Commons, as is well known, devolved on Lord John Russell; nor can it be said that in the debates on the question his speeches ever rose to the height of eloquence. But he was prominent in the Cabinet in preparing the scheme; here his clear head, his command of facts, and his fine discernment, were of priceless value; and, though he was not one of the Committee of Four which finally put the Bill into shape, he was not the less one of its chief authors. It was his attitude, however, in the House of Commons, and the manner in which he conducted the measure through the long ordeal of 1831-2, that raised him to the peculiar eminence he attained at the Reform crisis. As a debater he displayed consummate judgment in answering objections and explaining details; he showed himself ready at all points, immense as was the range of the subject; and even on technical legal questions he was no unequal match for Scarlett and Sugden. Yet what was most striking in him as a party leader, and what most contributed to his immense success, was his perfect tact and mature sagacity, and, added to this, the art he possessed in conciliating even the fiercest opponents, and, above all, the impression he made on every one that his good faith and rectitude were conspicuous even among English gentlemen. "It was Lord Althorp's fine temper that carried the Bill," was the half-vexed admission of Sir Henry Hardinge; "Lord Althorp had only to get up, take off his hat, and shake his head, to satisfy the House," exclaimed Sir Robert Peel; "There was something quite delightful to me," said Jeffrey, "in that calm, clumsy, courageous, immutable probity and well-meaning, and it seemed to have a charm with everybody."

Conciliatory, however, as Lord Althorp was, he was not less determined that the Bill should be a really effective and popular measure. He was singularly skilful in defeating attempts to weaken it by indirect means; and he steadily resisted, and with complete success, pleas for delay, enquiry, and devices of the kind. In the Cabinet he opposed all compromise incompatible with the original scheme; and he was foremost in urging a bold policy on more than one halting and timid colleague. In the various crises through which the Bill passed he was always for going fearlessly on; he was for the Dissolution after the Gascoigne motion; he had little faith in the plans of the Waverers; and, though he had the strongest objections to the creation of peers for the

mere purpose of "swamping the Tory lords," he insisted, under a threat of resigning, that recourse should be had to this expedient, should the fate of Reform depend upon it. As his admirable management of the House of Commons made him trusted by all in that assembly, so the knowledge that he had set his heart on Reform secured him the confidence of the masses; and it was fortunate for the nation, at this conjuncture, that, in Lord Althorp, as in Lord Grey and in others, it possessed men whose exalted qualities made them its moderators in a great popular movement. As we have said, the place of Lord Althorp in history was fixed by his conduct at this period; but we may briefly glance at the part he played, in other respects, in the Grey Ministry. His first budget was not successful, nor can it be said that he was such a master of finance as Sir R. Peel or Mr. Gladstone; but the general views he expressed were far-sighted, and his ablest successors have, in the main, followed the financial policy of which he sketched the outlines. He gave earnest and valuable aid in carrying out many of the great measures which still form the pride of the Reform Government; and his industry and power of grasping details were conspicuous in the debates on the Poor Law, on Tithes, and on the Emancipation of the Blacks. He was more liberal than any of his colleagues in the Cabinet on the Irish Question; and, though he scarcely perceived the full extent and danger of the numerous ills of Ireland, he instinctively felt that the Irish difficulty was not to be removed by mere coercion, nor by commonplace and superficial remedies. As is well known, it was an Irish subject that virtually brought his career to a close, and that broke up the far-famed Ministry which had triumphed in 1831-2, and still seemed at the very height of fortune. An indiscretion of the late Lord Hatherton placed Lord Althorp in what he conceived to be a false position with respect to O'Connell; he insisted, accordingly, on resigning; and, as Lord Grey declared that he would not attempt to carry on the Government without his colleague, his administration suddenly came to an end. This event disclosed the imposing weight of Lord Althorp in the national Councils: the Liberal party in the House of Commons treated him to return to his post, and he reluctantly consented, Lord Grey's successor having assured him that his refusal would be of the greatest injury to the Liberal cause. The occurrences that followed again showed what Lord Althorp was, at this time, to his party. The death of his father in 1834 having removed him to the House of Lords, the King made this the excuse for dismissing the whole Melbourne Cabinet at a moment's notice; and the step was justified by the Tory leaders on the sole ground that the Whig Government could not go on with a chance of success in the absence of Lord Althorp from the House of Commons. This event finally took Lord Althorp out of the arena of party politics. Extraordinary as his success had been, he had never loved the life of a public man; office had proved an intolerable burden to him; and it was with heartfelt joy that he caught an opportunity to free himself from its troubles and

cares. His life was prolonged for eleven years; and though once or twice he joined in the great party conflicts of 1841-2, and, even as late as 1844, his name was spoken of as a possible Premier, he devoted almost the whole of his time to improving his large but incumbered estates; to country pursuits, in which he excelled; and to scientific and religious studies, for which he had a peculiar turn. He passed quietly away in 1845, revered and lamented by troops of friends, and mourned by the still numerous band of statesmen who had participated in his toils and his triumphs. Few public men of the last generation are so justly entitled to the proud name of an English worthy in the best sense of the word.

WILLIAM O'CONNOR MORRIS.

Angling Idylls. By G. Christopher Davies. (London: Chapman & Hall, 1876.)

IT is impossible to deal censoriously with sketches such as those under notice. The term *Idylls* has been very appropriately applied to them. They are poems in prose, replete with rural and pastoral images of an engaging order. Without being pretentious, there is a dash of freshness about them which borders, now and then, upon originality, accompanied by a brilliancy of setting not often found in compositions of the same class. With floral life, as it is exhibited in the area selected by him, the author displays great intimacy. His descriptive powers, when brought to bear upon it, show force and character, and at the same time are divested of the pedantry in which the naturalist too often indulges. Familiar plants, as a rule, are presented before the reader clad in their familiar names, which, to my mind, are more purpose-like and intelligible than those derived from Latin or Greek sources. As an angling guide or an instructor in the art of capturing fresh-water fishes, the volume before me is, comparatively speaking, valueless. Mr. Davies, I feel assured, puts forward no claim in this direction. The range occupied by him is not an extensive one, nor are the finny subjects of it such as the ambitious angler of the modern day careth to encroel. Very tame in comparison with the rivers and lochs which form a component part of the Scottish uplands are the brooks, meres, moats, and ditches in which Mr. Davies has dipped line; and a very different kind of sport is that of dealing with roach, bream, and pike from a tussle with the *ferox* or the lordly salmon. But the enthusiasm which can draw such intense pleasure from a contracted sphere of action and the minor pursuit, giving, moreover, eloquent expression to it, as the author has done, is everything.

In the small space allotted in this volume to trout-fishing, the Stewart or "all-round tackle" is alluded to and set forth as "better than any other." I have been a practical angler for more than half a century, and lived on the most eligible portion of Tweedside for forty years. During that long period, worm-fishing in clear water, in the months of June and July, has been my study and delight, and the conclusion I have arrived at is in favour, out and out, of the single-hook tackle. By it, in clear, still

stretches of a river, or from a lake, on the brightest of days, large trout may be taken; whereas the three-hooked tackle recommended by the late Mr. Stewart will be found quite inefficacious. In streamy water, also, under corresponding circumstances, the single hook, with the shank bent back a little, I have found to be more trustworthy than the other. Complex tackle generally (I feel qualified to pronounce on the matter through long experience) will be discovered to be in the long run a delusion and a snare to the angler, and only exceptionally so to the objects of his pursuit. In fishing with the minnow, for salmon, trout, and pike, I rarely bring into play more than two hooks—the lip and shaft wires, and find them to do good duty. Triangles or flights of wires are contrivances which in salmon-fishing should be put a stop to and the use of them declared illegal. They are in the way of victimising annually thousands of kelts, and do not insure sport a bit better than the two-hooked minnow tackle.

Reverting to Mr. Davies' volume, I find that it abounds in quotations from our favourite poets. They are hackneyed ones admittedly, and as such recognisable in regard to their sources. But is it, I ask the question, justifiable and in accordance with usage to introduce them into the text of a book, as if they were part and parcel of it and formed original matter of the author's own coining? This has been done here to a large extent: possibly, the publisher is to blame, possibly the printer; but the doing of the deed is patent, and open to challenge. What might Charles Reade not do, were the like liberty taken with his sensational effusions; and what the upshot in a court of law?

One little matter more—not exactly in the fault-finding line, but approaching it. In p. 26 an incident is introduced the spirit of which, as regards the author's part, is scarcely in accordance with the Scriptural precept, "Let not thy left hand know what thy right hand doeth." The embowelling of a half-crown in the belly of a roach, on the chance of its being discovered by the intended recipients, it strikes me, is rather an eccentric and unsatisfactory way of almsgiving. I should like to be informed whether that half-crown ever reached its destination; and so possibly may the well-intending donor.

The day and generation of the contemplative man with his float and angle of which this volume gives assurance are not yet passed away, notwithstanding the prevailing mania for sport with the rod of a more exciting order. We highly recommend Mr. Christopher Davies' production as pleasant reading—its discursive element being rather a merit than a blemish.

THOMAS TOD STODDART.

ISLAM IN THE NINETEENTH CENTURY.

Der Islam im XIXten Jahrhundert. Von H. Vámbéry. (Leipzig: Brockhaus, 1875.)

THE title of this book is a little misleading. It would have been more accurate to call it "Turkish Islam in the Nineteenth Century;" for, though Herr Vámbéry intro-

duces some information about Persia and other parts of the Mohammadan East, his experience seems to have been mostly among Turks, and the strength of his work lies in those portions which relate to Turkey.

The volume is arranged in the form of a series of fifteen essays, under the headings of "Culture," "Innovations," "The State, its Head and its Dignitaries," "The Family and the Individual," "Schools, Education, Literature," "Industry and Trade," "The Great Powers of Europe and Mohammadan States," "Islam and Christianity," "East and West," &c. Most of these are suggestive, and written with much vigour; a few, however, are carelessly put together, and are not altogether free from the diffuseness which is a not uncommon failing in works in the German language, and one or two seem introduced not for the importance of the subject or the novelty of the treatment, but rather for the sake of completeness, not to say "padding."

In this series of essays we have a picture by an eyewitness of the present state of Turkey, political, social, intellectual, commercial, religious: and a desperate picture it is. Herr Vámbéry seems to have a taste for painting in dark colours, but in this instance it is to be feared that he has scarcely exaggerated the evils he describes. The facts are too well-known to admit of much misrepresentation, and they hardly leave room for exaggeration. The Turkish empire was in a sufficiently miserable plight before it began to ape the customs of Europe, but the skin-deep reforms which have been the result of the Europeanising mania have had anything but a salutary effect, and it may truly be said that the latter state of French-varnished Constantinople is worse than the first. The young Easterns who have been sent to the capitals of Europe to be "civilised" have succeeded only in carrying off European vices and hats. The junior members of the Turkish Civil Service who have been subjected to the improved "liberal education" have only arrived at an acquaintance with the French *demi-monde* and the first chapter of *Télémaque*, while they are as far removed as ever from the energy and despatch which they were intended to learn from the West. The two essays on European innovations are, perhaps, the best written and most striking in the volume, and certainly the state of things they describe does not give us cause to rejoice in the good influence our civilisation has as yet exercised on Turkish affairs.

We confess to having entertained some apprehension that Herr Vámbéry, after giving us his gloomy view of the present condition of the Mohammadan East, was going to lay the blame of the whole upon the devoted head of the Prophet of Islam; and we were considerably relieved to find that he traced the evils to quite another source. In his chapter on "Islam and Christianity" he expresses his opinion that the Christians of the East are, to say the least of it, quite as indolent, bigoted, and degraded as the Muslims. He finds the root of the evil, not in any form of religion (though he seems to entertain the most unmitigated contempt for every form of

dogmatic belief), but in the physical constitution and the natural surroundings of the Eastern. That this is the true explanation most people acquainted with the subject will, we think, admit.

Everyone will naturally ask what Herr Vámbéry thinks about the future of the East. As a traveller of considerable experience, his opinion is worth something; and it is satisfactory to find that in the face of the discouraging details he has collected, in spite of the constitutional and ineradicable disabilities of the Eastern as compared with the Western, notwithstanding the hitherto-unfortunate effects of European innovations, he yet has hopes for the East. He believes the present anarchic state of Turkey to be the necessary consequence of the introduction of the elements of change among people of a peculiar temperament; and he does not think the evils of a time of transition can be taken as evidence of the ultimate effect of European culture on the East. He sees in a small minority of farsighted Turkish and Persian statesmen the elements of future improvement. He looks neither to the politics of the "young Turkish party" nor yet to the religion of the Wahhábis for the regeneration of the East, but to that very civilisation and culture of Europe which has already had so much influence, though of a superficial and even a deteriorating character, upon Turkey.

"Western influence will bring about a gradual improvement in this dreary state of things, but the progress will of necessity be exceedingly slow; and although much will be changed in the old world, that spirit and life will never thoroughly be naturalised in it which physical and ethnic conditions have brought to pass in the West, and which for that reason are proper to the West alone."—"Die Dinge in Asien gehen langsam, sehr langsam vorwärts, aber sie *gehen*, und die Hauptsache ist, einer Besserung entgegen."

STANLEY LANE POOLE.

Under the Northern Lights. By J. A. MacGahan. With Illustrations by G. R. De Wilde. (London: Sampson Low & Co., 1876.)

OF the making of Arctic books there seems no end, but of the much study which is a weariness to the flesh there is scarcely a trace. Most of the productions which the expedition in the *Alert* and *Discovery* have brought to life might be characterised in the Stud-Book of literature as "Sire, Scissors, out of Dam, Paste-Pot." They are, with a few exceptions, mere compilations of a very inferior description. It is, therefore, refreshing in the wilderness of *réchauffé* print to meet with a book that has some pretensions to tell the author's own experiences, however scant they may be. Mr. MacGahan must be known to a wide circle of readers as the adventurous American correspondent who reached Khiva and wrote such an admirable account of his adventures. In his short voyage with Captain Allen Young in the *Pandora* last summer he had neither so novel nor so wide a field for the exercise of his descriptive powers. He has, notwithstanding, supplied us in a short compass with a well-written book which, if it contains nothing new, tells the

old tale in a graphic manner and with fewer blunders than usually disfigure the hasty sketches of unscientific tourists. The main features of Captain Young's voyage have been abundantly described in the journals of the day; and, indeed, there is little in this volume that has not already more than once appeared in the *New York Herald* and other newspapers, and in two other narratives of the expedition in English and Dutch. Of its *personnel* and objects we need say nothing except that the expedition was at the joint expense of the commander, Lieutenant Innes Lillingston, R.N., the late Lady Franklin, and Mr. Gordon Bennett, whose representative Mr. MacGahan was, and that its intention was to search the scene of Sir John Franklin's misfortune anew for papers or other relics, and if possible to pass from the Atlantic to the Pacific. In addition to Captain Young, Lieutenant Lillingston, and Mr. MacGahan, there were on board Lieutenant Pirie, R.N.; Lieutenant Beynen, of the Dutch Navy; Dr. Horner; and Mr. De Wilde, whom, however, Mr. MacGahan is wrong in describing as "the first professional artist, excepting Mr. Bradford, who ever visited the Polar Regions." An inspection of the Danish Art Galleries in London will satisfy him that a greater than either of these two gentlemen not only visited, but resided a whole winter in the Arctic regions. Even then Mr. Rasmussen is not the only artist who has visited Greenland. Captain Young's expedition was absent from England scarcely four months, but during this period it made a remarkably rapid, and, had circumstances been favourable, might have even accomplished a successful, voyage. As it was, the ice barred their way before they could reach within 150 miles of King William's Land. Captain Young, considering that prudence for the safety of those entrusted to his charge would not warrant his wintering, returned home, and a few weeks ago has again started on an attempt to accomplish the same voyage in the *Pandora*. The good wishes of all who admire pluck and perseverance will accompany the gallant yachtsman who won his laurels so long ago under Sir Leopold McClintock in the *Fox* Expedition. Meanwhile, Mr. MacGahan's volume will supply many who interest themselves in the fate of the Arctic Expedition with an account of some of the incidents common to all voyaging in the ice-encumbered seas of the far North. The volume extends to little more than 300 pages, and even that space is not altogether occupied with the narrative of the voyage of which it is ostensibly the record. Two chapters are compiled from the works of Rink and Markham, while several others are clearly "padding." Their connexion with, or their relevancy to, the rest of the volume is not at all clear. The first portion of the voyage, viz., from Cape Farewell to the entrance to Lancaster Sound, takes us over comparatively familiar seas. Davis's Strait and Baffin's Bay have been long the familiar battling-grounds of the whalers; while, beyond the valuable information that one of them fell in love with an Eskimo belle, and several of them got tipsy, Mr. MacGahan has little to relate of the

doings of himself or his companions in "the land of desolation." Dr. Rink's recent volume supplies two of Mr. MacGahan's most interesting chapters; but, as the book in question is not an unknown one, they might have been spared in favour of some account of the ways of life of the Danes and Eskimo in Greenland, which even the hurried visit of the *Pandora* must have afforded materials for. An accurate account of Greenland in the English language is yet one of the desiderata of literature. Even what little the chronicler of the *Pandora* expedition supplies us with is not altogether accurate, though we must say, as a rule, Mr. MacGahan, wisely avoiding what he knows nothing about, does not often err in his scientific details. Where, however, in all Greenland are "the red sandstone mountains" referred to at p. 19? The "great interior glacier" of Greenland (p. 32), it is true, has never been crossed, but it has more than once been partially explored, as Mr. MacGahan might have learned had he taken the trouble to read the "Arctic Papers" of the Royal Geographical Society, which were doubtless on board. This exploration has never extended beyond a few miles from the west coast eastward, but it has enabled us to understand almost as fully as we are likely to do the physical structure of Greenland. Again, "the banks and the adjacent mountains and valleys [of Greenland Fjords] are full of partridges, ptarmigan, reindeer, that are scarcely ever disturbed by the presence of man, and they offer the most delightful hunting-grounds it is possible to imagine." On the contrary, there are no "partridges" whatever in Greenland, and, so far from being "one of the most delightful hunting-grounds it is possible to imagine," it is scarcely possible to conceive of a worse one. Game on land is scarce except in a few spots, and the pursuit of seals and white whales at sea requires the training of an Eskimo before it can yield a very heavy "bag." Reindeer are very local, and in Mid-Greenland are as rarely seen as Polar bears. While attempting to enlighten his readers by clearing up the synonymy of Disco Island, he makes confusion worse confused, and proves that he is no botanist when he describes the rather exuberant flora of the vicinity of Godhavn as consisting of "only a little grass and moss, and a little yellow flower." The description of the coal mines at Kudliset is about equally accurate from a scientific point of view; but as Mr. MacGahan does not pretend to be a "scientist," it would perhaps be ungenerous to gibbet the trifling errors into which he has fallen. At the same time he could easily have avoided them by a reference to the numerous very accessible documents which he ought to have been acquainted with before writing even the most "popular" of narratives. We will not deprive the reader of the pleasure of reading the many amusing passages with which the book abounds regarding the adventures of the party; for, whatever may be the satisfaction with which the gentlemen who have afforded materials for the fun will read the tale of their sayings and doings, there can be no doubt of the amusement which, on the Rochefoucauldian maxim, their misfortunes will afford their friends.

An exuberant amount of humour is the characteristic of the volume. Indeed, this seems to have been the main feature aimed at in writing it. Who was the genius who first considered it necessary to make a volume of travel a collection of broad grins has never yet been discovered. At all events it seems to be a settled conviction that the man who is in London the gravest of his species must, the moment he gets beyond the bills of mortality, burst into an eruption of small jokes, and grin through a literary horse-collar from preface to finis! Mr. De Wilde has given some very good illustrations, and has added to the value of what is altogether a very enjoyable volume. Without wishing to indulge in any comparisons—odious or otherwise—it is not a work of the merit of Mr. Lamont's, which we recently passed under review, but it is infinitely superior to the host of absurd compilations with which the book-market has lately been flooded.

ROBERT BROWN.

The Life of Admiral of the Fleet Sir William Parker, Bart., G.C.B., &c., &c., &c., from 1781 to 1866. By Rear-Admiral Augustus Phillimore. Vol. I. (London: Harrison, 1876.)

IN these days of biographies a Life of Sir W. Parker was inevitable. For, although this distinguished officer, the last of Nelson's captains, was not much known beyond his own profession and immediate neighbourhood in his later years, within those somewhat extensive limits no one was more admired and beloved. It was reasonable also to suppose that a man who, after his death, had found a sufficient number of friends to erect a sumptuous cenotaph in the cathedral of Staffordshire, his native county, and to fill three large windows with stained glass in the church of Shenstone, which he had helped to build, would also leave behind him more than one writer anxious to commemorate his career, and very many sufficiently interested in it to justify the most cautious publisher in printing the narrative.

Indeed, the only wonder is that the book should have been nearly ten years in preparation, and that we have only one volume of it even now; for all the materials were ready at once, being contained in careful journals and numerous letters, which, although rather lengthy, are always to the point and very well worded. Probably this long delay has been caused by the difficulty in discovering, among so many competent candidates, *dignissimum auctorem*. However, the work has fallen at last into hands as competent as they are loving; and Admiral Phillimore, helped as he has been both by the good judgment and the literary taste of the present baronet, may be congratulated upon his success. But nothing except preternatural dulness in the telling could have spoiled the story of a life which had in it many of the best elements of a romance. This will be seen from the following sketch.

The son of a Chief Baron of the Exchequer and brother-in-law of him who, known already among the tars of England as the Jack *par excellence*, was soon to win his earldom at Cape St. Vincent, Mr. George Parker, of Alington Hall, thought that he

inflicted no dishonour on a pedigree dating, as we learn, from the reign of Edward I., when he entered his third son, William, as a sailor-servant to Captain Duckworth of the *Orion*. At twelve years of age the boy was a middy, and his gallant behaviour with Lord Howe on the glorious 1st of June, in 1794, made Sir John Jervis so happy that he tipped his nephew three guineas. By August 2 he had received ten pounds for prize money, and twenty pounds more was due to him. After this he not only never drew any money from his parents, but persuaded them in the course of time to accept very substantial presents. Before the close of 1794 he was through navigation the second time, and first in the school. On this occasion he expressed that determination to be first in everything which was probably made long before, and which certainly was never relinquished. At fifteen he was acting-lieutenant in the *Magicienne*, an old gunner being put into his watch until it was seen that Mr. Parker made no mistakes. This provisional appointment, together with all others which followed rapidly, was confirmed; in which respect Admiral Phillimore's hero had better fortune than his friend Sir C. Adam, who once found himself, without any sin of his own, reduced from the rank of an acting-captain to that of an actual midddy. At eighteen W. Parker commanded the *Volage*, and in the following year he gained 2,000*l.* By this time his uncle, in command of the Channel Fleet, signed himself St. Vincent, and thus, without much chance of refusal, could ask Lord H. Seymour to post the commander of the *Volage*, who had already been promoted to the *Stork*. This enabled him at twenty-four, when commanding the *Amazon*, to secure in one day nearly 30,000*l.* On the strength of this and other less brilliant strokes of fortune, he at twenty-nine married one who not only possessed a pedigree as illustrious as his own, and a spirit as frank and loveable, but who was also pronounced, by no mean judge, to be the handsomest woman of her day.

Of the courtship Admiral Phillimore gives no account; and perhaps he never heard how the negro servant, who had witnessed the wooing in the groves of Teddesley, saved the lovers the trouble of announcing an engagement which led to more than fifty-six years of happiness.

But the story of the great windfall is given, although not quite in full, and it is well worth repeating here. In return for much good service done by the *Amazon*, including a vigilant watching of the Toulon Fleet and an abundant supply of live stock from Cape Palma, Lord Nelson resolved to give the smartest frigate in the service a chance of making some money. To do this, however, was difficult; for his own cruising ground had been swept clean, and Sir John Orde, a superior officer, and a bitter enemy both to himself and to Lord St. Vincent, lay in the Bay of Cadiz (from which, by the by, he was hunted by Villeneuve), and attached to his fleet all the ships which came within his reach. Under these circumstances the following proceedings occurred, which read strangely. Lord Nelson gave Captain Parker orders, in his own handwriting, but

unsigned, to go to Lisbon with despatches, and he added, *vivâ voce*, that if he could not elude the vigilance of that fellow, meaning thereby Sir John, he would not believe that he, Captain Parker, had a drop of Jervis blood in his veins. Accordingly, Captain Parker ran the Orde blockade. But he could only do this by taking advantage of the darkness, and with the connivance of Captain Hoste, who commanded the look-out frigate for Sir John, and who actually overhauled the *Amazon*. But a conference between the two captains in the cabin left an impression on the mind of Hoste that he had better let his Nelsonian comrade go free. Captain Parker sailed at once, and disregarding the signals for recall, which, being striped flags at the masthead, were gravely noted in the log as proving that the fleet, which had been regarded as Russian, was really Spanish, he arrived at Lisbon. There, having put the despatches on board the packet, happily met with, and resisting all applications to enter the harbour (which, as the *Lively*, an Ordian frigate, was there, would have been suicidal), he looked out for plunder. The result is given on p. 266:—

"The chase showed Spanish colours. She was overtaken and boarded. The officer returned, hardly able to articulate for excitement.

"She is the *Gravina*, sir, of 6 guns."

"Well, what is her cargo?"

"Oh, sir, she has hides and indigo."

"That is capital;" but seeing the lieutenant still much excited, "anything else?"

"Yes, sir, cochineal."

"Still better. What is the matter? Any more?"

"She has three hundred and thirty thousand dollars in hard coin besides."

To this account Admiral Phillimore might have added two particulars: the first as an example of Sir W. Parker's habitual prudence; and the latter as a solitary instance on his part of hazardous impetuosity. The first point is that the captain of the *Amazon* allowed no gun to go off, lest other ships might appear on the horizon to share with him; and the second, that in distributing the prize money with the strictest justice, he dispensed with some of the usual formalities. This enabled him to carry a draft for 10,000*l.* to his chief; and the rapidity with which the business was transacted offers a pleasing contrast to the delays in settling the *Magicienne* account, which was not made up until 1826! Enough has been written to show that the book under review is very interesting, and every one who reads it, especially that part which relates to the doings of the *Warspite* in Greek waters, will look forward to the second volume, which it is to be hoped will contain a photograph.

R. W. ESSINGTON.

History of the Reformation in Europe in the Time of Calvin. By the Rev. J. H. Merle D'Aubigné, D.D. Translated by William L. R. Cates. Vol. VII. Geneva; Denmark, Sweden, Norway; Hungary, Poland, Bohemia; the Netherlands. (London: Longmans & Co., 1876.)

THERE is no necessity for our repeating here the general estimate of the powers of M. Merle D'Aubigné which we expressed when reviewing his preceding volume (see

ACADEMY, June 5, 1875). The excellences and defects of that volume appear, as might be expected, in the present, and we cannot add to our charges against the author the accusation of inconsistency, or of having violated Horace's rule—

"Servetur ad imum
Qualis ab incepto processerit."

The only difference we observe in the present publication is that there is somewhat less of original research, and perhaps a little more display of bias towards Calvin and the Reformers, with whose cause he seems entirely to identify his own opinions. M. Duchemin in his preface admits and attempts to justify the prejudices of the author in favour of his hero, and it must be admitted that he would have produced a far less interesting work if he had been wholly devoid of such prejudices. It was M. D'Aubigné's boast that he had lived with the men of the sixteenth century; that he was better acquainted with them than anyone else; that, in fact, he was a man of their time; but neither he nor his French editor, nor again his English translator, could appreciate the force of Prof. Ranke's caustic reply, "That explains everything. I could not believe when reading your books that you were a man of the nineteenth century." The fact is, an unprejudiced writer is sure to make a dull history, and, whatever be the faults of M. D'Aubigné, dullness is not one of them.

And now we proceed to give some account of this, which it seems to be the penultimate volume of the series; and we regret that we are at present unable to fulfil the promise of our last article, by giving some account of the career of the great Genevese Reformer after his recall from his temporary exile from his adopted city. The portion of the volume which refers to Calvin and Geneva occupies scarcely 150 pages, and runs over a period of time little exceeding eighteen months. We must reserve what we have to say of Calvin and his author's estimate of him for another time, and shall probably recur to the subject after the publication of the eighth and last volume of the *History of the Reformation in Europe in the Time of Calvin*. Meanwhile it seems just worth while to draw the reader's attention to chapter xxiii., which gives some account of some of the sermons which Calvin preached after his restoration to his office at Geneva. It is interesting as showing how Calvinism has been modified by the followers of Calvin in the nineteenth century, and also as proving how impossible it is in practical discourses to carry out, or even so much as to imply without reservation, the peculiar tenets which are usually associated with his name. In fact, M. D'Aubigné labours to show that Calvin was not, after all, so very Calvinistic as some of his followers, and in practical exhortations could make use of expressions which sound very contradictory to the utterances of his *Institutes of Theology*. That Calvin's sermons, which are between two and three thousand in number, are comparatively poor and unequal in vigour to his other works is admitted by his most ardent admirers—and the extracts given from some of them by our author certainly fall in with this view—and

the vindication of his practicalness in preaching cannot be sustained without interfering with his reputation for consistency. The phrases, "The Gospel is offered to all;" "It is God's will that we should all be saved;" "Christ came not to reconcile a small number of people to God, but to extend his grace to the whole world," contain doctrine which to common sense is true and intelligible, and at the same time is theologically correct; but neither is there any attempt made by M. D'Aubigné, nor is it in the nature of things possible, to reconcile such expressions with the doctrines of absolute election and reprobation which are usually associated with the name of Calvin. As regards the distinctive tenets of Calvinism, M. D'Aubigné observes that Calvin cautioned his hearers against perplexing and perilous inquisitiveness into the doctrine of predestination, while as regards Calvin's own opinions he is content to say that he is not sure that Calvin did not allow himself to be drawn a step too far into the labyrinth.

The principal part of this volume, however, is concerned with the Reformation among the Scandinavian nations, Hungary and the Netherlands. And here we have no attempt at research. The history consists merely of an abridged and very concise account of the changes of religion in the sixteenth century in those countries, taken from printed sources, without any attempt to enter into minute details. Nevertheless, this part of the work will not be without its interest for English readers, for, in point of fact, we know of no English book which traverses the ground occupied by this volume. The references are almost wholly to works printed either in Latin or in German, so that, though there is nothing absolutely new, the greater part of the history appears new because it is in an English dress. What is most striking in the progress of the Reformation is the mode in which Protestantism propagated itself everywhere through a principle which appeared to take hold of the minds of men as soon as ever the Scriptures were translated and disseminated in the vernacular tongue. There is no point which more forcibly illustrates the miserable state of the Church as regards the faith and conduct of its clergy than the ease with which the yoke was thrown off, and everything was disbelieved which readers of Scripture could not prove for themselves from the Bible. It was with the aid of this principle that Zwinglianism developed so fast in the cantons of Switzerland, and Luther's doctrine spread from Germany to the Northern nations. The abolition of the compulsory celibacy of the clergy is the best illustration of the position we are maintaining. It was the absence of anything definite on this subject in the pages of the New Testament which afforded the pretext for objection to the restriction; but it is impossible that the change of practice in this respect should have commended itself so generally if there had not been very widely-spread and extensively-appreciated evils that had sprung from the lax lives of the clergy. Neither, again, could the absence of any definite distinctions between bishops and priests in Scripture have led to so

fierce an opposition to the Episcopate if it had not been backed by the political and worldly lives prevalent among the hierarchy of the Church.

The account of the spread of Protestantism among the Danes, Swedes, and Norwegians given in this volume will tend to undeceive such writers of the English Church as have attempted to represent the Reformers, whether foreign or English, as being willing or anxious to preserve the Episcopate if they could. That the Episcopal form of government was retained in England must be regarded as a fortunate accident or a Providential interference, just as people may be respectively inclined to regard the occurrences of that eventful period of Church history. That it ceased to exist in other Reformed Churches in Europe must be attributed to the desire to get rid of it, and not to circumstances which necessitated it. No regard for it as a divine institution can be found, as far as we know, in any of the writings of the Reformers, English or Continental, with the exception of the single passage in the preface to the Ordinal published by Edward VI. in 1549, and which was continued in 1552. If there is any such we should be extremely glad to see it produced. Unquestionably, Melancthon, the most moderate of all the Reformers, in a work which appeared in an English translation as early as 1543, taught that ministers were chosen by the people, and that the difference between a bishop and another pastor was made by man's authority only.*

These two points—the getting rid of the enforced celibacy of the clergy, and the dispensing altogether with the order of bishops—seem specially prominent in the Reformation in Denmark. The suppression of the celibacy of the clergy even preceded Luther's first declaration on the subject by four years. And just about the time when the Lutheran formula was presented at Augsburg, Tausen and the Danish Reformers presented to King Frederick I. their Confession of Faith. What is most remarkable about this Confession is that at so early a period it was so far in advance of the Lutheran formula.

The *Confessio Hafniensis*, following somewhat in the track of the Augsburg Confession, begins with the sufficiency of Holy Scripture, proceeds to lay down the doctrine of the Trinity and Incarnation, and adopts a vague phraseology about the Church, implying a congregation of righteous and well-beloved sons of God. It then asserts the lawfulness of marriage for all estates of men, and protests against any earthly head of the Church as an interference with the sole sovereignty of Jesus Christ.

In the articles on the Mass and the Priesthood it is remarkably in advance of the Protestantism of the day. That on the Mass is pure Zwinglianism, and that on the Priesthood pure Congregationalism, if we may use a term which involves somewhat of an anachronism. On the former head it says:—

"We believe that the true Christian Mass is nothing else than the commemoration of the

* See *A New Work concerning Both Parts of the Sacrament*. . . . by Philip Melancthon . . . Signat e₁₁₁.

passion and death of Jesus Christ, the celebration of the love of God the Father, in which the body of Christ is eaten and his blood drunk as a sure pledge that for Christ's sake we have obtained the remission of sins" (p. 214).

On the subject of the Christian ministry it is equally explicit:—

"We believe that we all, as Christians, are priests in Christ Jesus, our only and eternal High Priest; and that as such we are to offer ourselves to God as living and acceptable sacrifices to preach and to pray. But among these priests some must be chosen, with the consent of the Church, who may preach to the Church, may administer the sacraments, and serve it. These are the true bishops or presbyters, words which are completely synonymous" (p. 215).

We need scarcely say that our author entirely subscribes to all this. To use his own words:—

"Such was the faith of the evangelical Christians of Scandinavia. This Confession is a mirror which reflects their likeness feature for feature. We are better acquainted with them after reading it, and we see in them true disciples of the Gospel" (p. 216).

In the concluding part of the volume we have a brief sketch of the rise and progress of the Reformation—first, in Hungary; secondly, in Bohemia; and, lastly, in the Netherlands. There is very little original research in this part of the volume. We gather, however, from two slight allusions to the mad Queen of Castile, the mother of the Emperor, that M. D'Aubigné has heard of the discoveries of the late M. Bergenroth among the Simancas papers. Perhaps the editor of this posthumous volume was not bound to save our author from the ridiculous mistake of following in M. Bergenroth's wake and endorsing his view that the supposed Protestantism of Queen Juana had anything to do with her long confinement. It is due, however, to M. D'Aubigné to state that he does not repeat the story which M. Bergenroth extracted from the Emperor's desire to give his mother more liberty, and which, by a mistranslation of two Spanish words, he construed into an order to inflict corporal punishment upon her. As regards Hungary, the principal point made by the author consists in the protection afforded by the Turks to the Protestant party as against persecution on the part of Rome, and he scarcely enables his reader to judge how far the Lutheran principle was over-ridden by the Zwinglian or Calvinistic idea. The short account which begins with the sixth chapter of this thirteenth book might have been expected to be more interesting, because it brings before our notice the name of one who played a most important part in the history of the English changes of religion under Edward VI.—the Polish nobleman, John A'Lasco. But the author, in attempting the History of the Reformation in Poland, has given us nothing but a meagre life of him, from 1524 to 1546, and we are left to wonder how the remainder of the life of A'Lasco, the rest of the history of the Reformation in Bohemia, Poland, and the Netherlands, are to be crammed into the same volume, which has yet to give us the important details of the nearly twenty remaining years of the life of Calvin.

The last few pages of the volume are occupied with what the author is pleased to

call the History of the Reformation in the Netherlands; but in reality they contain little beyond an account of some of the trials for heresy which were going on between 1525 and 1544. The important point of the spread of the Anabaptists at this time is scarcely alluded to. We should have expected some expression of opinion upon a subject which has afforded so much matter of triumph to Catholic writers, who look upon it as the natural consequence of Lutheranism, and concerning which the Protestant party have found such difficulty in distinguishing the line which separates liberty from licence in the private interpretation of Scripture. NICHOLAS POCKOCK.

The Indian Song of Songs. By Edwin Arnold, M.A., formerly Principal of the Poona College, and Fellow of the University of Bombay. (London: Trübner & Co., 1875.)

YEAR by year have the songs of Jayadeva been chanted in the moonlight under the palm trees of India, as the anniversary of the poet has come round. Many generations have passed away, but his glowing verses have lost none of their charm; the crowds have been always changing, but they have always been full of wonder and delight. When the literature of India attracted the attention of scholars from the West, the *Gitagovinda* was among Indian poems one of the first to be studied and admired*: but all the translations, the best of which are those of Jones and Rückert, adhere too closely to the letter of the original to be able to catch its spirit, and it has been reserved to Mr. Arnold to give us such a version as can convey to the European reader an adequate idea of the beauty of Jayadeva's verse.

The opening of the poem, which is divided into twelve cantos, represents Krishna, the Indian Apollo, forgetful of Rādhā his heavenly bride, and fascinated with the love of the shepherdesses of Vraja: and then, while

"Beautiful Rādhā, jasmine-bosomed Rādhā" waits for her too forgetful lover, one of her maidens sings a song of which the first verse runs:—

"I know where Krishna tarries in these early days of spring,
When every wind from warm Malay brings fragrance on its wing,
Brings fragrance stolen far away from thickets of the clove,
In jungles where the bees hum, and the koil flutes her love—
He dances with the dancers of a merry morrice one,
All in the budding spring-time, when 'tis hard to live alone."

But in the midst of his merriment something touches a chord in his heart

* Nearly three-quarters of a century ago, Sir William Jones translated Jayadeva's masterpiece for the *Asiatic Researches*; and in Germany Dr. Fr. Maier and F. H. von Dalberg each published a translation in prose in 1802, A. W. Riemschneider another in 1818, and F. Rückert one in verse in 1837 for the first volume of Ewald and Lassen's *Zeitschrift für die Kunde des Morgenlandes*. The best edition of the text is that published in 1834 by Professor Lassen of Bonn, with an exact Latin translation. The version into English by Colonel Ouvry under the name of *Satyam jayati* is not made from the original.

and awakens the thought of his beloved, as when a traveller who had wandered far from his native land suddenly hears

"The bird of home, the koil,
With nest notes rich and clear;
And there should come one moment
A blessed fleeting dream
Of the bees among the mangoes
Beside his native stream!
So flashed a sudden yearning,
The sense of a dearer thing,
The love—the lack—of Rādhā,
Upon his soul in spring."

Then her maiden sings to Rādhā another song describing Krishna passing the idle hours away with the Vraja shepherdesses—"wholly passion-laden; eye, ear, sense, soul o'ercome. Krishna is theirs in the forest; and his heart forgets its home!"

In the next canto Rādhā pours out her sorrow and her love; and at last sends her maiden to her lover to tell him that though angry she is still forgiving.

Meanwhile the faint memory which arose in Krishna's mind has made bitter the cup of forbidden joy which he was drinking.

"My feet with the dancers are weary,
The music has dropt from the song,
There is no more delight in the lute-strings,
Sweet shadows! say! what has gone wrong?
The wings of the wind have left fanning
The palms of the glade;
They are dead; and the blossoms seem dying,
In the place where we played.
We will play no more, beautiful shadows,
A fancy came solemn and sad,
More sweet, with unspeakable longings,
Than the best of the pleasures we had."

Oh! whisper of wonderful pity!
Oh! fair face that shone!
Though thou be a vision, Divinest;
This vision is done."

And then—"as one who welcomes to her throne a new-made queen, and brings her enemies before it, bound—so Krishna in his heart throned Rādhā," and roaming through the forest disconsolately, seeks her again. He meets not her but the maiden she had sent, who tells him how she longs for his return, and how though far from him, "her soul comes here beside him and sitteth down with his."

In the fifth canto the maiden returning tells her mistress that Krishna longs as anxiously as she for reconciliation, and urges her to go and meet and welcome him:—

"Mistress sweet, and bright, and holy,
Meet him in that place,
Change his cheerless melancholy
Into joy and grace.
If thou hast forgiven, vex not,
If thou lovest, go,
Watching ever by the river
Krishna listens low!
Listens low, and on his reed there
Softly sounds thy name,
Making even mute things plead there
For his hope:—'tis shame,
That while winds are welcome to him
If from thee they blow,
Mournful ever by the river
Krishna waits thee so!"

But Rādhā is too weak with waiting and with sorrow to go to meet him, so the maiden returns to him and sings:—

"Krishna! 'tis thou must come (she sang),
Ever she waits thee in heavenly bower.
The lotus seeks not the wandering bee,
The bee must find the flower."

Her steps would fail if she tried to come,
Would falter and fail, with yearning weak,
At the first of the road they would falter and pause,
And the way is strange to seek.

Ten times lost in a languorous swoon,
'Now he cometh—he cometh,' she cries;
And a love-look lights in the gloom,
And the darkness is sweet with her sighs."

While Rādhā waits for the return of her messenger her "quick thoughts take shape in a fine jealousy":—

"O moon! (she sang) thou art so pure and pale,
Is Krishna wan like thee with lonely waiting,
O lamp of love! art thou the lovers' friend,
And wilt not bring him, my long pain abating?"

In vain, in vain!
Earth will of earth! I mourn more than I blame,
If he had known, he would not sit and paint
The tilka on her smooth black brow, nor claim
Quick kisses from her yielded lips—false, faint,—
False, fragrant, fatal! Krishna's quest is o'er
By Jumna's shore.

Vain—it was vain!
The temptress was too near, the heaven too far;
I can but weep the while he sits and ties
Garlands of fire flowers for her braided hair,
And in its silken shadow veils his eyes
And buries his fond face. Yet I forgive
By Jumna's wave!

But when the weary night had worn away
In these vain fears, and the clear morning came,
Lo, Krishna! lo! the longed-for of her soul
Came too! In the glad light he came, and bent
His knees and clasped his hands; on his dumb lips
Fear, wonder, joy, passion, and reverence
Strove for the trembling words: and Rādhā knew
Joy won for him and her; yet none the less
A little time she chided him."

But the maiden again intercedes for him; and then, seeing her half relenting, Krishna himself bursts out in the tenth canto into a song of repentance and love:—

"O angel of my hope! O my heart's home!
My fear is lost in love, my love in fear:
This bids me trust my burning wish, and come,
That checks me with its memories, drawing near.
Lift up thy look, and let the thing it saith
End fear with grace, or darken love to death;
Or only speak once more, for tho' thou slay me
Thy heavenly mouth must move, and I shall hear
Dulcet delights of perfect music sway me
Again—again that voice so blest and dear.
Sweet judge! the prisoner prayeth for his doom,
That he may hear his fate divinely come."

So if thou'rt angry, still this shall avail,
Look straight at me, and let thy bright glance wound me,

Fetter me! grieve me! lock me in the jail
Of thy delicious arms: make fast around me
The silk soft manacles of wrists and hands—
Then kill me! I shall never break those bands."

Rādhā yields, and the next canto gives us the reconciliation song, after which her maidens conduct Rādhā to the bridal-bower, singing as they go: and in the last canto, which Mr. Arnold has not translated, follow the songs of Rādhā and Krishna to one another, rejoicing in the rapture of their recovered love; the feeling that they had lost it for a time only adding fuel to the fire of their passion.

The charm of these beautiful love-songs lies not only in the wealth of imagery by which all nature is made to pay homage to and bear witness of the power of love; and not only in the beauty and variety of the many melodious metres which make the *Gitagovinda* a masterpiece of versification; it lies very much also in the fact that the

love described is a very warm and very human love, the history of which could not fail to excite in men's minds the sweetest memories or the sweetest hopes. It is somewhat strange, therefore, to be told that these songs are not meant to kindle earthly love at all, but to convey a high religious lesson of contemplation and of self-control. It is clear, however, from the few stanzas scattered through the poem in which the author speaks in his own person, that he means his verses to be taken in this sense; and we may remember that Christian theologians have found a holy mystery in Solomon's love songs, which are not to be compared for poetical beauty to those of Jayadeva; and that the discussion is not yet ended as to the inner meaning which underlies the plain sense of Dante. Mystics of different times and countries have found in the nuptial contract a fit emblem of religious love, and have not hesitated to work out the figure into detail, and in language certainly drawn from earthly love not of the platonic kind; and so far have the Sûfis of Persia carried this method of religious diction that to understand the hidden sense of their effusions dictionaries have been composed (like those of the language of flowers), explaining *sleep* by meditation on the divine perfection; *perfume* by hope of divine mercy; *kisses* by the raptures of piety; *tresses* by the expansion of the divine glory; *down on the cheek* by the world of spirits who encircle his throne; a *black mole* by the centre point of the universe, and so on to a wearisome extent.

Similarly the instructed reader is to understand by Krishna the human soul, by the shepherdesses the allurements of sense, and by Râdhâ the knowledge of, or meditation on divine things. The author himself sings:—

"Mark this song of Jayadev:
Deep as pearl in ocean wave,
Lurketh in its lines a wonder,
Which the wise alone will ponder;
Tho' it seemeth of the earth,
Heavenly is the music's birth. . . .

Ah! human creatures!
Even your phantasies are teachers!
Mighty love makes sweet in seeming
Even Krishna's woodland dreaming;
Mighty love sways all alike
From self to selflessness." . . .

The human soul in the spring-time of its life may drink deep draughts of earthly joys, but will find them all hollow and unreal; and even in the full tide of its rapture a lack of something higher—a yearning—remains, which can only be satisfied by true allegiance to the Divine Wisdom, so lovely, and also so forgiving and so kind. The parallel may be traced much further, especially if one allows oneself a little inconsistency; regarding Râdhâ now in one light, now in another: but it should be noticed that Jayadeva makes Râdhâ's beauty differ from that of the shepherdesses in degree, not in kind; her fascinations are all of the body, not of the soul; and it is probable that the warm human love of the songs has contributed more to their popularity than the mystic meaning that lurks beneath it. Not that the double sense has been without its charm, or that the songs have lost in power through their delicate aroma of mys-

tery for the ignorant, of philosophy for the student, and of religion for the devout.

Of the poetical style of the translation the reader can judge by the passages quoted above: in our judgment it deserves to take rank with Griffith's beautiful version of the Râmâyana; and, though the translations of Sir William Jones and of Prof. Lassen will be more useful to the student, for the general reader it is the best yet published, and is not likely to be soon surpassed.

T. W. RHYS DAVIDS.

NEW NOVELS.

'*Verts, or the Three Creeds*. In Three Volumes. By Dr. Maurice Davies. (London: Tinsley Brothers, 1876.)

Eunice. By Mrs. Julius Pollock. In Two Volumes. (London: Tinsley Brothers, 1876.)

As Long as She Lived. By F. W. Robinson, Author of "Grandmother's Money," &c. In Three Volumes. (London: Hurst & Blackett, 1876.)

Blotted Out. By Annie Thomas (Mrs. Pender Cudlip). In Three Volumes. (London: Chapman & Hall, 1876.)

What Old Father Thames Said. By Coutts Nelson. In Three Volumes. (London: Samuel Tinsley, 1876.)

THE theological novel is the most depressing production of the age, and the depressing effect of '*Verts*' is in no degree mitigated by the murder, suicide, and search for lost property recorded in it. The conclusion of the whole matter to be drawn from it is that to those who have no particular opinions of their own Roman Catholicism is a pleasant change for a few months, and it is quite easy, if a man's wife does not like him to be a Roman Catholic, for him to change again and get a living in the Church of England at once. Alec Lund, the hero of '*Verts*', is about the most wearisome person we have met in fiction for some time, and the reader could find it in his heart to wish that when this tiresome young man was so near being hanged in the second volume he had not been rescued by the discovery of the true culprit. Elsie, his vulgar and unpleasant wife, was too sensible to have married such a foolish person in real life; even the murderer, the Rev. Percy Llewellyn, would have been less of a bore in the domestic circle, for he seems to have had a gift for silence, while Alec Lund drones on about his opinions for many pages at a time until we feel that if his wife had not been gifted with supernatural patience there would probably have been two murders to eke out this tedious book. '*Verts*' is a sort of theological slang expression used to avoid the necessity of saying convert or pervert, and it is considered funny to speak of "Archibald of Canterbury." The book might have been pardoned if it had been only dull, but it is at the same time unpardonably vulgar, and its plot and style are offensive. If Dr. Davies is anxious to ventilate his opinions on Church matters, it is to be hoped that he will for the future choose some other mode of doing so than the three-volume novel.

Eunice is a doleful story of a young tutor

who falls in love with the sister of his pupil and goes out to a far country to make a fortune which will enable him to marry her. He is supposed to be drowned, and returns to find her married to his uncle. A man is called an "unhappy fish," and "gnashes his splendid ivories;" we also read that "dawn pelted the slumberers with the soft roses of heaven unheeded," and people seem to talk more foolishly to each other than is the custom in real life; but possibly readers will be found who tolerate even the sentimentality of Harold and Eunice.

Mr. F. W. Robinson has apparently taken money as his special subject. He views it from every aspect. He digs it up, he buries it, he burns it, he wills it, he leaves it first to this person and then to that, and puts into his stories what everyone thinks about it, *ad nauseam*. In *As Long as She Lived* he has thirty thousand pounds to play with, and he first kills an old man with the sudden mention of it, and then seems to play a game of ball with the money, tossing it from one person to another till a good deal of it melts away in the process. The opening scene of the book among the old pensioners of St. Lazarus' Charity is picturesque, but the story which follows is confused in style and is dependent for its interest on sensationalism. The hero, Brian Halfday, is not a pleasant man; his drunken father comes to him in difficulties, and he looks at him "more sadly than sternly," and says, "You sit before me, a riddle hard to guess at, and the past sheds no light upon you"—and he displays the same priggishness to the end of the book. But there is little or no variety in the characters. It would be impossible at any time to guess who is speaking from what is said. Brian speaks like Marian Westbrook, and she speaks like his father and his sister Dorcas, while Angelo Salmon, who is meant to be the fool of the story, talks exactly like all the rest of the people in it. The sensational ending of the attempt to poison Brian is highly unnatural, and Michael had certainly no right to go free and unpunished when he had proved himself such a dangerous member of society. Angelo Salmon also gets off his attempt to murder Brian in a wholly unaccountable way. We conclude that such a sentence as "Dorcas was more completely prostrated, *mental and bodily*, than her brother" is a misprint.

Blotted Out is the story of an unselfish girl who is foolish enough to die of a broken heart for the sake of a thoroughly selfish man. Mrs. Pender Cudlip draws a dreary picture of life if she means us to believe that there are many such slight and silly girls as the sisters Claire and Tim, who can blindly worship such a despicable specimen of mankind as Theo Bligh, for the sake of "his greenish hazel eyes" and his capacity for getting money out of them. The writer apologises for a story which has been written in the midst of domestic trouble of no ordinary kind; and we can but feel sorry that she felt it necessary to publish it, but, as it is the third volume for which special apology is made, we may be allowed to notice in the first volume that one of the characters, Mr. Murray, on p. 90, is said

to be the most classical of English writers, a purist in style; and on p. 225 we find him telling the woman he is going to marry that "she makes him very happy, she is so jolly ignorant;" and again on p. 227 that "often the temptation to have a peg instead of writing a leader is too strong for him." Is this "classical English," or did Mr. Murray reserve that only for his writing? Tim's story is pathetic, and her character has some fine touches in it, but she deserved a better fate.

What Old Father Thames Said has one decided claim to originality, and this consists in its grammar. On p. 1 we find that "every visitor to London is sure to hear tell of Chancery Lane;" at one of the last pages we have, "nothing more was ever heard tell of them;" and in the great gulf between this beginning and end there is an infinite variety of choice expressions of the same kind. People are said to have "taed;" to be "colder," instead of having a cold. When a baronet dies, we read, "Not another word escaped his lips. And no wonder. *He was dead.* . . . the second Baronetcy had ceased to be." "Riches taketh to themselves wings and fleeth away." Even the refrain which Father Thames sings contains questionable grammar. If after the quotations already given, curiosity is still felt about the plot, it may be as well to mention that there are two stolen heirs, and two good properties, in addition to the usual crowd of wicked attorneys, rich villains, thieves and detectives, who all live on the happiest terms with each other until their interests happen to clash. F. M. OWEN.

CURRENT LITERATURE.

England, Palestine, Egypt, and India, connected by a Railway System. Popularly Explained with Map. By S. McBean. (W. H. Allen and Co.) This small volume discusses no new project. It advocates a line of railway from London to Bombay, which, exclusive of the Bosphorus and English Channel, would be 8,129 miles in length; and to traverse which from end to end would take the ordinary traveller eight days and thirteen hours, or the express traveller six days and ten hours, instead of the twenty-four days now requisite to accomplish the misnamed "Overland" Route via Brindisi and Suez. We have no wish to ridicule or to throw cold water on so stupendous, or, to use a recently popularised expression, so truly "grandiose" a proposal. Far from it; we have full faith in the feasibility and eventual realisation of a Turko-Persian railway line to India. But the speculating public will assuredly want details of a different kind from those here given, before drawing a conclusion upon merits. The author falls into the errors of his energetic predecessors, who have been writing up the Euphrates Valley line for the last twenty years. He deals too much in generalities; talks more of politics and philanthropy than of the practical part of his scheme; and contemplates results when he should be guiding his reader, step by step, along his chosen track. Granted that he has found the proper way to Baghdad, we doubt whether in keeping the sea-coast from below Basrah to Karáchi he indicates the fittest continuation of the route. His reasons in this respect may be gathered from the following extract:—

"From Bussorah to the entrance of the Persian Gulf a great many rivers have to be crossed in Persian territory, and a large outlay on this head is required over a distance of 800 miles. From the Persian boundary to Kurrachee, through the Beloochistan

coast, there are comparatively easy works, with few rivers of any importance. The works being along the Persian Gulf and Indian Ocean from Bussorah to Kurrachee, a distance of 1,753 miles, or more than one half of the entire length, renders the construction of the line a very simple matter so far as transport is concerned, because the plant and materials required can be landed at every port along the coast in proper quantity where required; and the works might be carried on over the whole length at the same time, if necessary."

This argument is valid so far as it goes. But it is perhaps the only valid one in favour of these inhospitable shores. On the other hand, what would be the views of the Shah and his Ministers on the subject? To insure the sympathy and support of the Persian Government, we must naturally do something to develop the internal traffic of the country as well as secure our own desired communications. Could we not, for instance, instead of going south of Baghdad, seek the most practicable of the Kurdistan defiles, and pass eastward, if not by Shuster or Shiraz, then by Hamadán and Ispahan (perhaps, too, Yazd and Karmán), reaching the sea first at Bandar Abbas or Jask? Nor is the climate on the sea-level by any means agreeable or refreshing at all times. What the writer is pleased to call the "healthy influence of the cool sea-breeze" on the coast of Persia and Baluchistan may be described with equal exactitude as "the scorching blast of the local simoom." During the long hot weather of the Persian Gulf, healthy climatic influences should rather be sought on the higher lands of the interior. But the *brochure* is wanting in essential information. Tables of distances are interesting and useful; but many other statistics than map measurements, and the cost or revenues of Indian railways, are imperatively required for the solution of a question such as this. We believe that Government would do a wise thing in encouraging by every legitimate means, whether in the form of moral support or of tangible guarantee, the construction of a through line of railway from Constantinople to Baghdad. And, during the construction of that line by a private company, the Indian authorities might, with advantage, carry a line westward along the Makrán coast, from Karáchi to Jask, or for 700 miles with the telegraph poles—to shorten the distance of the sea-voyage, and in anticipation of a future meeting of the rails.

A Chronological and Historical Chart of India; showing, at One View, all the principal Nations, Governments, and Empires which have existed in that Country from the Earliest Times to the Suppression of the Great Mutiny, A.D. 1858, with the Date of each Historical Event according to the various Eras used in India. By Arthur Allen Durntall, of the High Court of Justice in England. (W. H. Allen and Co.) This chart has its undoubted uses, and may be recommended for the lecture-room or library; but we cannot endorse the statement that by it "any person may readily obtain a clear view of the broad lines of Indian History, and of the revolutions which have resulted in the dominion of her Majesty as Empress of India." Let a pupil take, for instance, the line for A.D. 1838. He begins in the pale-blue column with the words "Besieged by Persia (Sir E. Pottinger)," and naturally asks to whom or what allusion is made. Looking up the column he finds, after some trouble, that "Herat" is intended; but he also discovers that Kámrán is, three times, mis-spelt "Kamram" and that "Khán" is converted into the less Oriental name of "Kahn." He is, moreover, left in uncertainty why Eldred Pottinger is confined in brackets and called "Sir E." Following the line through some forty-four columns and many colours, from left to right, he learns at length the lesson that the siege of Herat occurred the year after the annexation of Coorg and burning of the London Houses of Parliament, one year before the burning of our Royal Exchange, and two years before the intro-

duction of our Penny Postage. Now as Herat was really first invested by Muhammad Shah in November, 1837, and the siege was raised in September, 1838, it would perhaps have been better to record the latter fact for the year noted. But in almost every respect the table is rather suited to practised heads than to the comprehension of beginners. Reference to its data should be made cautiously and with a certain amount of previous knowledge.

Our Indian Empire: the History of the Wonderful Rise of British Supremacy in Hindustan. By the Rev. Samuel Norwood, B.A., Head Master of the Royal Grammar School, Whalley. (Samuel Tinsley.) The declared aim of the author in publishing this volume is to impart to his fellow countrymen more knowledge than they usually possess on the subject of England's dominions in India, and the history of their acquisition. The late journey of the Prince of Wales had, moreover, its effect in inducing him to write a series of articles in the columns of a provincial newspaper, some of which are reproduced in the book under notice. Ten chapters of small 8vo and large print, forming an aggregate of 346 pages, do not afford much room for prolixity; and the fact that more than half the subject-matter, exclusive of the Introductory Chapter on early history, is devoted to Clive and Hastings shows that the author has allowed himself little space indeed to generalise. Surely nothing can be briefer in its way than the one page of original description of events commencing from the Birmese War in 1826 up to Lord Ellenborough's recall in 1844: but Mr. Norwood labours under serious misapprehension, and may convey very mistaken notions to his pupils, if he considers the battle of Miáni to represent a "signal revenge taken upon the Afghans" (p. 246). Miáni was fought by Sir Charles Napier with the Amirs of Sind, who were Talpur Baluchis; and, though these may have been suspected of hostility to the British during the Afghan War, such conduct was independent of any retribution exacted from the Afghan chiefs of Kabul for our disasters in Afghanistan. Though we cannot give it a very hearty welcome as a contribution to the stores of the reading public, the volume may doubtless be found useful and instructive to many. Its style is better than might be feared from the specimen on the second page, where there is a somewhat complex, single-sentenced paragraph of nearly eighteen lines, calculated to discourage the votaries of the terse, vigorous and essentially clear school of composition.

Visits to the Indian Empire debated by India in Council; also why the Council approved of the Title of "Empress." A Narrative in Rhyme by Viator. (John B. Day.)

"Joy in the city of great Juganáh!
Joy in the seven-headed idol's shrine!"

sang Robert Southey more than half a century ago; and those who at the present hour care to know the India of British poesy would do well to revert to that Laureate's grand exposition of the *dramatis personae* of Hindú mythology. But we doubt whether a new bard, blest even with the genius of the poet-biographer, could make the subject popular to the reading public of 1876; and if, in place of the bold varying strains of the "Curse of Keháma," he were to use the didactic unchanging measures of the "Rape of the Lock" or "Dunciad," his heroes would assuredly have but a short life, and scarcely a happy one. It will be seen, therefore, that the poem under review, commencing

"Excitement on Mount Meru! thither stray,
Muse! for the Gods hold council there to-day,"

does not, to our thinking, illustrate a successful conception. As regards execution, we take a quotation from the postscript headed, "India in Council on the Royal Titles Bill," which will,

perhaps, give a fair specimen of the style and matter of the whole brochure:—

"Queen to be Empress at a nation's will,
Empress of Ind, tho' Queen of England still !'
Now mused the councillors, in wisdom's school,
Brought up in all the elements of rule—
'Why not?' thought they: 'for surely now's the time
Title of Empress, in their northern clime,
To give to rulers of the Indian land,
After the welcome from heart, lip, and hand,
To Albert Edward, whose grand visit here
Will ease the Hindu mind for many a year.'"

The italics commence at a point where Loyalty runs clean away from Letters.

In India. Sketches of Indian Life and Travel from Letters and Journals. By Mrs. Murray Mitchell. (T. Nelson and Co.) A small but welcome contribution to the descriptive literature of modern India, introduced by the writer's husband, the Rev. J. Murray Mitchell, LL.D., in a short preface rendering account of editorship. This gentleman is known and respected in the East not only as an energetic and eminent missionary, but as a scholar of superior attainments. He was an early member of the Senate and Faculty of Arts of the Bombay University, and one of the instructors of the Free General Assembly's Institution affiliated thereto, under the superintendence of the learned convener, Dr. John Wilson, whose death has been so recently lamented. As might be expected, he appears frequently among the prominent characters of Mrs. Mitchell's book; and, however mysterious to the general reader may be the several *dramatis personae* under the guise of capital initials, we can seldom be mistaken in the identity of Dr. M. The prevailing tone of these Indian sketches is that of the zealous missionary—cheerful and contented in surrounding realities; earnest and hopeful in things unseen and spiritual. But there is life and talent exhibited in the portrayal of everyday objects, animate and inanimate; and the writer has both pleasant and instructive secular matter to jot down at Calcutta, Benares, Delhi, and other places. Not the least interesting chapter in the volume is that headed the "Durga Pūja," in which occurs the following passage:—

"There is considerably over a million of the youth of this country now receiving a liberal English education, but an entirely secular one, except in so far as the missionaries can counteract this state of things. All this education, if not intermixed with the leaven of religion, will assuredly work harm; and non-religion, infidelity, and immorality will come in like a flood. Already some of the most respectable and far-seeing of the Hindus are themselves afraid of this; and if things do not mend, the last state of this great country may be worse than the first. The cure, however, seems plain enough: all education should be mingled with moral and religious truth, so that spiritual training may keep pace with intellectual. A good, pure, healthy literature is also much wanted, full of sound principles, and conveying the same moral and religious lessons as the school-books, and at the same time as entertaining and attractive as possible."

A quotation follows from the *Indian Mirror*, said to be "the organ of the progressive section of the Brahmo-Somaj." It gives strong testimony to the higher morality of English missionary education, when contrasted with the teaching of Government schools. All we can reply to this is that, if such be the case, it is so by no law of necessity. Christian morality may and should be inculcated in Government schools, though the Bible and religion be no part of the daily teaching. The simplest solution of the difficulty seems to foreshadow itself in the consideration of what would be the result were Englishmen in India to supply by example in their own lives the missing element of spiritual education. Such illustration could involve no forbidden procedure; for all action would be regulated by charity, and charity neither admits of gratuitous offence nor rejects

kindly tact in dealings between man and man. Mrs. Mitchell's record of Behari Lal Singh's estimate of the late Sir Donald Macleod (p. 274) is a great help to our argument. The highly intelligent author of *Gorinda Samanta* is reputed to have thus expressed himself:—"It was the pious example of this gentleman—his integrity, his honesty, his disinterestedness, and his active benevolence—that made me think Christianity was something living. . . . This was the turning-point in my religious history, which led to my conversion."

Famines in India: their Causes and Possible Prevention. Being the Cambridge University Le Bas Prize Essay, 1875. By A. Lukyn Williams, B.A. (Henry S. King and Co.) This volume is worthy of serious attention. Written in a scholarly as well as practical spirit, it deals with the great question of Indian famines by demonstration of causes, facts, and remedies. It abounds with notes and extracts from the best authorities of the day, supporting or suggesting the writer's textual arguments, without in any way invalidating his position as an original thinker. We gather from its pages that famines in India are caused by droughts and floods, to both of which the country is liable, from want of rain as also from excessive rain; that scarcity is not restricted to one article of consumption, for, while the rice districts were affected in 1874, the wheat failed in 1837 and 1861; that mistakes connected with the land tenure—illustrated by exorbitant rates, as recently in Asia Minor, or by assessment for too lengthy periods, as in the case of some of our own revenue settlements—have helped to bring about the dreaded evil; that the native systems of agriculture are not so faulty as represented by many European innovators, though more regard might be had to certain European expedients, such as the use of manure; and that the prevalence of caste, apathy, and fatalism may be held causes of famine, equally with the more natural action of disease and locusts. On the other hand, remedies are to be found in better means of communication, facilitating the distribution of the essentials of subsistence; in increased security of property, and spread of that education which applies knowledge to the occupations and requirements of ordinary life; in intelligent rather than wholesale treatment of irrigation, whether in respect of wells, tanks, or canals; and in providing, so far as practicable, for the increased proportion of population to edible products, by the improvements of cultivation on soil already cultivated and the utilisation or reclamation of additional land. Nothing could well afford a stronger proof of the advantages of railway communications in India than the fact that in no certain case has famine ever extended over the whole Peninsula. We are told (p. 62) of the famine of 1770, in Bengal, that it "was indeed disastrous, but there was abundance of grain in the neighbouring districts both on the south-west and north-west." Reverting to the records of the period, we find no evidence conflicting with that adduced by the author in this respect; but there is a terrible tale told of the avarice and cruelty of our predecessors in the East on the occasion of the crisis under reference. An account of the fatal visitation of 1770 appeared in the *Gentleman's Magazine* shortly after the facts became known in England. If the statement then published be true, certain servants of the East India Company, foreseeing the calamity, had bought up as much rice as they could manage to procure; and such proceeding was made subject of complaint on the part of the natives, especially in Bahár and Parneah. Rice, which had cost the former a rupee for the 120 or 140 *seers*, was sold at 15 *seers* to the rupee, a percentage of profit which enabled the vendors to realise rapid fortunes. The native merchants subsequently lost by fire much of the grain thus dearly purchased, which they had deposited in granaries near Calcutta; and were further prohibited by Government from obtaining larger returns than by resale at 10 *seers*

the rupee. By the force of circumstances, however, the prices rose to 3 *seers* of bad rice the rupee, in the *bazár*, and purchases even at this rate were effected in secret. Mr. Williams does not enter into any detail of remedial measures for the modification or abrogation of existing arrangements of Land Tenure. But he gives an interesting, if brief, exposition of the three systems of settlement—i.e., annual, for a term of years, or in perpetuity—respectively in force for Madras, the North-West and Western India, and part of Audh, Bengal, Bahár, and Orissa. The objection to undue length of tenure appears to us substantially the same as that urged to high rates; because the mischief is not so much in the settlement being obsolete and inapplicable as that it has become burdensome and oppressive. The deductions obtained by Mr. Williams are so sensible, and his arguments have been so well sustained, that we see no reason to dissent from his conclusion that,

"unless some great change occurs in the climate of India, we cannot expect to altogether prevent a natural scarcity of food sometimes taking place. We may make it less likely to happen, and of smaller extent when it does take place, but do away with it altogether we cannot. And yet the effect of this scarcity may be altogether removed. *The prevention of famines is possible.*"

India in 1875-76. The Visit of the Prince of Wales, a Chronicle of His Royal Highness's Journeys in India, Ceylon, Spain, and Portugal. By George Wheeler (of the Inner Temple), Special Correspondent of the "Central News." With Map and Diaries. (Chapman & Hall.) As the record of a "sight-seeing" expedition, for the most part in choice and pleasant company, and as descriptive of the passage through India of a pageant under circumstances which have rendered it historical, this volume may be favourably regarded, and has a certain claim to attention. As a critical survey of British India in 1875 and 1876, its uses are indirect and problematical. Believing it intended to illustrate the former idea, we commend the book to the general reader with one or two remarks suggested by its pages:—1. Sir Mungulduss Nuthobhoy, "decorated with the Star of India," and "president of a society which seeks to impress on Government the rights and grievances of his race," when interviewed by the writer, stated his whole desire to be the contentment of her Majesty's millions of Indian subjects, but "that could not be the case so long as we overworked the officials sent out to govern;" adding, "no sooner did a Civil servant get into a groove of activity and usefulness than he was removed" (p. 45). He might have said, with equal truth, that the last objection applied especially to English officers attached to the native army, and that steam and electricity have not done the mischief so much as wholesale legislation. 2. The beauty and freshness of the English ladies at Madras (p. 174) presents a more satisfactory picture than the mirthless melancholy of the natives (p. 176), and says a good deal for the careful mode of life of our countrywomen in a climate heretofore warranted to "wash out" and blanch the best and healthiest European complexions. This reform, at least, is a subject of sincere congratulation. 3. The late Bishop Milman was a nephew, not, as stated (p. 193), a "brother of the lamented Dean of St. Paul's." And why "readers of mature age" should be said to "have some recollection of a pleasant book published while they were yet young" (p. 15), in reference to the popular *Old Deccan Days*, when the said book only appeared from Mr. Murray's storehouse about eight years ago, we are not able quite to comprehend.

THE Marquis of Huntly has accepted the post of President of the Social Science Congress at Liverpool this year. The list of presidents of sections is now complete.

NOTES AND NEWS.

THE Rev. L. Tyerman, author of *The Life and Times of John Wesley*, has now in the press a biography of George Whitefield. Original letters, pamphlets, and documents, in many instances quite unknown to Whitefield's previous biographers, have come into Mr. Tyerman's possession. The work, which it is expected will be as exhaustive a Life of Whitefield as it is possible to compile, will be published towards the end of the year by Messrs. Hodder and Stoughton.

MISS BETHAM-EDWARDS, who has been spending the last twelve months abroad, is occupied on a new work, *A Year in Western France*, which will embrace three months' travel in Brittany, Anjou, Aunis, La Vendée and Poitou, with descriptions of French town and country life.

THE forthcoming part of the *Transactions* of the Society of Biblical Archaeology (vol. v. part 1) will contain the following papers, together with others of minor interest:—Prof. Sayce on "The Hamathite Inscriptions;" the Rev. W. H. Houghton on "The Assyrian Mammalia;" Dr. Ginsburg on "The Babylonian Codex of Hosea and Joel, dated 916 A.D.;" Dr. Birch on "The Mummy of Nebset (Stafford House);" Mr. Bosanquet on "The Book of Esther;" Mr. Fox Talbot on "The Sixth Izdubar Tablet and the Myth of Bel and the Dragon;" M. Pierides on "Cypriote Palaeography;" the first part of a sketch of a Sabeian Grammar by Capt. W. F. Prideaux; and Mr. Boscawen on "The Tower of Babel." The papers will be illustrated by fourteen plates.

THE Rev. Canon McClatchie, M.A., Secretary of C. M. S. Missions in China, has just published at Shanghai a translation of the Confucian *Yi-King*, or the Classic of Change, with notes and appendix.

On the 3rd inst., Dr. Gustaf Henrik Mellin, a distinguished Swedish man of letters, died at his parsonage of Nordre Wram. He was born in Finland in 1803, and won an early reputation by his excellent historical novels, among which *Sivard Kruses Bröllop* is considered the best. Of his poems, "Hebe" is the most successful. He was also the author of a history of Scandinavia down to the year 1248.

THE eighth annual session of the American Philological Association was concluded on July 20 by a series of papers and discussions on the much-needed reform of our English spelling. The Rev. J. C. Wightman began by proposing to utilise the old long *S* by employing it to denote the palatal sibilant, and Prof. Martin followed with a lament over the composition and spelling of scientific terms. Then Prof. Sawyer expatiated on the numerous and excessive defects of our present alphabet, while Prof. Shearen, in dealing with the subject of "Phonetic Reform," insisted that the only practical means of securing the desirable end was by educating public opinion to the necessity of an improvement upon our system of spelling. Prof. Whitney also read the following report, drawn up by the committee appointed last year to consider the question of a reform in our spelling:—

"1. The true and sole office of alphabetical writing is faithfully and intelligibly to represent spoken speech, so-called 'historical' orthography being a concession to the weakness of prejudice.

"2. The ideal of an alphabet is that every sound should have its own unvarying sign, and every sign its own unvarying sound.

"3. An alphabet intended for use by a vast community need not attempt an exhaustive analysis of the elements of utterance or a representation of the nicest varieties of articulation, though it may well leave room for the unavoidable play of individual and local pronunciation.

"4. An ideal alphabet would seek to adopt for its characters forms which would suggest the sounds signified, and of which the resemblances should, in some measure, represent the similarities of the sounds. But for general practical use there is no advantage in

a system which aims to depict in detail the physical processes of utterance.

"5. No language has ever had, or is likely to have, a perfect alphabet; and in changing and amending the mode of writing of a language already long written regard must necessarily be paid to what is practically possible, quite as much as to what is inherently desirable.

"6. To prepare the way for such a change the first step is to break down, by the combined influence of enlightened scholars and of practical educators, the immense and stubborn prejudice which regards the established modes of spelling almost as constituting the language, and as having a sacred character in themselves, preferable to others. All agitations and all definite proposals of reform are to be welcomed as far as they work in this direction.

"7. An altered orthography will be unavoidably offensive to those who are first called upon to use it, but any sensible and consistent new system will rapidly win the hearty preference of the mass of writers.

"8. The Roman alphabet is so widely and firmly established in use among the leading civilised nations that it cannot be displaced. In adapting it to improved use for English, the efforts of scholars should, therefore, be directed towards its use with uniformity, and in conformity with other nations."

In the animated discussion which followed Mr. S. P. Andrews stated that he was perfecting a system of spelling which would permit the printing of all languages by the present alphabet more successfully than was done by the complicated system of Lepsius, and the committee was instructed to continue its labours during the ensuing year under the presidency of Prof. Marsh. Prof. Marsh was further empowered to confer with the various philological associations of America and England, in order to see what may be done towards removing "that national disgrace and linguistic monstrosity, our present English spelling."

To prevent possible misunderstandings, it may be well to point out that the Bibliography of the Michel Angelo Festival which, through the kindness of Mr. Heath Wilson, and evidently at the cost of very great labour on his part, we were enabled to give in our number of July 15 was obviously intended to include only those popular publications which appeared in Italy, and in most cases in Florence, at the time, and so far it is, we believe, exhaustive. To include French, English, and German publications would have demanded more space than we were able to bestow. The few words of introduction with which the list was prefaced, and for which we ourselves are, of course, responsible, should perhaps have explained this more clearly; and it may be added that Passerini's volume was purposely excluded, as Gotti's and Milanesi's might likewise have been, as in no wise coming under the head of "popular publications."

DENMARK has lost one of the ablest of her younger philologists in Dr. Richard Christensen, who died on the 2nd instant, at the village of Vebaek, in attempting to save the life of a drowning child. He had but lately married the well-known artist, Miss Anthonore Tscherning. His latest labours will be found in the new volume of *Opuscula Latina* printed by the University of Copenhagen, which opens with a monograph by Dr. Christensen on certain points involved in the relation of Athens to the smaller Greek States.

WE are sorry to learn from the Cape of Good Hope that the Library Committee do not see their way towards continuing the salary received by Dr. Bleek as custodian of the Grey collection, and used by him in the prosecution of his invaluable researches into the languages and folklore of Southern Africa. Miss Lloyd has been entrusted with the task of completing that part of his work which was left in the most finished state, and a sum of money has been placed for the purpose on the Government estimates; but her engagement is to terminate in November. It is of the highest importance that Dr. Bleek's studies should be carried on by a competent philo-

logist and the linguistic memorials of the fast-perishing Bushman race be preserved before it is too late; and we hope therefore that means will be found for adequately supplying Dr. Bleek's place. Meanwhile, as we learn from the *Volksblad*, the movement at the Cape for the establishment of a Chair of Comparative Philology there is still going on, and a question put by Mr. Dowling to the Colonial Secretary drew from him an answer by no means discouraging to the project. If the matter is pressed by European philologists it is not improbable that the Colonial Government, if helped by England, may be induced to endow the chair in question. South Africa is at present one of the most hopeful philological fields that exist, and the foundation of a professorship is the best way that offers itself of carrying on Dr. Bleek's labours and providing him with a successor. The philological wealth of the Capetown library has been considerably increased during the past year. The Rev. F. W. Weber has presented a collection of songs, proverbs, and household stories in the Namaqua Hottentot dialect as taken down and translated by himself; and Archdeacon Waters has sent a vocabulary of Eastern Bushman. The Basle Missionary Society has also sent a collection of seventeen publications in the Ashanti and Akra languages; and the Rev. J. G. Christaller three publications in the Gedebo dialect of the Kru language. Some Zulu books have also been added to the library, including articles on "Zulu Philology" and "Zulu Traditions" by Mr. J. Sanderson, which are partly selections from the papers of the late Mr. D. Leslie, and contain explanations of the Zulu names of the moon throughout the year, as well as remarks by the Bishops of Natal and St. John's (Dr. Callaway) on the native custom of *Hlonipa*. New copies of Bushman paintings have further been contributed by Mr. H. C. Schunke, copied by himself in an almost inaccessible cave in the Zwartberg and three other caves in the rocky hills of the Brak river and the Kammanassie mountains. We ought to add that the Library Committee, now elected annually by the subscribers to the public library, wish to deliver up their powers into the hands of the Government, on condition that the library be administered on the same principle as the National Library in the British Museum.

A VIVID picture of ancient life in Alexandria is given by Wachsmuth in the last number of *Im neuen Reich*. The language is oratorical, being, in fact, a speech which he delivered in June last before the University of Göttingen. Still the position of the author will carry with it a guarantee that all his statements have been acquired by faithful research. As regards the library, he has no belief in the current tale that Egyptian, Chaldean, Roman, and Hebrew records and books were there preserved in Greek translations. The philology of the time was content with Greek. The Museum was an institution founded by votaries of science who, forming themselves into a guild, and, like the other guilds of players, singers, &c., having to choose patron deities, chose most naturally the Muses who were the acknowledged representatives of the various sciences. We have lost that simple idea now. Science has gone beyond Divine patronage, and we observe that for the decoration of the new Natural History Museum at South Kensington art has been employed to rival the lower forms of natural life—perhaps with more success and less cost than if figures of the Muses had been ordered from the contractor. The Museum of Alexandria was a place for the student of science. It was not a public institution where all except "children in arms" were freely admitted and allowed to pass out without examination as to what they had learned on their visit. Imagine the staff, say, of the British Museum, stationed in the hall to examine visitors, to weigh them, scientifically speaking, as they go in and come out. We do not say this was done to the students of Alexandria; but it would be a curious

experiment. The mixture of races in Alexandria, their extraordinary success in trade, and their passion for horse-racing, are features which, when described rhetorically, at once suggest a modern comparison.

A TRANSLATION of M. Taine's *Les Origines de la France Contemporaine* has been published by Mr. Durand (Daldy, Isbister and Co.). The translator tells us that the reader "will find certain words spelt in a different mode from that which prevails in England; also words used according to a different standard of expression." He explains that the book has been printed from American stereotype plates. A critical reader would be inclined to remark, not so much on the prevalence of American idioms, as on the prevalence of French idioms. Translation is, however, an exceedingly difficult work, and Mr. Durand may be thanked for placing a book of such interest in the hands of those who want it, in a form which is on the whole so satisfactory.

THE following Parliamentary Papers have lately been published:—Nineteenth Report of the Inspector of Reformatory and Industrial Schools of Great Britain (price 1s. 8d.); Report of Select Committee on Depreciation of Silver (price 3s. 8d.); Statistical Abstract for Colonial and other possessions of the United Kingdom, from 1860 to 1874 (price 7d.); Correspondence between Great Britain, France, Belgium, and Holland, respecting the International Sugar Convention (price 8d.); Report of Select Committee on the Telegraph Department of the Post Office (price 4d.); Reports from H.M.'s Consuls on Manufactures, Commerce, &c., Part IV. (price 2s.); Report of Joint Committee of Lords and Commons on Parliamentary Agency (price 9d.); Appendix to Fifty-Fourth Report of Inspectors-General on the Prisons of Ireland, 1875 (price 2s.); Accounts of the Metropolitan Gas Companies for 1875 (price 4d.); Report on the Analysis of Butter by the Principal of the Chemical Laboratory, Somerset House (price 1d.); Abstract relating to Turnpike Trusts in Scotland (price 3d.); Eleventh detailed Annual Report of the Registrar-General of Marriages, &c., in Ireland (price 10d.); Return of Number of Vessels launched and added to the Navy since 1855, and now building, &c. (price 4d.); Report of Select Committee on Oyster Fisheries (price 3d.); First Annual Report of the Public Works Loan Board, 1876 (price 6d.); Delagoa Bay: Correspondence respecting the Claims of H.M.'s Government, with Maps, &c. (price 8d.); Papers relating to the late Disturbances in Barbadoes (price 2s. 9d.); Forty-Second Report of the Commissioners of National Education in Ireland (price 3d.); Further Papers relating to the improvement of Prison Discipline in the Colonies (price 2s.); Third Annual Report of the Board of Education for Scotland (price 2s. 2d.); Correspondence respecting the Murder of the French and German Consuls at Salonica (price 1s. 6d.); Correspondence respecting the Affairs of Turkey, and the Insurrection in Bosnia and Herzegovina (price 4s. 2d.); The Eighth Report of the Deputy-Keeper of Public Records in Ireland (price 1s. 3d.).

FOREIGN REVIEWS OF ENGLISH BOOKS.

The Editor will be greatly obliged if the Publishers of foreign Journals will send him copies of those numbers which contain Reviews of English Books.

CAMPBELL, Sir G. C. Specimens of Languages of India. *Literarisches Centralblatt*, June 24.
GARDNER, P. Sicilian Studies. *Jenaer Literaturzeitung*, July 1.
PHILLIPS, George. The Doctrine of Addai, the Apostle. (Trübner.) *Literarisches Centralblatt*, July 15.

NOTES OF TRAVEL.

THE fears which were beginning to be entertained for the safety of Mr. Stanley have been happily set at rest by the letters newly received from him by the proprietors of the *Daily Tele-*

graph. The first of these, dated from Mahyiga Island in July last year, with the sketch map of the south-western portion of the Victoria Nyanza, completes the whole outline of the great lake, filling up a blank which was left in Mr. Stanley's former chart. The letters about to be published will have even a more stirring interest for geographers, since they describe the passage across the unknown country between the Victoria and Albert lakes, intersecting the routes of Speke and Grant, and doubtless adding much to confirm M. Gessi's recent description of the second lake. From this region Mr. Stanley went southward towards the Tanganyika, and is supposed to have arrived at the now familiar district of Ujiji only two months ago.

THE exploration of the south coast of New Guinea is being actively carried on by the members of the London Missionary Society. The Rev. J. Macfarlane, one of the discoverers of the Mai-Kassa, or Baxter River, in 1875, in examining the coast in the mission steamer *Ellangowan*, eastward of Yule Island and Port Moresby, during March and April of this year, came upon a native town of not less than 2,000 inhabitants, named Kerepunu, the people of which show a remarkable degree of civilisation, living in well-built houses with carefully-cultivated gardens and cleanly-swept streets. All along the coast between Amazon Bay and China Straits the natives were found to be much more numerous, intelligent, and healthy than in the other regions yet known.

THE Italian expedition to East Africa (referred to in the *ACADEMY*, vol. ix., p. 382), after long and vexatious delays and persecutions at Zeila—due to the hostile conduct of the Egyptian agent and governor, whose instructions from the Khedive as to the reception of the expedition were not conceived in a friendly spirit—at length started on its way towards Shoa, and has been last heard of from the country of the Eesa Somali, where its members had a hospitable reception.

THE *Geographical Magazine* for this month contains a most useful sketch map of the seat of war in Turkey, illustrating the military operations during July. Mr. Ravenstein continues his examination of the census returns of the British Isles, tracing out in several interesting papers the rules which govern migration, chiefly brought about by the attractive power of the large towns, the centres of industry and commerce. A series of sketches of European life in Greenland, written by a Danish lady who was born and passed several years of her married life in these distant settlements, has been begun in this part; the first of them gives an exceedingly pleasant introduction to the every-day life, occupations, society, and amusements of the colony of Godthaab, which, in summer at least, is by no means a land of desolation. A most important letter from the Italian traveller Beccari, dated from Ternate, March 6, which throws an entirely new light upon some of the obscure questions of the ethnology of New Guinea, is sent by Prof. Giglioli, who shows that Beccari has proved the existence in New Guinea of a dwarf negroid people, who may be classed with the Bushmen and Akka of Africa.

THE essays on Servia, Montenegro, Bosnia and Bulgaria, and on the Russians in Servia which recently appeared in the *Pall Mall Gazette* from the pen of Mr. Sutherland Edwards have been gathered together in a pamphlet entitled *The Slavonian Provinces of Turkey; an Historical, Ethnological, and Political Guide to the Questions at Issue in these Lands* (Stanford). From the admirably clear and simple general view which these papers give of the past and present condition of the belligerent States, and the attitude of the outer Powers regarding them, they will be welcomed in their connected form by a great number of readers.

WE have to acknowledge the receipt, from Messrs. Longman, of new editions of several of

Mr. John Ball's Alpine guides, which are so well known to mountaineers and lovers of Switzerland—*The Central Alps, South Tyrol, and East Switzerland*—the minutely-condensed information in each of which has been brought down to the present date.

A *Smaller Practical Guide to the Isle of Wight*, by Henry Irwin Jenkinson (Stanford), will be found very useful by visitors to the "Garden of England." It is very pleasantly written, and shows considerable research into the history and traditions of the island, its accuracy being guaranteed by the assistance given to the author by old residents in the island in revising his manuscript.

IN the lately published Consular Report from Siam, Mr. D. J. Edwards, Interpreter of the Bangkok Consulate, gives a somewhat lengthy account of his journey at the beginning of last year to Chiengmai and other teak-districts of Siam, in the course of which he furnishes a considerable amount of information, geographical and otherwise, respecting the interior of the country. "The northern and north-eastern Laos States of Siam," he says, "are Chiengmai, Lamphoon, Lakhon, Prii, Nan, and Hluang Prabang. Each of these semi-independent States is governed by its own chief, who, having been invested with his authority by the King of Siam, exercises arbitrary power in the State of which he is ruler, unless when controlled by the King at Bangkok. The chief town in each State is defended by a very substantial brick wall. The distance of these provinces from Bangkok being considerable, the presents and gold and silver trees which are sent down to Bangkok as tokens of allegiance or submission have only to be forwarded once in three years. . . . One of the most important of the Laos States is Chiengmai, not only on account of its size, but also from its vicinity to the borders of British Burmah, and the quantity of teak-timber which is obtained in it for the Maulmain market." The town of Chiengmai is walled and of very considerable extent; "though in some places much of the space within the walls is left to bamboo-jungle, the population probably amounts to 15,000 people. The houses are built of wood, and each stands in its own garden of areca or cocoa-palms."

DR. JAMES HENRY.

ON July 14, at Dalkey Lodge, the residence of his brother, this remarkable man closed an active and earnest life of seventy-eight years. His health of body and vigour of mind were unimpaired when a stroke of paralysis three months ago warned him that his labours must soon draw to a close.

Born in Dublin, James Henry was educated at first at a Unitarian school, and then sent to Trinity College. He was distinguished all through his course, was a scholar, and took his degree at the head of his class, with the classical gold medal, in 1818. He then adopted the medical profession, in which he soon attained great eminence and large practice, though his sceptical and independent ways of thinking estranged him from the religious and commonplace practitioners around him. His *Remarks on the Autobiography of Dr. Cheyne*, an exceedingly sarcastic and bitter exposition of the worldly advantages of Christianity, show clearly the nature of his opinions, and the boldness with which he expressed them. He even advanced to the shocking heresy that no doctor's opinion was worth a guinea, and accordingly set the example of charging five-shilling fees, an unheard-of thing in Dublin in that day. Though his sarcastic and trenchant tracts set him at war with the profession, his practice continued to increase, and he had realised some fortune when a large legacy made him completely independent of his ordinary work and induced him to lay aside professional controversies for literary pursuits.

He began (about the year 1848) to travel

through Europe with his wife and only child, and to make researches upon his favourite author—Vergil. This occupation became an absorbing passion with him, and filled up the remainder of his life. After the death of his wife in the Tyrol (where he succeeded in cremating her and carrying off her ashes, which he preserved ever after) he continued to travel with his daughter, whom he brought up after his own heart, who emulated him in all his tastes and opinions, and who learned to assist him thoroughly and ably in his Vergilian studies. It was the habit of this curious pair to wander on foot, without luggage, through all parts of Europe, generally hunting for some ill-collated MS. of Vergil's *Aeneid*, or for some rare edition or commentator. Thus they came to know cities and libraries in a way quite foreign to the present hurrying age; they came to know all the men learned in their favourite subject, and all the librarians of the great libraries; in Florence, in Leghorn, in Dresden, in Heidelberg, in Dublin, these quaint and familiar figures will long be remembered. Seventeen times they crossed the Alps on foot, sometimes in deep snow, and more than once they were obliged to show the money they carried in abundance, before they were received into the inns where they sought shelter from night and rain.

During all these years—a full quarter of a century—they both pursued with unwearied diligence the criticism and exegesis of the text of the *Aeneid*. But a small part of the results has yet seen the light. In his *Twelve Years' Journey through the Aeneid of Vergil* Dr. Henry first disclosed to the world that a great new commentator on Vergil had arisen, and those who will look through Conington's work will see how many of the best and most original notes are ascribed to Henry. He also printed privately (he never would publish anything except a few papers in periodicals) versified accounts of his travels, something like the Roman *saturae* or medleys, and other poems more curious than beautiful—some of them, however, striking enough from their bold outspokenness in religious matters.

Having thoroughly examined every MS. of the *Aeneid* of any value, he returned a few years ago to Dublin, when declining years disposed him to rest from travel, and where the library of Trinity College afforded him a rich supply of early printed books on his subject. Here he spent most of his time, hunting up obscure allusions, seeking new illustrations, and labouring to perfect that exegesis which he held to be the main problem in editing Vergil. For in textual criticism he had become thoroughly conservative: he believed in the pure condition and good preservation of the *Aeneid*, and used to scorn those scholars who emended because they could not understand. He was with difficulty persuaded to contribute some notes on passages to *Hermathena*, from which scholars may infer the magnitude of a commentary carried out on the same scale through the whole twelve books. This commentary is complete, and has been bequeathed, I believe, to the care of Mr. Davies, the well-known editor of the *Agamemnon* and *Choephori*, a thoroughly competent scholar, and an attached friend of the author. The MS. is in such beautifully clear and accurate writing that its publication will not be difficult. A fragment of 176 pages on the first twenty-six lines (*Eneidea*) was printed a few years ago by Dr. Henry, but he could not content himself with either his own work or the work of any known printer, and so preferred the postponement of the remainder till after his death. With all its ability, its originality, its acuteness, I fear this wonderful commentary is on too large a scale, and embraces too wide a range of illustrations and discussions, to find favour with our examination-driven students. It is like the work of a sixteenth-century scholar, of a man who studied and thought and wrote without hurry or care, who loved his subject and scorned the applause of the vulgar crowd. As such, and as the fullest and best exegesis ever attempted of

Vergil, Dr. Henry's commentary cannot fail to take a permanent and unapproachable place.

To his personal friends the memory of the dear old man will stand out no less distinct and indelible. His long white locks and his somewhat fantastic fur dress, which gave him a certain Robinson Crusoe air, were combined with great beauty and vivacity of countenance and a rare geniality and vigour of discourse. There was a curious combination of rudeness and kindness, of truculence and gentleness, of severity and softness in him, which made him different from other men. He was so honestly outspoken about himself that he could hardly be offensive to others, and those who saw his deep and bitter grief ever since his daughter—the support of his age, and the hope of his future fame—was taken from him by sudden death know how keen and thorough were his affections. He never ceased thinking and talking of her, and looked with calmness and even with satisfaction upon his approaching death, though it afforded him no hope of meeting her again. It was an escape from the desolation of a life without her whom he had loved.

The following are his principal printed works, very few of which (if any) were published, and many of which are undated. They speak the history of his mind by their very titles:—

Miliaria accuratius descripta. Thesis habita in Univ. Dub., 1832; *An Account of the Drunken Sea*, Dub., 1840; *An Account of the Proceedings of the Government Police in the City of Canton*, Dub., 1840; *Dialogue between a Bilious Patient and a Physician*, Dub. (no date); *A Letter to the Secs. of the Dublin Mendicity Instit.*, Dub., 1840; *Report of a Meeting of the Informers of Dublin, the Day after the Execution of John Delahunt, by an Informer*, Dub., 1842; *Unripe Windfalls in Prose and Verse*, Dub., 1851; *A Half-year's Poems*, Dresden, 1854; *Notes of a Twelve Years' Voyage of Discovery in the First Six Books of the Eneis*, Dresden, 1853; *Thalia Petasata, a Foot-journey from Carlsruhe to Bassano*. In verse. Dresden, 1859; *Religion, Worldly-mindedness, and Philosophy* (Remarks on Dr. Cheyne) [s. l.], 1860; *Poematia*, Dresden, 1866; *My Book and other Poems*; *Six Photographs of the Heroic Times: The Eneis (I. and II.) rendered into Blank Iambic Verse*.

J. P. MAHAFFY.

THE CASKET LETTERS AT HATFIELD.

(First Article.)

AMONG the innumerable manuscripts preserved at Hatfield there are two of the famous Casket Letters which are said to have been addressed by Mary Queen of Scots to the Earl of Bothwell. They are not originals; but they are said by Mr. Froude to be genuine copies of the French originals (*History of England*, vol. ix. p. 62, note). These two letters were printed both in French and in Scotch upwards of three centuries ago, but they differ in many points from the Hatfield copies, and it is a question whether Mr. Froude is right in assuming these latter to be in the original French, or whether they are mere translations from the Scotch. To enable the reader to determine the point I will place before him, first, the letters as they were originally printed in Scotch and in French, and I will then place before him the Hatfield copies. On comparing the two he will probably be able to determine whether or not Mr. Froude has arrived at a correct conclusion.

With reference to the different languages in which these famous letters from time to time appeared, we must bear in mind that when they were first produced before Elizabeth's Commissioners at York, in the year 1568, they were in Scotch. Of this we have conclusive proof, for the despatch which they addressed to Elizabeth on the subject is still preserved in the Cotton Library, and the extracts which they give of Mary's letters are all, without exception, in Scotch. It is further stated in this despatch, and the fact is most material, that the Regent Murray and his col-

leagues declared in the most solemn manner that the letters they produced were in the handwriting of the Scottish Queen. There was no question of copies or translations. Murray and his friends were ready to swear that they were written with "her own hand." And yet these very same men were equally ready to swear two months afterwards at Westminster that the letters were in French, and in French accordingly they were produced before Elizabeth and her Ministers. Bearing these facts in mind, we proceed to lay before the reader one of the letters produced at Westminster, which corresponds with one of those now preserved at Hatfield:—

"J'aye veillé plus tard là haut, que j'en eusse fait si ce n'eust esté pour tirer ce que ce porteur vous dira, que je trouve la plus belle commodité pour excuser vostre affaire qui se pourroit présenter. J'ay promis que je luy menervay demain cestuy la. Vous aiez en soin si la chose vous semble commode. Maintenant j'ay violé l'accord; car vous aviez defendu que je n'escrivisse, ou que je n'envoyasse, par devers vous; neantmoins je ne l'ay fait pour vous offenser. Et si vous scavez en quell crainte je suis a present, vous n'aurez point tant de soupçons contraires en vostre esprit lesquels toutes fois je supporte, et pren en borne part comme provenant de la chose que je desire le plus de toutes celles qui sont sous le ciel et que je poursuy avec extremé diligence a sçavoir vostre amitié duquel les devoirs que je fay me rendent certaine et assurée. Quant a moy je n'en desespéreray jamais; et vous prie que suivant vos promesses, vous me faciez entendre vostre affection, autrement j'estimeray que cela se fait par mon malheureux destin, et par la faveur des astres envers celles, qui toutefois n'ont une tierce partie de loyauté et volonté que j'ay de vous obéir, si elles, comme si j'estoye une second amye de Jason, malgré moy, occupent le premier lieu de faveur, ce que je ne dy pour vous comparer a cet homme en l'infelicité qu'il avoit, ny moy avec une femme toute esloignée de misericorde comme estoit celle la. Combien que vous me contraignez estre en aucune partie semblable a elle, en toutes les choses qui vous concernent, ou qui vous peuvent garder et conserver a celle a laquelle seule vous estes entierement de droict; car je vous puis m'attribuer comme mien, qui vous ay acquis seul loyaument en vous aimant aussi uniquement comme je fay, et feray tant que je vivray, me rendant assurée contre les travaux et dangers qui en pourront advenir. Et pour tous ces maux, desquels m'avez esté la cause, rendez moy ceste faveur, que vous ayez souvenance de lieu qui est prochain d'icy. Je ne demande pas que vous me teniez promesse demain, ains que nous nous assemblions, et que n'adjustiez point de foy aux suspensions, sinon l'expérience faicte. Je ne demande autre chose a Dieu fors qu'entendiez ce que j'ay en l'esprit, qui est vostre; et qu'il vous garentisse de tout mal, au moins pendant que je seray en vie, laquelle je ne tient point chere sinon en tant que moy et elle vous sommes agreables. Je m'en vay coucher et vous dy a Dieu. Faites moy certaine de bon matin de vostre portement car je seray en peine jusques a ce que je l'entende. Comme l'oyseau eschappé de la cage ou la tourterle qui est sans compagne, ainsi je demeureray seule pour pleurer vostre absence, quelque brieve qu'elle puisse estre. Ceste lettre fera volontiers ce que je ne pourray faire moy mesmes, si d'aventure, comme je crain, vous ne dormez desia. Je n'ay osé escrire en presence de Joseph, Sebastian, et Joachim, qui ne faisoient que de partir quand j'ay commencé a escrire ces choses."

My impression is that this is a genuine letter of the Queen of Scots, addressed, not to Bothwell, as her accusers alleged, but to Darnley. But, as the original has long since disappeared, it may have been interpolated in parts. We know that it had been tampered with at York, where it first made its appearance in Scotch. In that language it was first presented to Elizabeth's Commissioners, with a solemn assurance that it was written "in Mary's own hand." I shall mark in italics the variations between this letter and the French original, as follows:—

"I have walkit [waked] laiter thair up then I wold have done gif it had not bene to draw *sum thing out of* him quilk this beirer will schaw yow whilk is the fairest commoditie that can be offerit to excuse your

affaires. I have promyst to bring him to him the morne. Put ordour to it, gif ye find it gude. Now Sir I have brokin my promeis because ye commandit me nouth to wryte nor send unto yow. Yit I have not done this to offend yow. And gif ye knew the fair yat I have presently ye wold not have so many contrary suspiciounis in your thocht, quilk notwithstanding I treit and chereis as proceeding from the thing in the world that I maist desyre, and seikis fastest to haif, quihilk is your gude grace; of the quihilk my behaviour sall assure me. As to me, I sall never despair of it, and prayis yow according to your promeis to discharge your hart unto me; utheways I will think that my malhure and the gude handling of hir that hes not ye third part of the faithfull nor willing obedience unto yow that I beir hes wyn agains my will yat advantage over me quihilk the second lufe of Jason wan not that I will compare yow unto ane sa unhappy as he was, nor yit myself to ane so unpitiful ane woman as scho. Howbeit ye caus me to be sumthing lyke unto hir in any thing that tuichis yow, or yat may preserve and keip yow unto hir to quhome only ye appertene; gif it be sa that I may appropriate that quihilk is wyn throch faithful yea only luifing of yow as I do, and sall do all the dayis of my lyfe, for pane or evil that can cum thair of. In recompense of the quihilk, and of all the evils quihilk ye have bene cause of to me, remember yow upon the place heir besyde. I craif with that ye keip promeis to me the morne; but that we may meit togidder and that ye gif na faith to suspiciounis without the cortanetie of thame. And I craif na uthir thing at God but that ye may know that thing that is in my hart, quihilk is youris, and that he may preserve yow from all evil, at the leist sa long as I have lyfe; quihilk I repute not precious unto me, except in so far as it and I baith ar agreeabil unto yow. I am going to bed, and will bid yow gude night. Advertiso me tymely in the morning how ye have fairin for I will be in pane unto I get worde. *Mak gude watch gif the burd eschaip out of the cage, or without hir mate. As the turtur I sall remane alone for to lament the absence, how schort yat sa ever it be.* This letter will do with ane gude hart, that thing quihilk I cannot do myself, gif it be not that I have feir that ye are in sleiping. I durst not wryte this befor Joseph, Bastiane and Joachim, that did but depart evin quhen I began to wryte."

It was in this shape that this letter was produced at York; and on comparing it with the French original it will be found that it has been altered in various places. "Tirer," for example, has been rendered "to draw out of him," to induce the reader to infer that Darnley is alluded to. "La faveur des astres envers celles" has received a totally different signification in the Scotch—i.e., "the gude handling of hir," to indicate Lady Bothwell, of whom the Queen was represented as being inordinately jealous. The Scotch translator has, moreover, mistaken the meaning of the passage which follows. Mary says:—

"Si elles, comme si j'estoye une second amyne de Jason, malgre moy, occupent le premier lieu de faveur," &c.; meaning, "if they, as if I were a second mistress of Jason [i.e., another Medea], occupy the foremost place in your affections—not that I would compare you to so unfortunate a man, nor myself to so remorseless a woman," &c.

But the translator has altered the sense by changing "a second love of Jason" into "the second love of Jason," alluding obviously to the well-known story of Medea, who was supplanted in Jason's affections by Glauce. Mary is accordingly made by the translator to speak of some one who might "wyn agains my will yat advantage over me quihilk the second lufe of Jason wan." And the blunder becomes more apparent by his immediately afterwards representing, not Medea, but this "second lufe" of Jason as the "unpitiful woman." The allusions in this letter can now only be matters of pure conjecture; but we know that Darnley gave the Queen abundant cause for jealousy, and she may in this passage have referred, half in jest and half in earnest, to some Court scandal of the day.

But the most remarkable variation between the French and the Scotch occurs towards the close of

the letter. The passage in question is thus expressed in the French:—

"Comme l'oyseau eschappé de la cage, ou la tourtre qui est sans compagne; ainsi je demeureray seule, pour pleurer vostre absence quelque brieve qu'elle puisse estre."

How is this very simple and natural sentiment rendered in the Scotch?

"*Mak gude watch*, gif the burd eschaip out of the caige or without hir mate. As the turtur I sall remane alone for to lament the absence how schort yat sa ever it be."

No one can doubt which of these two passages is the original; and no one can doubt that the remarkable variation introduced into the Scotch was designed to give a criminal meaning to an expression perfectly innocent in itself. The words "*mak gude watch*" do not occur in the French at all; and, applied as they were to the escape of a bird from its cage, the Commissioners at York could come to no other conclusion than that they referred to Darnley. Of this particular passage, accordingly, they made mention in their letter to Elizabeth. "The Queen wrote to Bothwell," they say, "especially to make good watch that the bird escape not out of the cage." The interpolator, whoever he was, makes sad havoc of the French original, which is both clearly and gracefully expressed. His version is so clumsy and confused as to be at first sight hardly intelligible. But the words which he introduced served his purpose, by attracting the attention and rousing the suspicions of Elizabeth's Commissioners, who only had his version of the letter before them.

We come now to the Hatfield letter, which will be found to differ in various points from that published by the authority, or at least by the convenience, of Elizabeth's Ministers in 1571, and which we have printed above. On further examination it will be found to be a translation, and a very literal translation, from the Scotch. The following is the Hatfield letter, with the passages marked in italics which differ from the French original, but which correspond as nearly as possible with the Scotch:—

"J'ay veillé plus tard la hault que je n'eusse fait si ce n'eust esté pour tirer ce que ce porteur vous dira: que je treuve la plus belle commodité pour excuser nostre affaire qui se pourret présenter. Je luy ay promise de le lui mener demain. Si vous le trouvéz bon, mettez y ordre. Or, monsieur, j'ay rompu ma promesse; car vous ne m'avez rien commandé de vous envoyer, ni escrire. Si ne le fais pour vous offenser; et si vous scaviez la crainte que j'en ay, vous n'auriez tant des subçons contraires que toutefois je chéris comme procédant de la chose du monde que je desire et cherche le plus: c'est votre bonne grâce de laquelle mes deportemens m'assureront, et je n'en disesparay jamais tout que selon vostre promesse vous m'en dischargez vostre coeur. Autrement je penserais que mon malheur et le bien composer de ceux qui n'ont la troisieme partie de la fidélité, ni volontair obissance que je vous porte, auront gaigné sur moy l'avantage de la seconde amyne de Jason: non que je vous compare à un si malheureux; ni moi à une si impitoiable, combien que vous m'en fussiez un peu ressembler en chose qui vous touchat ou pour vous préserver et garder à celle à qui seule vous appartenés si l'on se peult approprier ce que l'on acquiert par bien et loyalement voire uniquement aymer comme je fais et fairay toute ma vie pour peun ou mal qui m'en puisse avenir. En recompense de quoy et des tous les maux dont vous m'avez esté cause, souvenez vous du lieu icy près. Je ne demande que vous me tennés promesse demain, mais que nous trouvions et que n'adjoustiés foy au subçons qu'aurés, sans vous en certifier, et je ne demande à Dieu si non que coignoissies tout ce que je ay au coeur, qui est vostre, et qu'il vous préserve de tout mal au moys durant ma vie qui ne me sera chère qu'autant qu'elle et moy vous serons agréables. Je m'en vais coucher et vous donner le bon soir. Mandés moy demain comme vous serez porté à bon heur, car j'en seray en peun, et faites bon quet si l'oiseau sortira de sa cage ou sans son per [sic] comme la tourtre demeurera soulle à se lamenter l'absence

pour court qu'elle soit. Ce que je ne puis faire, ma lettre [sic] de bon coeur si ce n'estoit que je ay peur que soyés ondormy; car je n'ay osé escrire devant Joseph et Bastienne et Joachim qui ne font que partir quand j'ai commencé."

No one can compare, even in the most cursory manner, this letter with the Scotch without coming to the conclusion that the one is a translation, and a very literal translation, from the other. We find both the blunders and the interpolations of the Scotch translator faithfully reproduced in the French. But it may possibly be said that Mr. Froude may be right after all, for of the two letters the French may be the original and the Scotch a translation. The answer to this simply is that if the Hatfield letter is genuine, Mary's enemies not only published in 1571 a spurious version of it, but that they struck out the only expression in it—"make good watch," &c.—which plainly betrayed a criminal intent on the part of the writer. Such forbearance on the part of Mary's adversaries at a time when they were moving heaven and earth to make the world believe that she was the most wicked and abandoned of her sex is inconceivable. I say nothing of the omissions or of the orthography of the Hatfield letter further than that both furnish strong confirmatory evidence that it is not a copy but a translation.

I have stated my belief to be that this letter, as originally written, was a genuine production of the Queen of Scots, but addressed, not to Bothwell, but to Darnley. I believe that of the eight Casket Letters produced at Westminster three of them were of this description, and all originally written in French. The remaining five I believe to have been forged, and all to have been originally composed in Scotch. We know that the so-called examination of these letters was made in a very hasty and superficial manner, and that it was made, moreover, in the absence of the accused, or of any one to represent her. The following was the mode of procedure as described in the words of the official record:—

"And it is to be noted that at the time of the producing, shewing and reading of all these foresaid writings, there was no special choice nor regard had to the order of the producing thereof, but, the whole writings lying altogether upon the council table, the same were one after another shewed rather by hap, as the same did lie on the table, than with any choice made, as by the natures thereof if time had so served might have been," &c. (Anderson, vol. i. p. 19.)

It is clear, therefore, that no kind of order was observed in the proceedings of the council; and we may observe that, under the circumstances, to mix up a few genuine letters of the Queen with the forgeries was a device more ingenious than daring. Before so friendly a tribunal there was little danger of exposure; and whoever imagines that Mary's adversaries were incapable of such baseness can know but little of their previous history.

The second of the Casket Letters preserved at Hatfield is supposed to have been written from Stirling previous to the seizure of the Queen by Bothwell. I shall reserve my remarks upon it for a future number. JOHN HOSACK.

SELECTED BOOKS.

General Literature.

- CHIFFEZ, C. Histoire critique des origines et de la formation des ordres grecs. Paris: Morel. 25 fr.
EASTERN PERSIA: an Account of the Journeys of the Persian Boundary Commission, 1870-71-72. Macmillan. 42s.
FREEMAN, E. A. Historical and Architectural Sketches: chiefly Italian. Macmillan. 10s. 6d.
JACQUEMIN, R. Histoire générale du costume civil, religieux, et militaire du IV^e au XIX^e siècle (315-1815). T. 1. Paris chez l'Auteur. 15 fr.
LETTERE inedite del Foscolo, del Giordani, e della Signora di Stadi a Vincenzo Monti. Livorno: Vigo. L. 4.

History.

- IBNE, W. Early Rome, from the Foundation of the City to its Destruction by the Gauls. Longmans. 2s. 6d.

* "fers" seems to be omitted.

* de is added by another hand.

Physical Science.

EXPEDITION, die preussische, nach Ost-Asien. Zoologische Abth. bearb. v. E. v. Martens. 1. Bd. 2. Hälfte. Berlin: v. Decker. 12 M. 50 Pf.
 ROHLFS, G. Expedition zur Erforschung der Libyschen Wüste. II. Cassel: Fischer. 24 M.
 SCHLÜTER, C. Cephalopoden der oberen deutschen Kreide. 2. Thl. 1-3. Lfg. Cassel: Fischer. 58 M.
 SIMON, E. Les Arachnides de France. T. 3. Paris: Roret. 12 fr.

Philology.

LAND's Principles of Hebrew Grammar. Translated from the Dutch by R. L. Poole. Trübner.

CORRESPONDENCE.

THE OERA LINDA BOOK.

29 Delamere Terrace, W.: Aug. 7, 1876.

It may interest some of your readers to know that the Over de Linden family have at last consented to send a page of their MS. to be examined by Frederik Müller, of Amsterdam, the most competent expert in the Netherlands. He gave a very decided opinion that the writing was certainly not more than seventy-five, and perhaps only twenty-five, years old. Before communicating this reply, however, to the family, he sent on the page to Mr. P. S. Van Gelder, the head of the great paper-factory at Apeldoorn, and received from him the opinion that the paper in question was undoubtedly made at the factory of Messrs. Zielens and Schrammen, at Maestricht, about thirty years ago. Mr. Over de Linden has sent to the Helder to have the paper chemically analysed, according to the present number of the *Nederlandsche Spectator*, which gives us the above particulars. But there can be no doubt that we are hearing the last about this notable hoax.

EDMUND W. GOSSE.

PETER VISCHER AND JACOPO DE' BARBARI.

Stanmore Hill: August 4, 1876.

In the letter from M. Burty published in your last number he refers to a very elegant edition on large paper of M. Ephrussi's *Notes Biographiques* on Jacopo de' Barbari, originally published in the *Gazette des Beaux-Arts*.

It would seem from M. Burty's remarks on that able paper, particularly in respect to a bronze bas-relief of which an etching is given, that he was not aware how Dr. von Lübke had confirmed my own observations and opinion, conveyed to its owner, M. Dreyfus, and to M. Ephrussi, that the bronze in question was a work by Peter Vischer, and not by Jacopo, who is unknown as a sculptor. The following is an epitome of Dr. von Lübke's remarks, which appeared in the *Beilage zur Allgemeinen Zeitung* for May 30 last. Dr. von Lübke is at present engaged upon a large and amply illustrated folio work on Peter Vischer and his productions.

C. DRURY E. FORTNUM.

Referring to communications, photographs, &c., which he had received from Mr. Drury Fortnum, of Stanmore Hill, the possessor of two of the works in question, Dr. Lübke first proceeds to describe and comment upon them. They are both inkstands, of bronze, and of nearly equal size; each represents the same idea, differently rendered. A nude female figure stands at the side of a vase—the receptacle for the ink—and rests her left hand thereon; with her right she points upwards; a skull is on the ground, also a shield and a sword in one instance, in the other the shield, enriched with a Medusa's mask, rests against the vase, and a sceptre is on the ground in lieu of the sword. On a label, the inscription, cast in relief in both examples, and in carefully-formed Roman lettering, reads *VITAM NON MORTEM RECOGITA*, by which the allegory is explained. It is important to notice in detail the differences between the two works, as indicative of the relative period of their production, and the influences under which they were produced.

On that which Dr. Lübke considers to be the earliest we find in the composition and rich

ornamentation a beautiful play of early Renaissance sentiment mingled with the Mediaeval. In the sharp outlines of the quadrangular vase and cover you recognise Gothic forms, while the ornamentation consists of acanthus-leaves and scrolls, with medallion portraits on the panels; among the former the well-known emblem of the master, two fishes back to back transfixed upon a spear, is four times repeated; it is supported on four lion's feet. A square base with fluted moulding is beneath.

The master's passion for ornament is here fully indulged, but the chief interest centres in the female figure. She rests entirely upon the left leg, while the right is slightly bent as she thrusts the skull behind her with that foot. The beautiful and life-like rhythmic movement expressed by this small figure is perfect; the bent right arm; the graceful little head, surmounted by a winged helmet, is turned slightly sideways and posed upon a short neck. The figure, somewhat short and thickset, is characteristic of the German Renaissance, "but in the entire range of its early revival we shall hardly find a second nude figure of such perfection in form, in vivid resemblance to life, and in masterly vigour of contour." The movement of the right limb would indicate the influence of the Italian Renaissance of about 1500. I should (writes Dr. Lübke) be inclined to place the execution of this work between 1510 and 1515, from its correspondence in manner with the St. Sebald's shrine.

The other is of later date. The female figure is of more slender form, and of greater elegance and refinement. It is especially interesting to note how the artist has freely varied and modified the same idea. In this everything is less strained, less sharply defined, the lines flow with more ease, the treatment is softer. Resting on the left foot, the right touches the ground; in harmony with this movement the left arm is slightly drawn inward, the hand laid upon the vase; the right is raised, that hand pointing upwards, the head following the motion with an upward gaze. It is the work of a period of greater development, but of less spontaneous freshness; all is simplified, the ornamentation subdued; the vase of elliptic form is also eminently of Renaissance character, as is its ornamentation. Behind the figure a round shield and a sword lie upon the ground; the skull is before her; an elongated square tablet rests against the vase, bearing the same inscription, but accompanied by the initials P. V., between which is the emblem of the two impaled fish; beneath the base the date, 1525, and another emblem, the barbed hook, cruciform above, are incised. In contrast to the graceful and free taste for decoration seen in the first work, here we notice a straining after simplicity, and accordingly we recognise a production of the artist's most mature and fully developed period, when, divesting himself of a fantastic mixture of ancient and mediaeval form, he yields to the stronger influence of the Italian Renaissance. This second work stands in the same relation to the first as the well-known, but lost, *Rathhaus Gitter* to the St. Sebald's shrine. "We have, besides, in both these masterpieces a further proof of that gradual aesthetic development throughout which Peter Vischer stands as a prototype of the entire current of the German art of that period." This second work is evidently the same which, according to Heller, was once in the Silberrad Collection, and designated an "Allegory; the Reminder of a Future Life." Both these bronzes are important from the fact that Peter Vischer's monument in St. Rock's Church in Nuremberg bears the same inscription, evidently adopted by him as his own motto; and, while the allusion to everlasting life has been conceived in a truly Christian spirit, yet the conception of these charming female figures in unveiled beauty and youthful vigour, as representing an emblem of earthly life, exhibits the peculiar sentiment of the Renaissance.

The metal of this last bronze has been covered

with a dark artificial *patina*, showing traces of gilding in certain details; that of the earlier work has not been coloured, and resembles in quality that of St. Sebald's shrine.

To these we may add another discovery recently made. In the *Gazette des Beaux-Arts* M. Charles Ephrussi has published an able essay on *Jacopo de' Barbari*, to which is added a masterly etching from a bronze bas-relief belonging to M. Dreyfus, of Paris, and representing Orpheus and Eurydice (see ACADEMY, July 29, 1876). This bronze he believes himself justified in ascribing to that Venetian master, from its bearing an emblem having at first sight some resemblance to the Caduceus. (On examining this relief, Mr. Fortnum immediately recognised in the emblem the impaled fish rather than the Caduceus, while the manner of treatment corresponded precisely with the workmanship of the inkstands, thus declaring the handiwork and the mark of Peter Vischer.)

This subject has also been twice treated by the master, for we have at Berlin another bronze bas-relief of similar subject but differently rendered, as in the case of the inkstands.

The Paris relief seems to be the earlier work, the Berlin later. Orpheus is standing; his head turns to the right, while playing the viol to Eurydice, who is at his side. We notice a certain harshness of treatment, although her attitude is beautiful; she holds a light scarf by her right hand, while with the left she makes a gesture of regret and hesitation; her long tresses, beautifully depicted, wave around her graceful head and faintly flutter in the wind. There is something harsh and awkward in the figure of Orpheus, the upper portion of which is imperfectly modelled, while the legs are very long. The head is of a German, not an Italian, cast. Steep cliffs, the frontiers of the nether world, rise behind Eurydice.

In the Berlin relief, the relative position of the figures is the same, but their action is totally different. Orpheus advances towards the left, poised on that foot, while he raises and draws the right after it; he plays a violin, rested beneath his shoulder, and crosses the right arm over the chest to wield the bow; the head is in profile, gazing at Eurydice. In treatment his figure is more easy, more lifelike, more rhythmic, than in the Paris bronze. A double motion is expressed in Eurydice, for, sorrowful and gazing at her beloved musician, she is yet moving to return to those regions indicated by flames at her feet; a light veil floats gracefully behind her, raised by the left hand to shroud her head, as in sorrow; her figure is softer and more delicate in outline.

From all this we conclude that we have here a second and more perfect production.

The relation between this work and Dürer's *Adam and Eve* of 1504 is merely external. Dürer's engraving may have had some influence on Vischer, but we must bear in mind that certain leading attitudes and gestures were common property in the time of the Renaissance.

"These four small works of Vischer's have this especial value to us, they afford us important revelations as to his relations with the antique, inasmuch as the greatest creation of his later period, the *Rathhaus Gitter*, is now lost." The same process of a gradually-increasing refinement and lucidity of thought in the Renaissance spirit, which makes itself manifest from St. Sebald's shrine to the *Rathhaus Gitter*, can also be traced in these small works, and surely it is interesting to note how the same restless straining after perfection and freedom revealed by the two inkstands has also produced a second treatment of the Orpheus relief. We may add that the embryo conception of the Grand Apostles of the shrine of Sebald, those purest creations of German ecclesiastical art of that period, can be traced in its earliest form in the monument of Archbishop Ernst at Magdeburg.

Another composition of Vischer's school offers

us a further subject for considering how the Renaissance reached us. The little nude archer, still at Nuremberg, bears the date of 1532, and was the work of one of Peter's sons. The idea of that figure is taken from Jacopo de' Barbari's engraving (ably reproduced in M. Ephrussi's essay), but altered in the details. We are struck by the modelling of various parts more German than Italian in conception, and from which, as we have seen, Peter Vischer was able to free himself and to arrive at nobler relations with, and a purer ideal of, beauty.

SCIENCE.

On Fermentation. By P. Schützenberger, Director of the Chemical Laboratory at the Sorbonne. With Twenty-Eight Illustrations. (London: Henry S. King & Co., 1876.)

THE subject of fermentation, taking the alcoholic kind as the type of a series, has been a perplexing one to chemists, and can only be understood by studying the physiology of the ferments, as well as noting the composition of the fermentable bodies, and the results of the process. At first it seemed simple enough that sugar should be divided into alcohol and carbonic acid, and this was the notion of Lavoisier founded upon the imperfect analysis that was practicable in his days. Further researches, however, showed that before cane-sugar entered into the fermentation provoked by yeast it took up water, by an action which Berthelot proved was due to a soluble ferment contained in the yeast. It was also discovered that, besides alcohol and carbonic dioxide, small quantities of glycerin and succinic acid made their appearance. According to the researches of Pasteur, cited by Schützenberger, "the glycerin and succinic acid are produced at the expense of the elements of sugar." Also, besides this, "the sugar yields a certain portion of its substance to the new ferment which is developed, and the lactic acid, the production of which in variable quantities has been observed in alcoholic fermentation, is the result of a special fermentation, differing from alcoholic fermentation, and proceeding simultaneously with it."

M. Schützenberger points out that, "by adding together the formulæ of glycerin and succinic acid, atom by atom, we arrive at a sum in which hydrogen and oxygen are in the proportions to form water. Thus, succinic acid $C_4H_6O_4$ + glycerin $C_3H_8O_3 = C_7H_{14}O_7$, and $C_7H_{14}O_7 + H_2O = 2 C_3H_8O_3 + CO_2$," which explains the formation of glycerin and succinic acid at the expense of glucose.

Pasteur found the proportions of these substances varying according to the rate of the fermentation, being greatest when it is slow, or when the yeast is less pure, or supplied with but few alimentary principles. A sufficient quantity of albuminoid and mineral matter being present to feed the yeast gives as a result more alcohol and less of the other bodies. Small quantities of acetic acid are also constantly met with in alcoholic fermentation, and increase in quantity when the yeast globules are not well nourished.

The substances susceptible of alcoholic fermentation comprise "all bodies capable of producing glucose and its congeners by

hydratation," such as starch, dextrine gum, and the various glucosides found in vegetable tissues.

The fermentation of cane-sugar comprises two processes: first, the hydratation of the sugar, which "changes it into two isomeric molecules, one of which crystallises and causes the plane of polarised light to deviate to the right, and the other remains uncrystallisable and turns it to the left (*levulose*);" and the second, the formation of alcohol and other products, as acts correlative with the life and growth of the ferment. Liebig endeavoured to explain fermentation by a purely chemical theory, but, now that all controversy on this question is over, it is easy to perceive that, when the yeast performs its vegetative functions of respiration and digestion, it sets up molecular motions in the sugar, which are strictly chemical, though connected with its life, and not with its decomposition.

The exact relation in which the yeast plant stands to other fungi is by no means clear, but it is not probable that the various kinds of yeast to which separate names have been given are good species, or that the "spores" obtained by Engel by a process Schützenberger describes are the only reproductive bodies that are formed. We do not notice in Schützenberger's book any reference to the experiments of Berkeley and Hoffmann, who succeeded in developing yeast into *Penicillium glaucum*; and in the last edition of the *Micrographic Dictionary*, in which Mr. Berkeley assisted, yeast is spoken of as the conidial form of that mould. In 1865 Hoffmann stated that, while beer-yeast gave rise to *P. glaucum*, yeast from brandy distilleries, kept almost dry, produced *Mucor racemosus*, either alone or together with the former.

Engel's mode of causing the yeast-cells to form spores consists in starving them. He moulds some plaster of Paris a little smaller than a vessel in which he puts it, so that there may be a space between it and the vessel's sides. The smooth surface of the plaster is moistened with fresh yeast diluted with water, and placed upwards in the vessel; water is then poured between the plaster and the vessel's sides, and the whole covered with a piece of glass. The cells which are least rich in protoplasm break up, but the others in six or ten hours form dense spots, which gradually grow into from two to four "spores," if such they can be truly called.

Schützenberger, referring to the properties of *Mucor mucedo* and *M. racemosus*, which, when placed in solution of sugar and protected from oxygen, grow like yeast, and excite the alcoholic fermentation, observes that these facts "give considerable support to the theories brought forward by some men of science as to the transformation of ferments from one to another, according to the conditions under which they are placed."

Pasteur's experiments showed that a salt of ammonia could serve as a nitrogenous food for yeast, though modified albuminous substances may be termed its natural nutriment. Mayer is referred to by Schützenberger as having shown that the inactivity of a greater part of these substances in their unaltered state arises from their not being

diffusible through the membranes of the yeast-cells when, partly decomposed by infusoria or mucedines, they become diffusible, and the yeast can digest them. It is considered that the wort of beer, and similar substances, nourish yeast, not by their albuminoid principles, properly so called, but by "allied nitrogenous substances, analogous to peptones, which have the property of passing by osmose through membranes." Washing out the soluble matter from yeast-cells weakens their powers, which may be explained by Berthelot's recent discovery that a membrane moistened on either side by two different fluids is able to effect electric decompositions. The washing tends to make both alike.

An interesting portion of Schützenberger's observations relates to the probability that the carbon required by the yeast, and which it obtains from sugar, is digested in the condition of a particular hydrate. He thinks that when plants possessing chlorophyll act upon carbon dioxide they convert it into a special hydrate, which is carried to various parts, and serves for a development of the cells that contain no chlorophyll. In its action upon the sugar it digests, the yeast may, at the moment of decomposing that body, cause its carbon to form a similar hydrate. Some such compound Schützenberger forms by treating white cast iron, which contains carbon, with cupric sulphate. The iron is thus dissolved, and when the copper is removed by contact with a solution of iron perchloride, there remains a pulverulent black mass, which is a definite carbon hydrate.

Yeast in its natural state absorbs oxygen freely for its respiratory functions; concerning which Schützenberger details a number of interesting experiments. Yeast readily deoxygenises red blood, and Pasteur shows it is able to grow when free oxygen is absent from a saccharine solution by taking that gas from the sugar. This power of breathing at the expense of sugar can be employed concomitantly with the absorption of free oxygen, and the production of alcohol and carbonic dioxide may be "the consequence of disturbance of equilibrium due to this partial abstraction of oxygen." When yeast has exhausted the sugar in a solution, it acts upon its own tissues and cell contents, still evolving the products of fermentation, together with other substances derived from its nitrogenous compounds. All living organisms, besides assimilation, carry on an opposite process of excretion, and Béchamp considers that the evolution of alcohol and carbon dioxide belongs to the latter mode of action.

Some of Pasteur's conclusions have been strongly contested in Germany by Brefeld and Traube, and especially his statement that the yeast-plant could live and produce fermentation when quite deprived of free oxygen, but at the meeting of the French Academy on May 8 the distinguished French chemist was able to state that Dr. Brefeld had repeated his experiments, and handsomely avowed his error, now admitting that the results he obtained with *Mucor racemosus* and with beer yeast confirmed what Pasteur had said.

The chapter on "Soluble Ferments" con-

tains a great deal of interesting matter, which we cannot now notice, but we do not observe any allusion to the statements made a few years ago by Béchamp, which seemed to connect the action of these substances with the appearance of living microzymes.

In the notice of acetic fermentation the vinegar-plant is of course mentioned, but M. Schützenberger does not seem to be acquainted with the interesting and instructive form used in many English households to obtain good vinegar from treacle and sugar. In this state it is like a stout piece of soft buff leather, which contains myriads of bacteria-like bodies in addition to yeast-cells. As it grows it splits horizontally, and any little piece placed in a solution of lump sugar soon forms a growing mass, transparent enough for convenient examination.

In conclusion, it may be said that this work is decidedly one of the best of the "International Series." It is a valuable guide to what has already been ascertained, and it leaves a conviction that future labours should be specially directed to the life history of the various fungi concerned in fermentation, in which important discoveries have still to be made. HENRY J. SLACK.

The Principles of Comparative Philology. By A. H. Sayce, Fellow and Tutor of Queen's College, Oxford, &c. &c. Second Edition, Revised and Enlarged. (London: Trübner & Co., 1875.)

THE appearance of a second edition of Mr. Sayce's *Principles of Comparative Philology* within less than a year of the issue of the first is a welcome sign of the interest taken in the subject which it discusses. The book in itself well deserves its rapid success. Readers of the ACADEMY will be prepared for the wide range from which Mr. Sayce draws his arguments and his illustrations, for the freshness and independence of his views, and for the vigorous and transparent style in which they are stated. But the work is not one particularly adapted to that somewhat mysterious personage the "general reader"; it enters too much upon the discussion of details to be entirely welcome to the tyro, and it is in general at least as much a work of criticism as of exposition. Hence the public may fairly claim to share with the author the credit of the hearty welcome which it has received.

The book consists of eight chapters, the substance of which was delivered in the form of lectures at Oxford early in 1873, with a ninth, subsequently added for the purpose of dwelling more at length on the important subject of the influence of analogy on language.

The first chapter contains an excellent account of the sphere of comparative philology, and its relation to the other sciences. Mr. Sayce is an adherent of what may be called the "common-sense" views of language. He is not less emphatic than Professor Whitney in the stress which he lays upon its social character, as bringing it within the sphere of historical science; and is justly severe upon the undue limitation of glottology to phonology, or to what has often been termed philology. But perhaps

he has not quite fully appreciated—he has certainly not stated his appreciation of—the causes which have led to the excessive importance attached to phonology. The fact is that it is here chiefly, if not solely, that glottology as yet walks with the assured step of science. There are many points in morphology in which doubt is still permissible. Westphal's views, for instance, may be, and probably are, demonstrably erroneous; but at least they are defended with argument by a considerable scholar. The same is the case still more clearly with the wider questions with which Mr. Sayce is dealing in the greater part of this volume. But if a writer were now a days to attack Grimm's law, or to ignore the loss of the palatal spirant in Greek, his work would be justly relegated to a place in the "Budget of Paradoxes" by the side of the lucubrations of "Parallax." Hence probably the tendency to an undue limitation, which Mr. Sayce rightly protests against. The whole of this lecture is admirably sound and clear; but a few of the *obiter dicta* in it seem to require reconsideration. After all that Ritschl and his school have done to demonstrate the true nature of the pronunciation of the Latin comic dramatists, Mr. Sayce would not surely defend the extraordinary scansion which he has quoted from Donaldson's *Varronianus* on p. 17. Whatever the merits of that ingenious but most untrustworthy work, forms like *fail* (= *facile*) and *oēilos* (= *oculos*) are simply survivals from a pre-scientific age. The parasitic *w* and *y* seem much more like products of laziness than of emphasis (p. 30), if we may judge from the character of those English dialects in which they are common. Fick, in connecting *μέρονες* with *μάργρω*, and translating the word "Greifer, Begreifer" (*Kuhn's Zeitschr.*, xx. 3), can hardly have meant the epithet to be understood as "snatchers," but rather as "graspers, comprehenders;" and the Homeric usage seems to point rather to some force of this kind. The explanation of the absence of *guna* in the dual and plural (p. 32) of forms like *οἶδα* is, perhaps, still open to doubt, although it has Benfey's sanction. Ought not "the Book of Common Prayer" to be substituted for "the authorised version of the Bible" in the following passage?—

"Much of the charm of the authorised version of the Bible is due to the fact that the translators have usually tried to bring out the meaning of a Greek word by using two English equivalents, one from a Romanic, the other from a Teutonic source."

An unfortunate misprint in the first edition (p. 29) still remains uncorrected: of course it is *hoarse*, not *horse*, which represents the O.E. *hās*.* These are but incidental references, but perhaps they are worth noticing in a book of the stamp of Mr. Sayce's.

The second lecture begins the attack on the *Idola* of the science, as it has been too often treated. The first is absolutely indefensible—that the laws of the science of language should be determined from the Aryan family alone. Like the second—the hypothesis of primeval centres—it would seem hardly to require the powerful battery which

* Mr. Sayce writes A.S. *hās*; but *hās* is only fourteenth-century English, and *hās* is the A.S. form. Probably Dr. Morris's use of O.E. has misled him.

Mr. Sayce brings against it, if it were not that experience shows how much harm it is capable of doing to those who, perhaps quite unconsciously, are misled by it. But with regard to the second, it is worth while making two remarks. In the first place, as it did not originate on linguistic grounds, so it is evident that it will not be overthrown by linguistic arguments. The question of the primitive condition of man is one which is to be settled by so much converging evidence, all of which has to fight its way through a mass of prejudice, that philologists may well keep aloof from the fray. They may content themselves with maintaining that, without assuming a portentous miracle, it is simply impossible that the utterly irreconcilable ways of viewing objects and their relations to each other and to the subject, which are revealed by the structure of different families of languages, should ever have had a common origin. But in the second place, if instead of regarding the totality of mankind, we look simply at the Aryan stock, Mr. Sayce's assumption of an original condition of dialectic variety seems far less tenable. If there never was "one original common stock-in-trade of radicals," does not the extensive similarity become an inexplicable phenomenon? Of course, no one would assert that *every* root now found in any Aryan tongue must have existed in the *Ursprache*, still less in every member of it. But when we allow for (1) the borrowing of roots from contiguous non-Aryan tribes, and (2) the differing selection made by different branches from a large stock of synonyms, there is little left to be explained by primitive dialectic differences of this character. The number of roots in Greek which exist in no cognate dialect, or but in one or two, need prove no more than the existence of *Pferd*, *horse*, and *equus* for the separateness of German, English, and Latin. It is positively easier to believe that, out of the ocean of inchoate attempts at language, there was a definite crystallisation in a particular form at one point supplied by a highly-gifted race, than to suppose that the same took place in closely-resembling forms at neighbouring points.

In his fourth chapter Mr. Sayce crosses swords with opponents more worthy of his steel, and boldly challenges what has come to be regarded as the only orthodox doctrine of roots and inflexions. In the first place, he denies that there ever was a period when men talked to each other in roots; he cannot even conceive the existence of such a period. "How *could* men talk with one another in single isolated syllables which wanted 'all designation of their relations'?" In the second place he denies that inflexion either did or could originate in agglutination. Among the Aryan races, he holds, roots were only types unconsciously felt, which lay at the bottom of the consciously-spoken word. Indeed, the Aryan brain "could produce only an inflexional language." The sentence is the unit of language, not the word; and to form a sentence words must from the first be provided with distinctive marks of their mutual relations.

Now, on the first point, I cannot think that Mr. Sayce has made good his position. It is idle to quote authorities in science,

where the question is one of a fact that may be verified; but it is not so where we are dealing with what is conceivable. Professor Max Müller's judgment (*Lectures*, ii., 84), "These germinal forms would have answered every purpose in an early stage of languages," has received the express approval of Professor Curtius (*Zur Chronologie*, p. 23), and is substantially that of Bopp, Heyse, Steinthal, Schleicher, and Whitney. Of course, if we admit of nothing but verbal roots, we involve ourselves in needless difficulties. But it is surely legitimate to regard a root as conveying a conception, which may be equivalent to a verb, a substantive, or an adjective, according to circumstances. As Mr. Sayce himself says, "Thought first lies implicit, indetermined, and confused, in a kind of rough block." Can we imagine any instrument better adapted to express this early communism of thought, and therefore of speech, than the single root which "can mean" nothing except interjectional vagueness? To say that *ak* means "to be sharp or quick" is limiting ourselves needlessly; it may just as well have been used to denote "quickness" or "quick." And every philologist would admit that at a very early period "pronominal elements," to which Mr. Sayce is a little unkind, were employed to supplement the gesticulations which had hitherto helped out the roots. We may leave it to the psychologist to determine whether such an hypothesis involves an "embryonic chaos of unconscious thought," if indeed unconscious thought be possible. But to say that by means like these it is impossible to express feelings and elementary judgments, is to ignore the lessons which may be learnt in that invaluable school for the glottologist, the observation of children.

On the question whether the process by which the Aryan *Ursprache* passed into the inflected state is sufficiently akin to that of agglutination to be identified with it, the last word has certainly not been said yet. Possibly the solution may be found in accentuating the difference between pronominal elements and verbal roots. Be this as it may, it is quite unfair of Professor Whitney to confuse the theory of Mr. Sayce with the metaphorical mysticism of the Schlegels, and to use of the former (*Oriental and Linguistic Studies*, i. p. 284) language which is proper only of the latter. Westphal, with whom Mr. Sayce here agrees, has taken pains to expose the superficiality of the views of both the Schlegels (*Vergleichende Grammatik*, p. xiii.). On the other hand, it is surprising to find Mr. Sayce saying of Westphal's third and fourth arguments (p. 149) that "they cannot well be controverted." Does any other philologist of repute now doubt that in the *n* of (say) *legunt* we have, as Pott and Schleicher showed long ago, the pronominal demonstrative *an*, which meets us *inter alia* in *ille* (= *olle* = *onole*)? And what right has Westphal to say that the thematic vowel ("fulcrum-vowel") of *bhav-a-ti* is explained as demonstrative, and then to reject this explanation as absurd? Every theory has a right to be judged in its most recent and perfect form; and Professor Curtius explains this *a* as giving, alike to noun and to verb, the notion of continuance

(cp. e.g., *Das Verbum*, i. p. 14). This explanation is at once easy and by no means "devoid of sense in such a position." Westphal's first argument is stated here in a misleading form; his second, which would be perhaps generally considered his strongest, loses much of its weight when we remember that it is based upon a theory defended by Curtius in his *Tempora und Modi*, and afterwards abandoned by him as untenable. There are some good remarks upon it by M. Bréal in his translation of Bopp, vol. iii. p. liv.

The limits of the present notice do not admit of even a brief survey of Mr. Sayce's remaining chapters. They are full of interest, and crowded with illustrations chosen from a wide range of languages, especially from those which Mr. Sayce has made so pre-eminently his own; but they do not traverse so much debateable ground as the earlier chapters, with the exception of the one upon the doctrine of roots, which has been touched upon already in anticipation. In the chapter on Philology and Religion Mr. Sayce deserves thanks for again raising a protest against the neglect of etymology by some writers on comparative mythology. As he justly says, it is this alone which gives security to our conclusions. "To discover the sun on the horizon of the sea in the frog-prince of the fairy-tale is to transgress the boundaries of scientific evidence." It is probably only by a slip that *Herculus* is derived from *arcere* instead of *hercere*; but it is strange that *cotemporary* is not impossible to a scholar who knows his Bentley.

The concluding lecture on the Influence of Analogy on Language is distinguished by admirable sobriety. The action of this principle is so extensive, and some of its effects so interesting, that there is every temptation to push it beyond due bounds. Some of the younger philologists, especially, have used it unsparingly; and there is danger lest, as Professor Curtius says, we should find "analogy" made into a huge receptacle for all unexplainable odds and ends. It is therefore the more satisfactory to find that among Mr. Sayce's numerous illustrations of its action, there is not one which can fairly be called into question.

The fresh and suggestive arguments with which, in an appendix, Mr. Sayce tries to demonstrate a course north of the Caspian for the westward Aryan migration, deserve to be compared with those by which Ernst Förstemann (*Geschichte des Deutschen Sprachstammes*, i. pp. 333-336), from an entirely different standpoint, comes to the same conclusion. The latter require us, by the way, to reject the explanation of the name *Caucasus* (older than Isidore, for it appears in *Pliny*, vi. 17, § 19) accepted by Mr. Sayce (p. 119), and to find in it a Slavo-Teutonic word for height or mountain. The phonetic corruption on which the other interpretation rests will hardly find favour with most etymologists.

To conclude a notice which the wide range covered by the work under review has made of necessity very discursive, whatever may be the final judgment of scholars on Mr. Sayce's distinctive theories, the book in which he has set them forth is exceedingly attractive, and cannot be neglected by any student of comparative philology.

AUGUSTUS S. WILKINS.

SCIENCE NOTES.

PHYSIOLOGY.

On Vaso-motor Nerves.—Kendall and Luchsinger have repeated many of the experiments described by Goltz (*ACADEMY*, August 14, 1875), and have arrived, in the main, at similar results (*Pflüger's Archiv*, xiii., 4 and 5). They fully accept his view as to the maintenance of arterial tonus by peripheral organs of a ganglionic nature situated upon, or in close proximity to, the walls of the vessels. These peripheral ganglia they believe to be connected with the cerebro-spinal axis by two sets of nerves, one of which conveys vaso-constrictor, the other vaso-dilator impulses. To illustrate the *modus operandi* of these antagonistic fibres, they refer to Bidder's view of the innervation of the submaxillary gland. According to him, the tonus of the blood-vessels supplying the secreting tissue of this gland is maintained by the automatic influence of a local centre, the submaxillary ganglion, whose functional activity is increased by irritation of the fibres supplied to it by the cervical sympathetic, diminished or inhibited by stimulation of the vaso-motor fibres contained in the chorda tympani branch of the facial nerve. Although their own investigations were limited to the sciatic nerve of the dog and the cervical sympathetic of the rabbit, Kendall and Luchsinger extend the above generalisation, not merely to all the cutaneous arterioles throughout the body, but to those supplying the tissue of the voluntary muscles as well. In fact, they are disposed to push the analogy which undoubtedly subsists between the innervation of the heart and that of the peripheral arteries as far as possible. Just as the normal contractions of the heart are kept up and regulated by its intrinsic ganglia, so the normal tonus of the vessels is maintained by perivascular organs of a similar kind; just as the activity of the intra-cardiac centres may be increased by impulses propagated along the accelerator nerves from the cerebro-spinal axis, diminished by such as travel along the vagi, so the activity of the perivascular ganglia may be exalted through the vaso-constrictor, depressed through the vaso-dilator fibres, which connect them with the brain and cord.

Physiological Action of Fuchsine.—It has recently been discovered that the aniline dye known as fuchsine, or magenta, is largely employed by dishonest wine-growers in France for improving the colour of claret, and masking its dilution with water. Unpleasant symptoms have been observed to follow the use of this medicated beverage; and MM. Feltz and Ritter have accordingly made some experiments in order to ascertain how far the added colouring-matter ought to be blamed for them (*Comptes Rendus*, 26 Juin, 1876). They found that half a gramme of fuchsine in solution, taken on an empty stomach, caused deep redness of the ears, intense itching of the mouth, and slight swelling of the gums. The wine was stained of a deep red colour. When the dose was repeated day after day for a fortnight, diarrhoea and albuminuria were developed in addition to the above symptoms. When fuchsine was injected into the stomach or the veins of a dog, it produced effects similar to those observed in the human subject; when the dose was sufficiently large or frequently repeated, albumen invariably made its appearance in the urine; and this symptom was found to be due to a peculiar degeneration of the cortical substance of the kidneys.

Apparatus for Artificial Respiration.—M. Woilley has devised an instrument which he calls a *spirophore*, for resuscitating drowned persons and warding off the risk of death by asphyxia in certain diseases (*Comptes Rendus*, 19 Juin, 1876). It consists essentially of a metal cylinder, closed at its lower end, and large enough to contain the body of a full-grown man. The upper end of the cylinder is closed by an elastic india-rubber diaphragm, with a hole in the middle, through which

the head of the patient projects. The interior of the cylinder is then partially exhausted by a sort of air-pump; with each stroke of the piston the chest of the patient expands, his diaphragm sinks, and air rushes into his respiratory passages. One advantage of this method of performing artificial respiration is that the air is never forced into the lungs under a pressure higher than that of the atmosphere; there is no risk of damage being inflicted on the delicate pulmonary tissues, as sometimes happens when insufflation is resorted to. Experiments on the dead subject showed that the average amount of air introduced at each inspiration was nearly twice as great as that drawn in during ordinary breathing. The main objection to this ingenious contrivance lies on the surface; it is not likely to be at hand when wanted, and cannot therefore compete with methods of artificial respiration which, like those of Marshall, Hall, and Silvester, require nothing more than a certain degree of skill and readiness on the part of the bystanders.

Variations of Intracranial Pressure.—By placing the interior of the skull in communication with one of Marey's tympana and writing levers, M. Salathé has succeeded in obtaining a graphic record of the periodical oscillations of intracranial pressure (*Comptes Rendus*, 19 Juin, 1876). These oscillations, synchronous with the respiratory movements, are slight during quiet breathing, and very considerable when there is muscular agitation. Their usual order is inverted when artificial is substituted for natural respiration, the pressure rising during inspiration and sinking during expiration. Besides the respiratory waves, a secondary series of oscillations, synchronous with the heart's contractions, are likewise recorded by the liver. Changes in the position of the body were found to exert a very marked influence on the intracranial pressure. Similar results were obtained by applying a modified form of cardiograph to the forehead of a man who had been deprived, years before, of a portion of his frontal bone by an accident, and whose brain was, therefore, protected only by the soft parts. The tracing showed the respiratory and cardiac waves very distinctly, the latter being markedly dicrotic.

CHEMISTRY AND MINERALOGY.

Daubréilite and Daubréite.—These two new mineral species have recently been found, and named in honour of M. Daubrée, the one by Dr. Lawrence Smith (*Comptes Rendus*, lxxxiii. 75), the other by M. Domeyko (*Comptes Rendus*, lxxxii. 922). The former is a brilliant black mineral, coating, and in some cases traversing, the nodules of troilite of certain meteoric irons. Although it resembles chromite in appearance, it is soluble in nitric acid, and is chromium monosulphide, having the composition:—

Chromium	62.38
Sulphur	37.62
	100.00

The discovery of this new body is of great interest in extending the knowledge already arrived at by aid of the spectroscopic of the distribution of chromium in cosmical bodies. The daubréite of Domeyko is a bismuth oxychloride of the form $(\text{Bi}_2\text{O}_3)_4 \cdot \text{Bi}_2\text{Cl}_3$, which has been found in the bismuth mine of Constancia, in Bolivia.

Roscoelite, a Vanadium Mica.—A well-marked species of mica, occurring in a gold mine, at Granite Creek, El Dorado County, on the western slope of the Sierra Nevada, and containing a considerable percentage of vanadium in varying degrees of oxidation, is described by Mr. Blake and Dr. Genth (*Amer. Jour. Sc.* [3] xii. 31). The crystals have a dark clove-brown to greenish-brown colour, and frequently form stellate or fan-shaped groups. The vanadium appears to be present as $2\text{V}_2\text{O}_3 \cdot \text{V}_2\text{O}_5 = \text{V}_4\text{O}_{11}$, and in this form constitutes from 20 to 22 per cent. of the mineral.

—**Psittacinite**, which takes its name from the siskin- or rather parrot-green colour of the films in which it occurs, is also described by Genth. It is a hydrated vanadate of lead and copper, having the formula: $3(3\text{PbO}, \text{V}_2\text{O}_5) + 3\text{CuO}, \text{V}_2\text{O}_5 + 6(\text{CuO}, \text{H}_2\text{O}) + 12\text{H}_2\text{O}$. It is found, associated with gold, and small quantities of cerussite, chalcopyrite and limonite, on quartz in several of the mines of the Silver Star District, Montana.

Aspartic Acid.—W. von Knieriem has noticed (*Med. Centr. Blatt*, xiv. 254) that if a large quantity of gluten be exposed to the digestive action of the pancreatic juice, and the peptones, leucine, and tyrosine having been removed, if the liquid then be boiled with copper hydrate, that a considerable quantity passes into solution, in which solution the presence of aspartic and glutaminic acid can be detected; and he has confirmed this result by an analysis of these acids. The author has shown that aspartic acid, when introduced into the system, is converted into urea, and he regards aspartic acid as the normal intermediate product in the formation of urea.

Greek Glass.—Landerer has recently published (*Berg. und Hüttenm. Zeitung*, xxxv. 189) an interesting paper on the composition of the glass found in Greek tombs. He states that it is a soda and potash glass containing much lead oxide. Many of the darker specimens, of a deep green or blackish-brown hue, appear to be volcanic glass, formed, it is believed, from the obsidian of Thera-Mylos; these, however, also contain lead oxide, which has probably been added to make the glass run more readily. A yellow opaque glass appears to owe its characters to alumina mixed with iron oxide. A blue glass contained copper oxide, which may have been produced by the addition of malachite.

WE had occasion a few weeks since (see ACADEMY, June 17), to direct attention to some imperfections in the method of arrangement of the Loan Collection of Scientific Apparatus at South Kensington (*Sections XIII. and XVII., Chemistry, Mineralogy, &c.*), and to some of the blunders in the first edition of the Catalogue. In the second edition, which has recently been issued, the greater part of these errors have been rectified; the additional matter, however, which has been incorporated in the new edition, and swelled it considerably, is very incorrect. While the collection may be justly styled scientific, that term cannot be applied to the method in which the objects are classified in the catalogue, and many of the blunders are of such a character that it is hard to conceive it possible that they could escape the notice of a printer's reader, still less that they should pass unchallenged the scrutiny of a scientific editor. Why, it may be asked, are apparatus for demonstrating the physical properties of steam and the steam-jet placed among apparatus for teaching mineralogy? Why are the original tubes containing gases liquefied by Faraday placed in Section XIII. (*Chemistry*), while his Laboratory Note Book, recording the results of his valuable researches on the condensation and liquefaction of these gases, is to be found 300 pages off in Section V. (*Molecular Physics*)? Why are silicates employed for optical purposes, in each case incorrectly described as "compounds of silicon with various metals," classified in one instance under Section VII. (*Light*), and in the other under Section XI. (*Astronomy*)? And on what principle could such a classification, even if it were faultless, include "crystallisation of alumina and magnesia" and "plate of crystals of aluminium." And how does it happen that another specimen is described as an "aluminate of silicium and magnetism"? Why, moreover, is a photograph of a "Wild's Polaristrobometer" exhibited in Section XIII. (*Chemistry*), and the instrument, described as a "Wild's Polari-Strobometer," placed 350 pages off under Section VII. (*Light*)? One feature of the new edition is the incorporation of a number of foreign collections of chemical compounds and

apparatus. Such a special collection, sent from Berlin, is one stated, on the authority of Prof. Hofmann, to consist of substances of which Liebig was the discoverer. They are nearly one hundred in number, and we find them, on a superficial inspection, to include formic acid, asparagine, butyric acid, cane sugar, stearic acid, tartaric acid, urea, uric acid, creatine, atropine, caffeine, cinchonine, morphine, narcotine, nicotine, piperine, valeric acid, &c., none of which were "discovered by Liebig" as stated on p. 523. Four pages further on four salts are described each as a hyposulphite: if they are so, the formulae are wrong; if the formulae are correct, which the varying amounts of water of crystallisation would lead us to believe, each salt is a hyposulphate (dithionate). The Berlin Gas Company exhibit bicarbonate of ammonia found "in the gas-discharge pipes of hydraulic machines." From what follows this statement we are led to believe that "the hydraulic main" is here referred to. In printing the names and addresses of the contributors the same want of accuracy has been shown, and so we read of the "Physical Institute of the University of Freiberg, Baden." In many cases the foreign names of pieces of apparatus have not been translated at all, although an English equivalent is to be found without difficulty: we meet, for example, with such words as "étuve," "stativ," "bobine," &c.; others again which have been rendered into English are not in the form familiar to the man of science: such are "charcoal sticks" for carbon points, "effective substance" for active principle, "Grove pile," "chroites crystals," "rhomboid of Iceland spar," &c. The mode of rendering other scientific terms in common use in England is equally unhappy, and of these we may instance "atterism," "apparatuses," "a chemical harmonica," and "Spee-gear, bottle in case," whatever that may be; while the term "pantigraph" is still retained in the Introduction. The blunders appear to be impartially distributed over the various sub-sections: while we have "wolfram phosphide," "silicon-calcium," and "molibdate of lead," on the one hand, we meet with "Kemala" and "Sabor-andi" on the other; and among the rocks and minerals, "Trooshte" for troostite, "dimyte," repeated, for dunite, "Garnet fils," "Rosed fel-syte," "Hokscharowite," &c. Finally, we will confine ourselves to directing attention to about a dozen of the errors in the names of persons which we have met with during a superficial examination of this revised edition of the Catalogue:—"Andrew" for Andrews, "Berzélius," "Bilstein" for Beilstein, "Cloës" for Cloez, "Sir Humphrey Davy," "Eisenrohr" for Eisenlohr, "Erltenmeyer" for Erlenmeyer, "Fritzshe," "Kakuli" for Kekulé, "Rutlerow," "Rudnen" for Rudneff, "Schick" for Schiek, "Siemgan" for Siemens, "Smith" for Smithson, and "Wrohlesky" for Wroblevsky.

PHILOLOGY.

PROF. NISSEN has just published at Berlin a monograph on six newly-found leaves of a manuscript of Ammianus Marcellinus. They contain xxiii. 6 *cremat. et si aqua potiri bonis omnibus*; xxviii. 4 *quod et in maiores*—xxviii. 6 *rogaretur adfectis nonnisi abun*—, with the loss in two places of seven lines each; xxx. 2 *qua regressa aduenit surena*; xxx. 4 *potestatis negotiorum examina spec*— They were discovered by Gustav Koennecke at Marburg, whither they had been brought from Cassel some years before. They had been used to cover certain *acta* (? registers of accounts) drawn up by the comptrollers of the castle of Friedewald, about seven miles from Hersfeld, in the years 1584, 1585, 1586, 1589. Nissen concludes, no doubt rightly, that they belonged originally to the *codex vetustus*, formerly in possession of the abbey of Hersfeld, which Gelenius used for the 1533 edition of Ammianus, and with which the Fulda codex brought to light by

Poggio, and now in the Vatican, No. 1873, can alone claim equal antiquity. The Marburg fragments (of which a photographed specimen accompanies Nissen's monograph) are assigned doubtfully to the years 900-1100 A.D.; and the same authorities agree in considering them to be earlier than the Vatican MS. If this is true, they represent the earliest tradition of the text of Ammianus at present known; and it is most regrettable that Koennecke's researches in the neighbourhood of Hersfeld have failed to unearth any more leaves.

In the *Hermes*, vol. xi. part 2, Bernays ("Politianus und Georgius Valla") shows, with characteristic learning and acuteness, that Joannes Lydus was known to Politian, and traces to its source in the Prolegomena to Porphyry's *Eisagôgê* the story of the last words of Archimedes, τὰν κεφαλὰν καὶ μὴ τὰν γραμμὰν. R. Hirzel has a short but interesting essay on the philosophy of Alcmaeon. Pack ("Der Heilige Krieg im 16ten Buche Diodors") argues that Diodorus in a large part of his account of the Sacred War followed Demophilus. Important critical matter is contained in the articles by Schöll on the Palatine codex of Lysias and the Medicean of Aeschylus; by R. Neubauer, "Epigramme aus den Ephebengymnasium;" and by Hercher on a number of passages in Greek prose writers. The main contributions to Latin scholarship are Hirschfeld's second article on the Fasti Capitolini, Gemoll's essay on the fragment "De Munitionibus Castrorum," and Gruppe's on the relation of Manilius to Varro. Breysig contributes notes on Avienus.

In the *Rheinisches Museum*, vol. xxxi. part 2, C. Curtius publishes for the first time some Athenian jurymen's tickets in the Berlin Museum. There are two articles on the Latin anthology by Peiper and Baehrens. L. Mendelssohn contributes an important paper on the criticism of Apian. Seeliger discusses the law of inheritance quoted in the *Makartatea* of Demosthenes; Dziatzko, the *Andria* and *Perinthia* of Menander. There are also interesting essays by Schreiber on the authorities used by Pliny for his lists of works of art, and by Wellhausen on the progress and present condition of the science of interpreting cuneiform inscriptions.

FINE ART.

On Restoration. By E. Viollet-le-Duc. With a Notice of his Works in Connexion with the Historical Monuments of France, by Charles Wethered. (London: Sampson Low & Co., 1875.)

THE first part of this book is a translation of an article in the eighth volume of the *Dictionnaire raisonné de l'Architecture Française*, published in 1866. The translation is well done, but unfortunately the article selected is probably the only important one in the Dictionary which will convey no useful information to English readers. The doctrine taught by M. Viollet-le-Duc is that propounded by the leaders of the English Gothic movement twenty-five years ago, the unsoundness of which is only now being very slowly recognised here. There is much that is very just and true in what M. Viollet-le-Duc says, but all is vitiated by the idea of *restoration* which pervades it. "Every building and every part of a building," he tells us, "should be restored in its own style." What this means at home we know only too well, and the French exaggerate its interpretation. A building with associations stretching back over a thousand years, and which carries in its fabric its history for seven or eight hundred,

is by restoration made a thing of to-day. The works of the last three centuries are wholly and entirely wiped out, and the sort of respect which is shown to earlier works does not prevent their wholesale destruction to make way for modern imitations. The old building is gone, and in its place we have a full-sized model of what the restorer thought it or its parts might or ought to have been when new. The restorer may be a very learned archaeologist and his model very excellent, but it cannot compensate for the loss of the original. It cannot be too often or too strongly insisted upon that our duty towards an ancient monument is not to restore it, but to preserve it; not to take from it its traditions, but to continue and, if need be, to add to them. An old building still in use—a church, for example—will require repair and occasional alteration to suit the changing wants and tastes of its users, and these works should be in complete sympathy with the old, but should not attempt to imitate it, or make believe to belong to any period other than their true one. We are not advocating careless or reckless alterations. To know what to preserve and how to alter requires more archaeological learning and more thought and taste from the architect than does the more popular process of restoration.

M. Viollet-le-Duc does not attempt to justify restoration. He begins with a defence of the study of mediæval work (which may still be necessary in France, although here it is difficult to persuade architects to study anything else), and thence he quietly passes on to restoration as if it were a necessary consequence of that study. We did the same in England a quarter of a century ago, although even then we had a few good men, like the late Mr. Petit, sufficiently enlightened to see and point out the error and to protest against it.

To the translation Mr. Wethered appends an article of his own, which he would have been well advised to have omitted. We can understand and, to a great extent, sympathise with his admiration for M. Viollet-le-Duc, and for that very reason the more protest against his fulsome panegyric. M. Viollet-le-Duc's literary and archaeological labours have our fullest respect, and we much wish that we possessed English parallels to his two great dictionaries; he may be *facile princeps* among the Gothic architects of his own country, but we cannot forget that even the best modern French Gothic work scarcely rises above the level of the Manchester School among ourselves. The personal part of the story is far too personal, and will scarcely please its hero, if it ever reaches him. Would the writer have written in the same way of a living English celebrity? Mr. Wethered's standpoint for architectural criticism may be gathered from what he says about Notre Dame at Paris. He commends the black pointing of the masonry, calls the painting of the chapels "exquisite," and tells us that "there has been no scraping of the surfaces of old stones; in all cases wherever un mutilated they have been left untouched." What a large number of "mutilated" stones there must have been before the restoration! J. T. MICKLETHWAITE.

THE RE-OPENING OF THE NATIONAL GALLERY.

BEFORE this is in the reader's hands, the National Gallery will be again open. Much has been done during the months while it was closed. The group of new rooms in the rear of the building, designed by Mr. E. M. Barry, has been at last finished, and thrown into communication with the old rooms in the front. The hanging space at Trafalgar Square is thus nearly double what it was; and not only have the collections been wholly re-arranged in consequence, but large additions have been made to them. The Vernon collection has been brought over from South Kensington, and hangs in four of the old rooms west of the entrance. The Wynn Ellis bequest has been sifted, and the hundred and odd pictures chosen from it hang by themselves in the last of the old rooms east of the entrance. One room has been filled with a selection from the drawings of Turner. So that it is a National Gallery altered and enlarged, not only in dimensions but in contents, which will this week be thrown open to public curiosity.

To speak first of the accommodation—ours is certainly not an ideal National Gallery; but then, neither has any other nation got an ideal gallery, nor is it easy to determine what would be the ideal for the purpose. So far as concerns simply the purpose of exhibiting pictures, the best gallery would be one broken up into many sky-lighted chambers of very moderate size and the simplest possible decoration. In each of such chambers the pictures either of a single master, or of a single group of closely allied masters, should be hung with plenty of space between them on the wall, so that no picture might injure its neighbour, and the works of the master or the group might be studied in their mutual relations without the intrusion of distracting impressions. But this ideal is not well compatible with architectural dignity; and the very name of a National Gallery implies that it should possess architectural dignity—the dignity of a great national structure. So, at least, it is assumed, and architects on their part take care to enforce the assumption. The old galleries of Trafalgar Square, indeed, were pretty strictly adapted to the single purpose of setting off pictures. The system of lighting—by lantern lights above a perfectly plain coving—was excellent, and the rooms, with one exception, were not too large for the comfortable exhibition of some one connected group. The walls used to be lamentably overcrowded, and, even since the changes, are overcrowded still, but otherwise those modest galleries were well contrived enough. However, it has been the fashion to call the work of Wilkins mean and paltry; and Mr. Barry has only done according to expectation in attempting something grander. His additions consist of an octagonal dome-room, with four oblong rooms, or vestibules, opening out of it towards the four points of the compass, of which the south vestibule communicates with the old galleries; the east, with a great new hall in which are hung all the Rembrandts and Rubenses; the north, with a still longer hall filled with the great Italians of the *cinquecento*; the east vestibule is closed. This plan of great halls a hundred feet long or more excludes, of course, the separate groupings of which I have spoken; but it gives, from the architect's point of view, dignity. The new octagon and vestibules are not too large, however, to have made, by their dimensions, capital exhibiting rooms. But, unfortunately, here also architectural effect has been studied, and the consequence is disastrous to the effect of the paintings. Lofty domes or vaulted ceilings of ground glass let down an unsatisfactory light upon the walls. In the octagon, a floor of light-coloured marbles throws up a reflection ruinous to those pictures which, as all valuable pictures in London ought to be, are under glass. Much worse yet, the cornices above the pictures has been heavily gilt, and above the gilt cornice great spaces of

vaulting and coving and lunette have been filled with tasteless and obtrusive decoration. It is almost impossible for a spectator in the octagon, under the pressure of this tawdry canopy, this world of gilded and tinted and moulded panelings in strong light over his head, with four huge, ill-carved bas-reliefs let into the four lunette-spaces that look down upon him—it is almost impossible for him to fix his attention upon that to which alone attention should be called. We shall probably hear much of the magnificence of all this. It is not magnificent: it is pompous, ill-conceived, and absurd. If architecture we must have, let it be architecture less flagrant than this. The former paltriness was better than the present grandeur. Inasmuch as the changes give us double space, let us be heartily thankful; but let us acknowledge, before the verdict of Europe tells us, that for architectural dignity they give us the worst kind of architectural pretension. And now to the pictures themselves.

The task of wholly re-hanging this great collection, which has fallen in the last months on the Director and Keeper, must have been a task of many problems and much fatigue. The doubled space is still insufficient. The necessary endeavour to maintain something like symmetry in the distribution of pictures, especially on the walls of the great new rooms, has conflicted, inevitably, with the endeavour to place the works of one master or one school with something like strictness together. But the result, considering the conditions, is very admirable. For the first time we can see what we have got, and nothing is too far from the eye. I propose merely to put down, for the information of readers of the ACADEMY, the general order of arrangement, and a few of the general impressions of a first walk taken among the familiar treasures with their new additions and in their unfamiliar order. In old days one used, coming upon the landing, to find oneself first of all among the primitive Italians. The Italians have left all this part of the building now, and it is given over to our own countrymen. In order to take the English pictures in historical order, let us begin with what used to be the third room on the right from the landing—the room where Perugino's altar-piece used to hang, and Bellini's *Peter Martyr* and *Doge Loredano*. This now contains the English masters of the eighteenth century by themselves. The series of Hogarth's *Marriage à la Mode* hangs on one wall under Gainsborough's great group of the *Baillie Family*. On another, Gainsborough's *Watering Place* is flanked by his *Mrs. Siddons* and *Parish Clerk*; and here are Reynolds's *Lord Heathfield*, and his *Infant Samuel*, and the cluster of singing heads; a choice and lovely assemblage, but far too small, from the best days of English art. In the narrow room behind this, where the Labouchere Michelangelo and the Garvagh Raphael and the *St. Cecilia* used to hang, are placed the historical pictures of that manly and interesting artist, Copley. Moving westward, we enter the long gallery formerly occupied by the masterpieces of the mature schools of Italy: this is now entirely hung with the oil-pictures of Turner. The water-colour drawings of the same master, including the set for the *Liber Studiorum*, fill, with a few of his oil-paintings, the next room also—that which used to belong to the Italians of the fifteenth century, Pollaiuolo, Botticelli, Crivelli, and so forth. In no public gallery is there so vast a display of the works of one master as here of Turner. The narrow room behind this, next the landing, contains, on the south wall, West's large *Christ Healing the Sick*, flanked by Lawrence's full-length portrait of Mrs. Siddons, and Barker's *Woodcutter*; besides Haydon's *Mayday*, John Martin's *Pompeii*, and a company of Smirkes. Still walking from east to west, the next room has a miscellaneous choice of figure and landscape, partly from the Vernon gallery, partly from the previous collections in Trafalgar Square, by the artists of the earlier years of the present century.

Here is an admirable early Calcott—the *Old Pier, Littlehampton*; here are three Cromes, including the noble *Mousehold Heath*, and the upright picture, different in dimensions but somewhat similar in character and feeling, which was bought at the Watts Russell sale last year; and Constable's *Cornfield* and *Valley Farm*; two masterly little Nasmyths; three Stothards, one of them the rich and successful little Titianesque cento called *Nymphs Bathing*; five familiar Wilkies; and an architectural piece and a battle-piece of Jones, sometime soldier and presently Academician. In the next gallery, Ward's enormous piece of the *Alderney Bull and Cows* hangs surrounded with works principally of later date—with the elegant compositions of Eastlake, the most accomplished of critics and least original of painters; with the well-known things of Mulready, Etty, Leslie, and their contemporaries. The next room, the easternmost of the old suite—what used to be the Turner room—carries the history of the school on a little later yet. Here are the works of painters so lately dead as Landseer—*Wellington on the Field of Waterloo*, the *Comus*, the *Peace and War*, the *Maid and Maggie*; and of painters still living such as Mr. E. M. Ward—*The South Sea Bubble*, *James II. Receiving the News of William's Landing*, *Dr. Johnson in the Ante-room of Lord Chesterfield*; of Mr. Frith—*The Derby Day*; and Mr. Armitage—*Judas* and the *Pharisees*, presented by the painter.

It is something of a shock, at first, to find this series of our own later painters on walls where we had been accustomed to look for their greater predecessors. Still that a historical series of the English school should find its place in the English National Gallery is evidently a right and proper thing. Only, what one feels is that this series betrays too much the casualness of its origin. Brought together by no systematic selection, but by accidents of bequest and gift, including the one preponderating Vernon bequest, it represents our school disadvantageously. Our great time, from 1740 to 1790, fills but one small room. We want more of Hogarth, more of Gainsborough, very much more indeed of Reynolds; while Romney, that prolific and delightful master, is represented by the single sketch of Lady Hamilton. We have too little, in a word, from that excellent period of native art which ends with Morland, and too much from that period, in so many things melancholy and mistaken, which begins with Wilkie and has not fairly ended yet. It is painful to learn from so many reiterated examples how the diligence of a draughtsman like Mulready, and the power of a colourist like Etty, availed them nothing; how the idylls of the one, and the mythologies of the other, are infected by the same spirit of laboured triviality and hopeless commonness. Of the most vigorous and refined tendencies of recent or living art this collection has no examples. It is right that the weakness, the exaggeration, the vulgarities of our school should be exhibited, but its strength ought to be exhibited in fair proportion. To redress the balance systematic care should henceforth be taken in the purchase of English pictures; or better, may we not hope that the more judicious munificence of some future collector may endow us with the best our school has done?

To find our way now among the re-distributed foreign schools, let us go back to the eighteenth-century room, from which we started. In the room next to the east of that are hung the pictures of the French school. In these we are very poor, and one longs for a choice, say, from the vast collection of Sir Richard Wallace, in order that France may have something like her due. Recognising Claude le Lorrain among the French school, the authorities have, as in duty bound, hung in the same place with Claude the two pictures painted by Turner in rivalry of him; but even so the room is not over full. Through an opening broken into the north wall of this room we pass into the south vestibule of Mr. Barry's

great new annex. Here are hung the Spanish pictures, so thinly upon the walls as to remind us that this is another great and busy school of which we have far too few examples; but yet closely enough for pleasure in study; we wish we could afford for all other schools as much space in proportion. Passing hence into the octagon, we find ourselves, for the first time, among the Italians. There is not much hanging space, nor, as I have said, can the pictures be very well seen, in this room; so that the authorities have done wisely in choosing nothing quite of the first rank for exhibition here. Garofalo's enthroned *Madonna*, Parmigiano's *Vision of Jerome*, Bramantino's *Adoration of the Magi*, hang each above one of the interesting and animated set of little pictures ascribed, but surely without sufficient reason, to Pinturicchio, which were bought at Mr. Barker's sale. On the left opens the west vestibule, devoted to the primitive Italians, from Margaritone in the middle of the thirteenth century to Uccello at the beginning of the fifteenth. The north vestibule is given to a selection of examples the most perfect in themselves, and needing to be seen the most perfectly, chiefly from the Italian sixteenth century; Van Eyck's splendid portrait of John Arnolfini and his wife is an exception that does not look out of place beside the masters of Venice, who learned from the masters of Bruges so many secrets of their craft. On the right-hand wall Titian's *Bacchus and Ariadne*, in a good light and looking more glorious than ever, hangs between his *Noli me Tangere* and Bassano's *Good Samaritan*. Opposite, the unfinished *Deposition* of Michelangelo is flanked by Raphael's *St. Cecilia*, the Garvagh Raphael, the noble Solario portrait bought last year, Andrea del Sarto's portrait of himself, Bellini's *Doge Loredano*; while the Labouchere Michelangelo hangs, a little too obscurely, in the corner. Then we advance into the great north gallery, which runs at right angles to this vestibule. Admitting that great halls are desirable, and putting aside the unpleasant effect of the decorations, the pageant here is noble in the extreme. The peculiar distinction of the National Gallery—the traditional distinction, it may almost be said, and one which the present administration is doing its utmost to keep up—lies in the determined choice of acquisitions which, if they have suffered, have suffered from decay and not from renovation. Assuredly no other room in the world contains so many great pictures so nearly in the state in which they left their painters' hands. The mighty Sebastian del Piombo, which holds the central place, is blackened indeed—irrecoverably perhaps—and looks even blacker than in its former station. But the general multitude is one of masterpieces which have suffered little, some of them not at all. On either side of Sebastian's *Lazarus* hang two perfect Titians, one the familiar *Madonna and Child with St. Catharine*; another, that *Holy Family with a Shepherd Adoring*, bequeathed long ago by Mr. Carr, which used to hang high and look obscure, but now, brought down and cleaned with a scrupulous and sparing hand, proves to be in faultless preservation and has all the value of a new acquisition. Close by to right and left hang what are really new acquisitions—two out of the four portraits purchased the other day from the Fenaroli Gallery at Brescia. One of these is by Moretto, and fit to take rank with that sumptuous portrait of Count Sciarra Martinengo which has long been one of our best treasures. The full-length figure of a young man with a short beard leans with his elbow on a ledge of architecture, and wears that peculiar expression of longing outlook, that stately melancholy of sentiment, which are common to the portraits of Moretto and Lorenzo Lotto. The black quilted jacket, the brown slashed sleeves and brown hose, the grey stained column, and corner of noble landscape high up on the right, are of perfect finish and perfectly subordinate to a

faultless head and hands. The pendant, also new, is a full-length of Moroni, who was no harmonious idealist like Moretto, but above all things a forcible master of individual character, and a noble colourist, chiefly in tones of black and grey. In the present picture, the subject stands before a wall in a dark suit, with pieces of dark armour strewn upon the ground. The third of the new pictures is the portrait of a lady, not interesting in character of head, but of great force and beauty in the painting of her red and amber-coloured clothes. The fourth is a half-length of immense force and individuality, of a brown-bearded man of law in a black suit. Altogether, this acquisition of Brescian portraits is an excellent one. At the western end of this gallery, Veronese fills the central place with the *Family of Darius before Alexander*; to right and left are the scowling gold-haired beauty of Paris Bordone, and Moretto's Count Sciarra Martinengo aforesaid. Along the south wall are ranged old friends one after another—the *Ecce Homo* and *Venus and Cupid* of Correggio, the *Madonna* of Beltraffio, the superb three-divided altar-piece of Perugino, the Francias. Passing by the Borgognones on the west wall, we come into a square room, in which are hung, a little confusedly as it seems to me, the beloved masters of Italy's learning and expanding age; the Crivellis—a complete gallery of that grim master—the two precious Piero della Francesca panels, the things of Botticelli, Lippo Lippi, and the rest. Then we turn to the right, and enter a second long gallery at right-angles to the first. Here are the pictures of the Bruges school, except Van Eyck; there are goodly ranges of Rembrandt and Rubens. This gallery communicates on the right with the central octagon by way of the east vestibule, to which has been transferred the Peel collection, already familiar to us, of Dutch pictures.

Passing by this, and coming out at the south end of the Rubens and Rembrandt room, we find ourselves back again in the old galleries, in the end room next St. Martin's Church. This is filled with the Wynn Ellis collection. The only old Italian things worth mentioning here are a Florentine fragment in tempera, injured but very lovely, of an adoring angel, and a carelessly-drawn Venetian pastoral of some far-off imitator of Giorgione. There is, indeed, a Canaletto, the most animated and perhaps the most important in existence, showing the Maundy Thursday procession in the piazza outside San Rocco. Among the earlier Netherlands there is a version—the most quaint, strained, and grim of all—of the famous and often-repeated *Money-Changers* of Quintin Matsys; and there is a small and precious portrait—grave, tender, and a little prim in feeling and handling—said to be of Memling by himself. But the great riches of the collection are in the Dutch school proper; Teniers the elder and Teniers the younger; Cuyp; Wouvermans—a hunt, with a background of misty pool, valley, and mountain, highly wrought in exquisite tones of silvery grey; cows by the one Vandewelde, and ships at sea by the other; ships at sea by Vandecapelle; airy and spacious landscapes by De Koning; black and lowering ones by Ruysdael; a Hobbema of branching trees, and cottages in the clear shadow of open glades; a masterly study of imaginary marble architecture by Dirk van Deelen; two, more masterly still, of real brick architecture by Van der Heyden. Between the Peel purchase and this new bequest we are now as rich as it is possible to desire in perfect examples of Dutch seventeenth century handicraft.

Adjacent to the Wynn Ellis Gallery on the right is the only room of the old suite into which we have not yet been. Here are placed the late and decadent Italians—the Caracci, Guido, Barocci; but among them a picture which, if room could have been found for it in the north gallery, ought certainly to have gone there: I mean Veronese's noble *Adoration of the Magi* from the church of

San Silvestro at Venice. And so we bring to an end our hurried walk, if with no increased respect for our capabilities in public works, yet with an increased sense of the splendour of our public possessions, and with much gratitude to those who have newly set them in order.

SIDNEY COLVIN.

NOTES AND NEWS.

WE hear that the long-delayed volume by Mr. Drury Fortnum on the European bronzes in the South Kensington Museum may be shortly expected.

MR. NESBITT is at present engaged in preparing his volume of the same valuable series of descriptive catalogues, the subject being Glass of all times and countries, more particularly referring to the examples in that museum.

MESSRS. SIMPSON AND SONS have had on view at their premises, No. 100 St. Martin's Lane, a series of decorative tile-paintings from the history of Elijah, to be placed on the peristyle of Cardiff Castle, the seat of the Marquis of Bute. The designer of these works is Mr. H. W. Lonsdale; Mr. Burges being the architect in charge. Mr. Lonsdale's designs are reasonable, creditable works, not exceeding either in archaic stiffness or in anti-architectonic laxity. The tile-paintings are, as facsimiles of the designs, excellently true; all contours and all tints being reproduced with diligent and unflinching precision. There are a great number of tasteful and well-invented, and a still greater number of skilfully-executed, works of decoration in Messrs. Simpson's show-rooms—painted tiles, stained glass, metal work, &c.—and a good idea of certain phases of our art-activity at the present day may be obtained from looking over the stock.

LOVERS and collectors of Rembrandt's etchings will be interested to hear that a new edition of Wilson's Catalogue has been for some time past in preparation. It is well known that the descriptive catalogue published in 1836 is far from perfect, especially in regard to the definition of the various states. M. Charles Blanc's charming volume published in 1859 has not entirely remedied this defect, and the Rev. O. H. Middleton, who has undertaken the task of preparing the new edition of Wilson, will find much still remaining to be done in order that the catalogue may be made entirely worthy of the master. The kind of devotion needed to perfect a labour of this kind is exceedingly rare, but among all amateurs of Rembrandt the result is sure of full recognition. Mr. Middleton has made the plan of his research sufficiently wide to embrace all the important collections, both English and foreign. Besides devoting particular attention to the various states, he will add notes upon the deceptive copies that have from time to time appeared. The numeration adopted by Wilson will be followed, not because it is the best, but because so many of the most valuable English collections are arranged after it, and because it has been followed by the majority of English writers who have referred to Rembrandt. In the prosecution of his labours it is needless to say that Mr. Middleton has made ample use of the splendid Rembrandt collection in the Print Room of the British Museum.

AT the recent sale of Mr. Rose's collection of prints some important examples were secured by Mr. Reid for the national collection. Among perhaps the most curious is a portrait of Queen Elizabeth nowhere described, and signed by an artist whose name does not appear in any list of engravers. Johannes Rutlinger has not found a biographer, but it is evident from this work alone that he was by no means wanting in artistic power. The characterisation, as expressed both in the face and in the action of the hands, is strong and decided. The lines are few, but they are stamped with an individuality that leaves no doubt as to the veracity of the portrait. In com-

paring the face with other parts of the composition there is found some ground for the suggestion that the work was left incomplete. Portions of the jewelled costume are highly elaborated and engraved with greater depth and variety of tone than has been employed upon the features. The portrait is a half-length, with the left hand resting upon a table and holding a fan of ostrich-plumes. It is just possible that a copy of the print might be found among the Royal portraits at Windsor, and it would be interesting to learn from Mr. Holmes whether such is the case.

ART and literature are both represented in the new American Embassy. Mr. William J. Hoppin, the chief secretary to the Legation, who arrived in England at the end of June, is not merely an accomplished lawyer, but is also well-known to American readers as a cultivated and serious art-critic. He has been for some time a notable contributor to the *Atlantic Monthly Magazine*, and he is now writing in *L'Art* a very interesting account of the present state of American art.

THE twenty-seventh Annual Report of the Council of the Arundel Society has lately been published. It is satisfactory to learn that the financial prosperity of a society that has for its object the "promotion of the knowledge of art" is increasing. The report for 1874 told the other way, but it seems that this was only a temporary falling off, for the gross receipts of 1875 amount to 7,187*l.*, a larger sum than has ever before been known in the Society's history, except in 1872, a year which has always been noted as exceptional. The chief source of profit appears to lie in the sale of what are called *Supernumerary* and *Occasional Publications*. The sale of the latter alone amounted to 1,156*l.* last year, against 478*l.* the year before. This great advance was doubtless owing to the publication of three new chromolithographs, one of which, *The Meeting of Mary and Elizabeth*, by Mariotto Albertinelli, was so extremely popular that it produced 380*l.*, a sum more than sufficient to "repay in a single year," we are told, "the entire cost incurred, both in 1874 and 1875, upon its preparation." The number of new members also, which in 1874 was only 126, rose last year to 150. Altogether, indeed, the results of the year are encouraging, although it is owned that the increase of income was not gained without a "more than equivalent increase of expenditure." This, however, is stated to be no cause for dissatisfaction, as it only results from the unusually large sum expended under the head of the Copying Fund, a mode of expenditure that must necessarily be gradual in yielding returns. Water-colour copies were made last year of no less than ten important Italian paintings, and of a small triptych by Mabuse in the museum at Palermo. Several of these works are now preparing for publication, and the council are so satisfied with them that it has been resolved to give further commissions to the artists, Herr Kaiser, Signor Fattorini, and Herr Schultz, for copies of various other works this year. Herr Kaiser will resume his work at Assisi, and will afterwards probably visit Siena for the purpose of copying the remaining fresco by Bazzi, of the *Visions of St. Catherine*. Signor Fattorini has been commissioned to make a drawing of Pinturicchio's *Nativity* in S. Maria del Popolo at Rome, and Herr Schultz is to copy Albrecht Dürer's magnificent painting of the *Adoration of the Trinity* at Vienna.

THE fifth exhibition of the Union Centrale, distinguished by its magnificent display of tapestry, was opened on the 1st of this month at the Palais des Champs-Élysées. Never, certainly, has such a collection of work of this kind been made before. Not only have all the finest pieces of French manufacture been gathered from the Gobelins, the dépôt of the Garde-meuble, and different churches in France which happened to possess remarkable examples, but various foreign museums, such as the Uffizi at Florence, the Royal Museum at Madrid, and South Kensington,

have contributed numerous specimens from their collections. Private collectors and amateurs also have freely yielded their treasures, especially when these have been wanting to fill historical gaps, for, as we have before stated, the exhibition of the Union Centrale aims at presenting a complete history of the development of tapestry from the sixteenth century to the present time. Besides the tapestry, a small collection of pictures and drawings illustrating the history of the town of Paris is exhibited, and the whole series of designs executed for the Commission of Historic Monuments by some of the principal architects of France. Various portions of this collection have been exhibited before, but not the whole series, which comprises as many as 400 drawings from all the chief buildings and historic monuments of France. A number of casts from the most important works of French sculpture executed for the same Commission are also noteworthy.

A CURIOUS confessional, of Italian workmanship of the sixteenth century, and a forged iron pulpit of the same date have just been added to the Cluny Museum. The pulpit, according to the *Chronique*, was obtained from a monastery in the department of Vaucluse, at the price of 22,000 fr.

FORTY-FOUR new plates have been added to the excellent series of photographs taken from the pictures in the Dresden Gallery.

A LARGE and fine piece of Roman mosaic, of elaborate design and in good preservation, has been found at Lyon. It is supposed to have formed the pavement of a room measuring 25 mètres.

THE death is announced in Rome of the Italian painter Prof. G. Battista Canevari, at the age of eighty-seven. He was a member of the Academies of St. Luca and Raffaello, and fought in his youth under Napoleon I.

AMONG Italian painters of the day Ferdinando Folchi may be mentioned as an accurate and conscientious artist, who has been steadily gaining fame for his historical and sacred subjects executed both in oil and fresco. Several of the leading patrician families in Florence have entrusted him with important commissions. Two entire rooms in the southern quarter of the Royal Pitti Palace have been decorated by him; also the large altar-piece of the *Descent from the Cross* in the Church of the Annunciation is his work, and another representing a *Miracle by Saint Francis*, painted for the Church of Santa Maria del Soccorso in Livorno. The work upon which he is at present engaged, for the Church of San Firenze, represents *The Appearance of the Sacred Heart of Jesus to Saint Marguerite Marie Alacoque*. The *Raffaello* describes it as a composition of great merit.

NO ONE at the present day has a better right than Prof. Brunn, of Munich, to pronounce an opinion on the artistic merits of the sculptures recently discovered at Olympia in the German excavations, and it is, therefore, with pleasure that we have received his contribution to a subject on which a good deal has been written in these pages. We may refer in particular to Prof. Colvin's articles (*ACADEMY*, April 15, 22, 29, 1876) written after his visit to Olympia, the more so as Brunn (*Transactions of the Bavarian Academy*, 1876, p. 337) accepts Prof. Colvin's general estimate of the newly-found sculptures as compared with the previously-known reliefs from Olympia in the Louvre. To speak correctly, Prof. Brunn pronounces no opinion on the new acquisitions, because he has neither seen the sculptures themselves nor even satisfactory photographs of them. What he does is to give us the opinion which he had formed and communicated to his students two years ago on the style of the sculptor Paeonios and his relation to Pheidias and the Attic school. Certain of his results have appeared from time to time in the *ACADEMY*, and to

those who have taken an interest in them the fuller explanation now given will be welcome. Compared with the Peloponnesian school of sculpture, which aimed at perfection in reproducing the bodily form of man in all its truthfulness so far as a minute examination of living specimens could go (see the Egrina marbles in Munich), or compared with the Attic school in which the sculptor approached his work with an ideal in his mind which we all know, the school of Northern Greece to which Paeonios belonged was characterised, according to Brunn, by a painter's desire of obtaining a complete general effect with a consistent carelessness in working out details of form in the way in which the strict demands of sculpture require them to be worked out. The demonstration of this peculiarity of style and the theory as to how it grew up in Northern Greece is the most interesting part of the present paper.

THE Cavaliere G. Botti, whose ingenious process for removing and restoring ancient and dilapidated wall-paintings has been successfully applied to several of the great frescoes of the early Italian masters, and has gained him great distinction in Italy, has lately been employing his skill for the preservation of Correggio's fresco of the Annunciation in the Church of the Annunziata at Parma. This fresco, which is believed by almost all authorities to be genuine, is supposed to have been originally painted for a large lunette in the old Church of the Annunziata outside the town, but it was removed from that church as early as 1548 and placed in the then newly-built church of the same name in Parma, where it has remained ever since, though, on account of the dampness of the wall and other evils, it has gradually fallen into a most ruinous condition. The difficulties attending the removal of such works are always very great, but they were increased in this case by the wall on which the fresco had been placed being composed, not of bricks only, but of a mixture of bricks, shells, and small stones, which offered an uncertain surface to the iron blade that Cavaliere Botti passed between the wall itself and the cement on which the fresco was painted in order to detach it from its position. In spite, however, of all obstacles, the hazardous feat of the transportation of this dilapidated work has, we hear, been successfully accomplished. It is to be hoped that, after this happy deliverance from the dangers that were fast threatening to destroy it in its dark damp resting-place in Sta. Annunziata, it will not fall into greater ones in the hands of the restorer. Although the picture has suffered dreadfully from the effects of saltpetre, and is in many parts almost obliterated, the exquisite beauty of the face of the Virgin which was noticed by Tiraboschi is still perceptible, and the wonderful grace of the Angel, who has alighted on earth on a cherub-borne cloud, fully reveals the charming style of the master. These traits would infallibly be lost should the picture be over-restored, or "improved"—the term now applied to work of this kind in Florence. Many of the processes applied for this "improvement" of old paintings in Italy are most destructive. A correspondent tells us that one has just been patented consisting of a solvent which reduces an old picture to its dead colour in ten minutes. "A torpedo," he adds, "is a trifle to it." Cavaliere Botti's process, however, is not so fatal as this. It is principally concerned with the transportation and preservation of old works, and does not, we believe, attempt their improvement. The removal of the Correggio Annunciation was commissioned by the Italian Government, which has employed Cavaliere Botti on many similar works.

THE STAGE.

PLAYGOERS' GRIEVANCES.

A GRIEVANCE of the humbler playgoer, which may well gain a little attention in an empty season, is the outrageous length of time that the

hiner of any unreserved seat is expected to pass in the playhouse before the play begins. The late dinner-hour of society makes it impossible that the important piece which people really go to see shall begin before half-past eight o'clock, but the tradition of the theatre is that the doors shall be opened, and the manager's servants be ready to take the playgoer's money as early as seven. The sooner the tradition is done away with the better, for it clashes with modern habits, and obliges most visitors who do not take a stall beforehand to waste what is probably an hour, and may be even more than an hour and a half. For if the important piece of the evening be indeed an attractive one, everybody is anxious to be in the front row or near it—whether his place be pit, or dress-circle, or boxes—and, accordingly, the humbler playgoer gathers round the doors and jostles his fellow-playgoer at a quarter to seven, ere he is admitted to the theatre at seven o'clock. He is not allowed the resource which was open to the playgoer of the end of the sixteenth century, when one Gosson, the author of the *School of Abuse*, "a pleasant invective against poets, players, and such like caterpillars of a commonwealth," mentioned among the sights of the waiting-period "such heaving, such pitching and shouldering to sit by women, such giving them pippins to pass the time." For half an hour nowadays the playgoer, debarred this entertainment, gloomily surveys the empty stalls and the dimly-lighted house; then, about the advertised moment for beginning, the band straggles leisurely into the orchestra; eventually the leader gives his sign, and the long overture commences; it is finished at a quarter to eight, and the curtain rises on the familiar interior in which is laid the scene of every farce—the octagonal apartment with the cane-seated chairs, the ricketty red mahogany chiffonier, the blistering wall-paper, and the striped curtains from Tottenham Court Road. Half an hour is now passed by the comedians unhappy enough to be engaged, in the performance of practical jokes which the English taste of thirty years ago supposed to be witty because they were rough, and which the playgoer of to-day laughs at sadly, out of respect for the past. To every one concerned the traditional farce may be described in the words Théophile Gautier reserved for music, as "the most expensive noise he knew of." This noise, however, is maintained for thirty minutes, and then there is another "wait" until the curtain may rise on the piece which an hour and a half ago three persons out of every four in the theatre had already arrived to see.

It is true that there are one or two managers who have had the good sense to abolish this first piece altogether, and that there are one or two others who are careful that it shall be worth seeing, and that its sole recommendation shall not be that it is the work of some friend of the manager, who has done the manager substantial service in quite other departments of literary labour. But these are, we fear, the exceptions, and the comfort of the humbler playgoer would hardly be more consulted by the shortening of the time between the opening of the doors and the end of the overture than by the suppression of the first piece altogether, or the habitual care that the piece shall be a good one, as it is almost invariably in France.

As to the length of time that passes between the opening of the doors and the beginning of the piece which all the world comes to see, we shall be told, no doubt, that a theatre cannot be filled in ten minutes. It cannot. But it can well be filled in twenty. And the rapidity or slowness of the work depends much on the size of the staff engaged to do it. There might well be more box-keepers, and only at the one or two theatres where box-keepers do not take fees (unless they are stuck, by the foolish rich, in the frames of looking-glasses) would the increased staff add expense to the management. Generally, "the front of the house" is a source of revenue: not of ex-

pense. Generally, a box-keeper is not the paid servant of the management; but the management's customer—a prosperous speculator, who hires the cloak-room and the keys, and counts upon the shillings of the public.

FREDERICK WEDMORE.

ANOTHER week absolutely barren of production, save for the interpolation into the Haymarket programme on Thursday—too late for any considerable notice—of the *School for Scandal*, played for the benefit of the acting manager, who was fortunate enough to get Miss Neilson to be Lady Teazle. The actress, having come back from the German baths, proposes, we hear, to leave immediately for America.

MR. OGHLAN is about to go to America, where he will no doubt take engagements to act.

MESSRS. JAMES AND THORNE, if we may judge by the programmes, have by this time thought fit to retire, for a while at least, from the performance of *Our Boys*, which, having passed its five-hundredth night, will in all human probability reach its one-thousandth, since nothing that can be done for a piece by its own merits or by criticism can approach in value the substantial fact that for five hundred nights the theatre has been filled with people satisfied to see it. The result, of course, not only in the case of *Our Boys*, but in all kindred successes, is one on which author and managers are to be congratulated much more than the actors. There must be very genuine quality in any actor who can withstand the deteriorating influence of any run of several hundred nights, and there are few who can wholly withstand it. Mr. Neville acted the Ticket-of-Leave Man too often, and Miss Bateman, Leah. That is in the recollection of many playgoers. Moreover, for many actors playing one part for several hundred nights there is the inconvenience that they become identified by the public with the special character. An actor like Mr. Jefferson, freely choosing this, evidently does not feel the inconvenience of it. He is an exception. Generally the actor condemned to play one thing only becomes less of an artist and more of a mechanic. At almost the only theatre in Europe where the art is seriously studied—at the Théâtre Français—this is not allowed. There being seven performances a week, the popular piece of the season is played at five of them. At one of the two remaining ones, the actor engaged in the popular piece rests, and at the other he appears in a part which gives him variety.

MISS LYDIA THOMPSON and her company are at the Theatre Royal, Bristol.

MR. BARRY SULLIVAN is coming to London in September, to play at Drury Lane, it is announced.

TO-NIGHT the *Colleen Bawn*, at the Adelphi Theatre, gives place to *Arrah-na-Pogue*.

THE Paris Vaudeville company has started on a short tour of the Norman watering-places, with *Domino Rose* and other pieces.

M. MAURICE COSTE, the actor, has committed suicide; and Mlle. Hélène Therval, a promising young actress of comedy, has died this week.

MANY changes have taken place in the functions of the Gymnase Theatre since its foundation, fifty-seven years ago. Here is a curious notification of the approval of the scheme of the theatre by the Government of that day:—

“Le Gouvernement vient d'approuver le projet d'un nouveau théâtre destiné à former des élèves et à servir de pépinière aux théâtres lyriques et à la Comédie-Française. Il s'appellera *Gymnase Dramatique*, et aura pour acteurs tous les jeunes gens qui montreront des dispositions remarquables, et principalement des élèves du Conservatoire qui viendront y perfectionner leurs études devant le public. La Comédie-Française et les deux opéras pourront y recruter les sujets qui leur conviendront en prévenant l'administration un an d'avance. C'est donc un théâtre en faveur des autres théâtres.”

M. LÉON GAILLARD has just published a curious little study of the *Sociétariat* of the Théâtre Français. “To-day as formerly,” he says, “artists are judged by their peers, and the list of comedians who by their comrades' votes have entered the Society is a long one.” Eighty-three *sociétaires* (or “Fellows,” as it may be more convenient to call them) were named from Molière to the time of the union of the companies of the Hôtel de Bourgogne and of the Hôtel Guénégaud. From the time of that union (1680) to 1793, there were 174 Fellows admitted; and from the reconstitution of the Théâtre Français—May 1799—to July 1, 1876, there were admitted ninety-seven Fellows: in all, 304 *sociétaires*, from Molière to Mlle. Baretta, and of these the number of men has only slightly exceeded that of women.

If the new piece at the Paris Vaudeville were conducted with more clearness it would be an amusing piece, all accounts agree. *La Crise de Monsieur Thomassin* is a three-act comedy by M. Vercousin, and the intrigue is a simple one, but the author has not brought up the attention and interest of the audience to a given point, but has distributed them too much over details which are essential. M. Octave Feuillet's works of fiction explain the word “crisis” as it is here meant to be apprehended. There is an age, according to that philosopher, and no less according to M. Vercousin, at which a person of domestic habits becomes dissatisfied with those habits. It lasts, these philosophers aver, but a short time, and if the malady is treated favourably it gives place to renewed satisfaction. This is how a critic explains it, and the play of M. Vercousin to boot:—Imagine an honest *bourgeois* who has married early, and has had no youth; he has known nothing, suspected nothing, of the storms of the heart; and he has thus reached the critical age of forty-five. His wife absents herself and leaves him to be delivered to the suggestions of *la crise*. Chance throws him in the way of a person of doubtful repute; and he is prompt to lose his head about her. Monsieur Thomassin will be pushed, like a heroine of Octave Feuillet's, to the edge of the precipice; but the morality of the Gymnase will prevent his tumbling over. In a last scene of Feuillet's the heroine is reconciled with her husband. In M. Vercousin's last scene the hero is reconciled with his wife. They embrace, and the difficult time is well over. The subject, thus conceived and understood, is easily distributed over three acts:—

“Le premier est consacré à la peinture de l'intérieur bienveillant de M. Thomassin. Le second est pris tout entier par les projets incendiaires qu'il médite, et les joies désordonnées qu'il se promet chez Mme. de Valfleury. Le troisième amène le dénouement, qui renverra dans ses foyers M. Thomassin contrit et repentant.”

The part of the unfortunate Thomassin, who has to go through these experiences in which our *soldisant* philosophical dramatists so fully believe, is played by Francès, and ought, says one of the critics, to have been played by Geoffroy. Francès, who is excellent in rendering a *figure épisodique*—a type grotesquely caricatured—has neither the large style, nor the ease, nor the vivacity, for a foreground figure in the dramatist's canvas. Landrol is amusing in a smaller part.

THE Ambigu has given, *à propos* of a much-talked-of exhibition, a funny piece, entitled *Le Voyage à Philadelphie*. In these *pièces de circonstance* it is generally the circumstance that is new and not the idea, and *Le Voyage à Philadelphie* is no exception to the rule. At the Variétés, quite lately, *Une Semaine à Londres* was of the same order.

THE Palais Royal has revived *Célimare le bien-aimé*, one of the most amusing pieces in its repertory, and played now with just the old verve by Geoffroy, Hyacinthe, and Libérty, the actors who originally “created” the parts still entrusted to them.

MUSIC.

WAGNER'S “RING DES NIBELUNGEN.” (Fourth Article.)

IN proceeding to speak of the music of this most extraordinary work, even greater difficulties present themselves than in any analysis of the libretto. It is never easy to give an idea of music by mere verbal description and without the aid of quotations in music type; and the task in the present case is more than ordinarily arduous because of the entire novelty of the work both in its form and its ideas. Any technical details, even did space allow them, would be mostly uninteresting, if not unintelligible; all that will be attempted now will be to convey some general notion of the principles upon which the work is constructed, and of the points wherein it differs from the operas of its composer's predecessors.

The first point to be noticed is that, as an outcome of Wagner's art-theories, the musical form is everywhere subservient to the requirements of the drama, instead of being, as in ordinary cases, the chief factor of the work. Hence the whole of the customary forms of operatic pieces—airs, duets, &c.—are abandoned. There is hardly in the entire series of dramas one single movement which can, without modification, be detached from its context for use in a concert room. It is only in very rare cases, and for special effects, that any repetition of words is permitted; the music closely follows the development of the drama. In accordance with the same principle, there is scarcely any concerted music. Except in the second and third acts of *Götterdämmerung* there is no chorus at all, and the only instances in which more than one singer are heard together are the songs of the Rhine-daughters, one or two unimportant passages in the great duets in the first act of *Die Walküre* and the third act of *Siegfried*, the scene with the eight Walkyrs (*Walküre*, Act iii.), and the oath of vengeance taken by Brünnhilde, Gunther, and Hagen, at the end of the second act of *Götterdämmerung*, in all which cases the justification to be found in the dramatic situation. Everywhere else we find a succession of soliloquy and dialogue, just as in a play of Shakspeare.

Those who have heard *Lohengrin* in London will not be surprised to learn that Wagner nowhere makes the slightest concession either to the *amour propre* of the singer or to the taste of the public. There is most assuredly no operatic work in existence which contains so many fine singing and acting parts as the *Ring des Nibelungen*; there are very few even of the secondary characters who have not opportunities for individual display; and, though undoubtedly exacting, the parts cannot be called ungrateful. But nowhere is a *bravura* passage or a *cadenza* introduced merely for the gratification of the vocalist, or to tickle the ears of the public; nowhere is there a break in the music to afford an opportunity to applaud the *prima donna*, or pelt her with bouquets. All such manifestations, which destroy the stage-illusion altogether, must perforce be postponed to the close of the act; the individual executant must be content to sink his or her personality completely in the work. Nor are the ordinary requirements of the opera-going public any more consulted. For example, in the first two acts of *Siegfried* there is no music at all for a female voice, excepting the short solos for the bird in the tree. Both acts consist, with this trifling exception, entirely of dialogues for male voices. Under ordinary circumstances it might be expected that the effect would be monotonous; here the dramatic interest of the situations and the constant variety of the music are likely to prevent any such feeling.

From what has been said it will be inferred that the musical form which Wagner has adopted is entirely new, and such is, in fact, the case. One of the commonest charges brought against his music is that it is altogether wanting in form—that it is, in fact, a mere chaos. It has more than once been seriously stated that his later operas are nothing but an interminable series of recitatives.

So far is this from being correct that it may safely be maintained that not one-fiftieth part of the music is recitative, in the ordinary sense of that word. It is perfectly true that the character of the vocal melody depends upon the words uttered—"melodic declamation" will perhaps be a correct name for the treatment of the voice part; but the melody is not subordinate to the declamation, as in recitative, but actually identical with it; and in this consists much of the individuality of Wagner's style. But, besides this, the task of the orchestra in expressing emotion and commenting upon the text is most important. It has been well pointed out by Gottlieb Federlein, in his masterly essays on *Die Walküre*, which appeared in the *Musikalisches Wochenblatt* for 1872, that the vocal melody with its intimate connexion with the words expresses the dramatic situation, while the orchestra depicts the attendant mental emotions. Whenever these latter are the result of the action, the orchestra is subordinate, while it is prominent when the actions spring from the emotions themselves.

It will be obvious that this new method of treating the musical drama will necessitate new forms of composition. All repetitions of words being done away with, it would be evidently absurd to repeat entire periods of music; and because Wagner has not done this he is charged, often in perfectly good faith, with want of form. This incoherence is only apparent: there is in reality a deep organic connexion between the various portions; but, from the system on which the music is constructed, this connexion cannot possibly be appreciated on a first hearing; it requires long and careful study to be able to follow the thread. And this leads to the mention of the salient peculiarity of Wagner's method—his use of "leading themes" or "Leitmotive." Each character, each incident, each important sentiment, is accompanied on its first appearance by some special musical phrase, which subsequently reappears whenever the same subject is either directly or indirectly referred to. Other composers (especially Liszt) have employed the same method, though by no means always with the same success. One of my most painful musical recollections is that of the constant and wearisome recurrence of "Leitmotive" in Liszt's *St. Elizabeth*. It is not given to every one to bend the bow of Ulysses. With Wagner, however, the themes themselves are so pregnant, and the variety of their treatment so exhaustless, that at each fresh appearance they are hailed with interest, and often powerfully heighten the dramatic effect of the work. The deep poetic insight shown in their employment is also at times very remarkable. One or two instances of this may be given in illustration. A theme of great importance throughout the entire work is that which may be termed the theme of the "Renunciation of Love." It is that to which are set the words of Woglinde in the *Rheingold*,

"Nur wer der Minne
Macht versagt," &c.,

quoted in a previous article. This theme sometimes appears in places where, on a superficial view, it seems most incongruous. For instance, in the first act of *Die Walküre*, as Siegmund is about to draw the sword out of the old ash-stem, he sings

"Heiligster Minne
höchste Noth,
sehnender Liebe
sehrende Noth
brennt mir hell in der Brust,
drängt zu That und Tod,"

to the music of the "Renunciation of Love." At first sight, nothing can appear more inappropriate than the introduction of this theme at the moment of the most ardent passion; yet in reality it has a deep significance, for by his act Siegmund (though he knows it not) is renouncing love for ever; he is fixing his own doom, and will die on the morrow; for him love shall

be no more. Again, it has been mentioned that the different "Leitmotive" are introduced with the utmost variety of form—sometimes, indeed, so much altered as to be hardly recognisable at first; but there is one theme which is a very striking exception. The theme of the "Curse" pronounced by Alberich upon his ring is never varied; from first to last it appears in precisely the same shape, thus showing that, however much all else may alter, the curse attached to the ring is unchanged and unchangeable.

Our readers will now be able to see wherein consists the difficulty of following the train of Wagner's ideas; to do this it is necessary to have the whole of the "Leitmotive," of which the work contains at least eighty, so to speak, "at one's finger's ends," to recognise each as it appears, and to see its connexion, not always apparent at first sight, with the dialogue and the dramatic action. This without long preliminary study is absolutely impossible; and it is very certain that those who hear the music at Bayreuth without any previous knowledge of it will fail to a great extent to appreciate it as a whole, however much they may be impressed with the wonderful beauty and power of isolated portions.

The question will naturally arise, Is it an advantage to art that music should be produced which requires so much study to make it intelligible? Take an ordinarily well-educated man who has no knowledge of music to hear *Don Giovanni*, and, if he have any susceptibility at all, he will come away delighted; take the same man to hear the *Rheingold*, and the chances are he will either be hopelessly confused or inexpressibly bored—perhaps both. Such music as that of the *Ring des Nibelungen* is in the highest degree intellectual; and it is no more possible for any one not musically educated properly to appreciate it than it would be for a child of six years of age to understand Carlyle's *Sartor Resartus*. This tendency toward abstruseness seems characteristic of all the best modern music; nowhere, perhaps, do we find it more strongly marked than in the finest works of Brahms. The days of the childish simplicity of Haydn, of the limpid clearness of Mozart, have gone for ever; our musicians have eaten of the tree of knowledge, and we must take the consequences. We may regret this, but it is useless to ignore it.

Wagner's wonderful mastery of orchestration is well known; but nowhere has he produced such marvellous effects of tone-colour as in the scores of the present work. He has employed a much larger orchestra than usual; as a musical curiosity many readers may be interested by a list of the instruments used. They are the following:—sixteen first and sixteen second violins, twelve violas, twelve violoncellos, eight double-basses, three flutes, one piccolo flute, three oboes, one corno inglese, three clarinets, one bass-clarinet, three bassoons, eight horns, two tenor-tubas, two bass-tubas, one contrabass-tuba, three trumpets, one bass-trumpet, three trombones, one contrabass-trombone, two pairs of kettledrums, one side-drum, one triangle, one pair of cymbals, one gong, one glockenspiel, and six harps. It will be seen that with such an instrumental force as this, the resources at the disposal of the composer are absolutely exhaustless; and, though it will readily be imagined that in reading such a score, which often contains from twenty-five to thirty staves, it is by no means easy to realise with the mind's ear the full effect of the very elaborate combinations, I feel perfectly safe in affirming, even before I hear the work, that many absolutely new shades of orchestral colouring have been obtained. Did space allow, it would be most interesting to enlarge upon this subject; only one important feature can be mentioned here. By increasing the number of each kind of wind-instrument used, Wagner has been able to produce a complete four-part harmony of any one particular quality of tone. Thus we can get with the brass four different shades, by chords on four horns, four

tubas, four trombones, or four trumpets, and the contrasts between these various groups are sometimes (as, for instance, in the second act of *Die Walküre*, in the scene between Brünnhilde and Siegmund) wonderful in their effect.

A question will probably suggest itself to many, as to what will be the effect of the work as a whole. Of this it is very difficult to speak with absolute certainty from mere reading; a few remarks can, however, be made on this point. In the first place, there can be not the least doubt that the impression produced, whether it be thought agreeable or not, will be totally different from that made by any ordinary operatic performance. The usual relations between music and words being changed—in places one might almost say reversed—the former, apart from any question of its intrinsic merit, must needs affect the hearer in quite another manner than that in which it does when it is, so to speak, the be-all and the end-all. There are many parts of Wagner's music which it is extremely difficult to estimate apart from the stage—this is particularly the case with certain parts of *Siegfried* and *Götterdämmerung*—there are even certain portions in which it is so difficult from mere reading to grasp fully the composer's idea that after repeated and close study I still feel bound to reserve my opinion upon them till I have heard them in their proper place. It is very possible, not to say probable, that some of the passages which in mere reading or playing at the piano appear the least effective may be precisely those which in performance will produce the most profound impression. Among these are the long scene between Wotan and Brünnhilde in the second act of *Die Walküre*, and that between Brünnhilde and Waltraute in the first act of *Götterdämmerung*. Those who have heard *Lohengrin* will remember the wonderfully impressive opening scene of the second act, one of the finest portions of the work, and yet one which either played on the piano or even heard in the concert-room would be tedious in the extreme. The same difference will probably be observable in many parts of the present work. On the other hand, there are numerous passages of which it is perfectly easy to tell, even from the mere reading, that the effect will be overpowering. Such are the close of the *Rheingold*, with Donner's storm-song, and the wonderful music depicting the rainbow-bridge thrown across the valley to Walhalla. Such, again, are the whole of the first and third acts of *Die Walküre*, and the most touching scene in the second act in which Brünnhilde announces to Siegmund his approaching death. The sounds of nature in the forest ("Waldweben") in the second act of *Siegfried*, and the whole of the third act, may be safely expected to produce an immense effect; while *Götterdämmerung*—as a whole, perhaps the finest of the four works—is crowded with beauties of the first order. The scene in the prelude, of the farewell of Siegfried and Brünnhilde, and the entire third act, with the stupendous funeral march following Siegfried's death, and the finale working up to a climax of indescribable power, are among the most colossal things in modern music. Whether the portions indicated will produce upon one who hears them without previous preparation, and without such acquaintance with the music as to enable him to recognise the various "Leitmotive," such an effect as they produce upon myself, it is difficult to foretell. I speak from a long and intimate knowledge of the scores, and find that each repeated reading throws a wonderful amount of new light on the music. It is not to be expected that those who only hear it once should be able fully to appreciate it; yet it is hardly conceivable that any one of ordinary musical feeling can fail to be deeply impressed by many of the passages I have named.

I must apologise to my readers for so largely obtruding my personality in these remarks. I have been unwilling to do so; but, in recording my impressions of the music, it has been difficult

to avoid it, while it has appeared necessary to say upon what those impressions were founded.

Of the *mise-en-scène* of the work, which presents apparently all but insuperable difficulties to the stage-manager and machinist, I must defer my notice till after the performance, as also of the cast of the work, simply saying of the latter that it brings together such an assemblage of the most distinguished operatic singers from the whole of Germany as has certainly never been seen at any one performance. Next week I hope to write from Bayreuth, and give some preliminary information, previous to the performance, which commences to-morrow.

EBENEZER PROUT.

THE proceeds of the Balfé Festival lately held at the Alexandra Palace are to be devoted to the foundation of a free scholarship for one year in the Royal Academy of Music; to be competed for always at Christmas by female and male candidates in alternate years. The candidates must be British-born subjects, and between the ages of twelve and eighteen. The first election will take place next Christmas.

THE performance of Prof. Macfarren's new oratorio, *The Resurrection*, at the approaching Birmingham Festival will be conducted by Mr. Walter Macfarren, brother of the composer.

A GRAND musical festival, with a choir of 4,000 singers, will be held at Amsterdam on September 9 to 11 next. Bruch, Gounod, Hiller, Liszt, Vieuxtemps, &c., are expected to be present.

It is reported that Mdme. Pauline Lucca will sing for the first time in the Italian Opera at Moscow next season. Some papers, however, announce the engagement of this lady at St. Petersburg.

VERDI'S *Aida* will be produced next winter at the Court Theatre, Dresden.

A MUSICAL CONTEST of the leading bands in the United States was announced to take place in Philadelphia on the 5th of last month; but, although the appointed judges duly assembled, not a single band which had entered for the contest put in an appearance.

THE following is extracted from the *Buffalo Courier*:-

"A portion of the musical community in New York is very much interested just now in the voice of a newly-imported singer recently arrived from Paris. Her name is Mdme. Marguerite Selvi, and she has already been engaged to sing in the choir of St. Mark's Episcopal Church. Her voice is pronounced by competent judges to be a pure tenor, and is remarkable for its clearness and strength in the upper register. She renders tenor solos with magnificent effect, and she is already regarded as a musical phenomenon. Her ability to sing without apparent effort the most difficult music written for tenors has been tested upon several occasions in the presence of some of the most famous masters in the city. Mdme. Selvi is as phenomenal as a tenor as a certain gentleman who has for a long time creditably sustained an alto part in a quartet choir attached to one of the Brooklyn churches. This gentleman is an amateur strictly, but his voice is a pure contralto. The chest notes are perfect, and upon hearing him it is difficult to believe that one is listening to a masculine voice."

A. BREIDENSTEIN, professor of music at the University of Bonn, died on July 13. The death at Bordeaux is also announced of Augustine Castan, a young singer well known in France and Belgium.

HERR AUGUST NICKEL, the Berlin musician, died at Polz, in Upper Bavaria, on July 19, from the effects of the sting of an insect.

THE Council of Trinity College, London, have decided to take up the scheme of local examinations in elementary music, recently discontinued by the Society of Arts. These examinations, at which prizes will be awarded, will be open to all comers. A new branch of the college has been established in Dublin under the care of Prof. T. R. Jozé, Mus. B., T. C. D., L. Mus., T. C. L.

TABLE OF CONTENTS.

	PAGE
LE MARCHANT'S MEMOIR OF VISCOUNT ALTHORP, by W. O'CONNOR MORRIS	151
DAVIES' ANGLING IDYLLS, by T. T. STODDART	152
VAMBÉRY'S ISLAM IN THE NINETEENTH CENTURY, by STANLEY LANE POOLE	153
MACGAHAN'S UNDER THE NORTHERN LIGHTS, by Dr. R. BROWN	153
PHILLIMORE'S LIFE OF ADMIRAL SIR WILLIAM PARKER, by the Rev. R. W. ESSINGTON	154
D'AUBIGNÉ'S HISTORY OF THE REFORMATION IN EUROPE, by the Rev. N. POOCK	155
ARNOLD'S TRANSLATION OF THE "INDIAN SONG OF SONGS," by T. W. RHYS DAVIDS	157
NEW NOVELS, by Mrs. OWEN	158
CURRENT LITERATURE	159
NOTES AND NEWS	161
FOREIGN REVIEWS OF ENGLISH BOOKS	162
NOTES OF TRAVEL	162
DR. JAMES HENRY, by Prof. J. P. MAHAFFY	162
THE CASSET LETTERS AT HATFIELD, I., by JOHN HOSACK	163
SELECTED BOOKS	164
CORRESPONDENCE:-	
The <i>Oera Linda Book</i> , by E. W. GOSSE; <i>Peter Fischer und Jacopo de' Barbari</i> , by C. DRURY E. FORTNUM	
SCHÜTZENBERGER ON FERMENTATION, by H. J. SLACK	166
SAYCE'S PRINCIPLES OF COMPARATIVE PHILOLOGY, by Prof. A. S. WILKINS	167
SCIENCE NOTES (PHYSIOLOGY, CHEMISTRY, and MINERALOGY)	168
VIOLETTE-LE-DUC ON RESTORATION, by J. T. MICKLETHWAITE	170
THE RE-OPENING OF THE NATIONAL GALLERY, by Prof. SIDNEY COLVIN	170
NOTES AND NEWS	172
PLAYERS' GRIEVANCES, by FREDK. WEDMORE	173
STAGE NOTES	174
WAGNER'S "RING DES NIBELUNGEN," IV., by EBENEZER PROUT	174
MUSIC NOTES, TABLE OF CONTENTS, NEW PUBLICATIONS	176

NEW PUBLICATIONS.

Bear (W. E.), Relations of Landlord and Tenant in Scotland and England, cr svo. (Cassell & Co.)	1/0
Bede, Old English Version of the Latin Poem "De Die Judicii," edited by J. R. Lumby, svo. (Trübner)	2/0
Ball (John), Central Alps, with Introduction, new edition cr svo. (Longman & Co.)	8/6
Ball (John), East Switzerland, new edition, cr svo. (Longman & Co.)	2/6
Ball (J.), South Tyrol and Venetian or Dolomite Alps, new edition, cr svo. (Longman & Co.)	2/6
Bligh (J. T.), A Week at the Land's End, cheap edition, cr svo. (Lake & Co.)	2/6
Bunyan's Pilgrim's Progress, illustrated, 12mo. (Marborough)	1/0
Burns (R.), Complete Poetical Works, edited by W. S. Douglas, vol. 1, cr svo. (McKie & Drennan)	10/6
Butler (Anna), Stories for Young Servants, 2nd ed. 12mo. (Masters)	2/6
Captain Fanny, a Novel, 3 vols. cr svo. (Bentley & Son)	31/6
Classified Catalogue of Educational Works, svo. (Sampson Low & Co.)	5/0
Classified English Vocabulary, an Attempt at Knowledge of Words and Meanings, cr svo. (Provost & Co.)	3/6
Daisy Library.—Patience Strong's Outings: Gates Ajar; What Katy did at School. (Goubaud & Son) each	1/6
Day of Rest, Jan. to June, 1876, folio. (Strahan & Co.)	3/6
Dobell (Dr. Horace), Affections of the Throat and in its Neighbourhood, svo. (Trübner)	6/6
Duncan (James), British Butterflies, edited by Sir W. Jardine, 12mo. (Hurdwicke & Bogue)	4/6
Fernandez Henry's Junior Scripture History, 12mo. (Boulton & Co.)	1/0
Fifty-Two Five Minutes' Sermons, 2nd series, 12mo. (Hayes)	3/6
Gheerbrant (T.), French Conversation Grammar, cr svo. (Hachette)	2/0
Greene (Hon. Mrs.), The Star in the Dust Heap, 12mo. (Warne & Co.)	3/6
Grundy (S.), The Days of his Vanity, 3 vols. cr svo. (S. Tinsley)	31/6
Heronshaw, or Modern Thought, A Novel, 3 vols. cr svo. (Charing Cross Publishing Company)	31/6
Jones (C.A.), Footprints of Our Fathers, 12mo. (Hayes)	5/0
Land (J. P.), Principles of Hebrew Grammar, translated from the Dutch, by R. L. Poole, cr svo. (Trübner & Co.)	7/6
London Series of French Classics.—Iphigénie en Aulide, 12mo. (Longman & Co.)	1/6
Lytton (Robert, Lord), Fables in Song, vol. 2, 12mo. (Chapman & Hall)	6/0
Otto (Dr. Emil), Elementary Grammar of the German Language, cr svo. (Nutt)	2/6
Pick (Dr. E.), Practical Method of Acquiring the French Language, 2nd ed. 12mo. (Trübner & Co.)	2/6
Select Library of Fiction.—Lillicleat, by Mrs. Oliphant, 12mo. (Chapman & Hall)	2/0
Slavonian Provinces of Turkey, with Map. (Stanford)	1/0
Soleman (W.), The Rector of St. Judy, cr svo. (Provost & Co.)	10/6
Some Modern Religious Difficulties, Six Sermons at St. James's, Piccadilly, 12mo. (Soc. Prom. Chr. Knowl.)	1/6
Stanley (Dean), Lectures on History of the Jewish Church, 3rd series, svo. (Murray)	14/0
Tasso, Jerusalem Delivered, translated in the Metre of the Original by C. L. Smith, 12mo. (S. Harris & Co.)	6/0
Tutttitt (L.), Plain Forms of Household Prayer, 4th ed. 12mo. (Wells Gardner)	2/6

TERMS OF SUBSCRIPTION

TO THE ACADEMY.

	YEARLY.	HALF-YEARLY.	QUARTERLY.
	£ s. d.	£ s. d.	£ s. d.
If obtained of a Newsvendor or at a Railway Station	0 13 0	0 6 6	0 3 3
Including Postage to any part of the United Kingdom	0 15 2	0 7 7	0 3 10
Including Postage to any part of France, Germany, India, China, &c.	0 17 4	0 8 8	0 4 4

Now ready, VOLUME IX. of the ACADEMY, January to June, 1876, bound in cloth, price 10s., free by post, 12s. Also, CASES for BINDING Volume IX., price 2s., free by post 2s. 4d. R. S. Walker, 43 Wellington Street, Strand.

ROYAL INSURANCE COMPANY.

ROYAL INSURANCE BUILDINGS, LIVERPOOL, AND LOMBARD STREET, LONDON.

EXTRACTS FROM THE REPORT FOR THE YEAR 1875.

FIRE DEPARTMENT.

FIRE PREMIUMS FOR THE YEAR	£742,553 0 0
LOSSES	355,161 12 8
NET PROFIT FOR THE PERIOD, including Interest	261,390 10 10

LIFE DEPARTMENT.

INCOME FROM PREMIUMS, after deducting re-assurances	£240,963 14 0
BONUSES DECLARED for the Last Two Quinquenniums:—£1 10s. per cent. per annum on sum Assured, upon all Policies entitled to participate.	

FUNDS.

After providing for payment of the Dividend and Bonus, the Funds of the Company will stand as follows:—

CAPITAL PAID-UP	£289,545 0 0
FIRE FUND	400,000 0 0
RESERVE FUND	500,000 0 0
BALANCE OF PROFIT AND LOSS	92,745 19 0
LIFE FUNDS	1,976,146 11 9
	£3,258,437 10 9

GROWTH OF FUNDS.

1872.	£2,361,812
1873.	2,645,503
1874.	2,957,174
1875.	3,258,437

Extract from Auditors' Report.

"We have examined and counted every Security, and have found all correct and in perfect order, and that the present aggregate market value thereof is in excess of the amounts in the said Balance-Sheets."

JOHN H. McLAREN, Manager.

ONE MILLION STERLING HAS BEEN PAID AS COMPENSATION FOR DEATH AND INJURIES CAUSED BY ACCIDENTS OF ALL KINDS, BY THE RAILWAY PASSENGERS' ASSURANCE COMPANY

Hon. A. KINNAIRD, M.P., Chairman.
Paid up Capital and Reserve Fund, £180,000.
ANNUAL INCOME £200,000.
Bonus allowed to Insurers of Five Years' Standing.
Apply to the Clerks at the Railway Stations, the Local Agents, or 64 CORNHILL, and 10 REGENT STREET, LONDON.
WILLIAM J. VIAN, Secretary.

NEW SYSTEM OF LIFE ASSURANCE. POSITIVE GOVERNMENT SECURITY LIFE ASSURANCE COMPANY (Limited).

Chief Office—No. 34, CANNON STREET, LONDON.
The entire net Premiums invested in Government Securities, in trust for Policy-holders. F. BARROW, Managing Director.

Established 1834, and Incorporated by Royal Charter.
SCOTTISH UNION FIRE and LIFE INSURANCE COMPANY.
London: 37 Cornhill. Edinburgh and Dublin.

OVERLAND ROUTE and SUEZ CANAL.
Under Contract for the conveyance of the Mails to the Mediterranean, India, China, Japan, and Australia. The Peninsular and Oriental Steam Navigation Company despatch their Steamers from Southampton, via the Suez Canal, every Thursday from Venice every Friday, and from Brindisi, with the Overland Mails, every Monday.
Offices—123 Leadenhall Street, E.C.; and 25 Cockspur Street, S.W.

SATURDAY, AUGUST 19, 1876.

No. 224, New Series.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

LITERATURE.

Seven Letters concerning the Politics of Switzerland, pending the Outbreak of the Civil War in 1847. By Geo. Grote, Esq., author of a "History of Greece." (London: John Murray, 1876.)

WHEN Cromwell's ambassadors—John Pell and John Dury—arrived in Switzerland, they were astonished to find that the famous Republics, which had given such mighty divines as Zwingli and Bullinger to Reformed Christendom, and whose natives France was so eager to enlist in her armies, did not possess more extensive territories. The majority of Englishmen still think that as Switzerland is so small, and is never the cause of much worry or much glee upon the Stock Exchange, her politics cannot be of great moment to the other civilised nations. If the Swiss Sonderbund, and the civil war which followed upon it, stirred up Englishmen thirty years ago to take a slight passing interest in the Confederate Cantons, it was neither out of any care for Switzerland herself, nor from any sense of the importance of the Swiss struggle to civilisation, but out of concern at the possible profit which Austrian and French diplomatists might make out of the breaking-up of the ancient Eidgenossenschaft. Mr. Grote perceived, more clearly than any of his countrymen, that issues of far greater moment to Europe than the cursory diplomatic ones were involved in the conflict between the Bund and the refractory cantons of the Sonderbund.

Mr. Grote hurried to Switzerland in the summer of 1847 in order to examine the Swiss question for himself upon the spot. But he was not originally drawn thither as an English politician or as a cosmopolitan Liberal, but simply as the historian of Greece. He conceived that he should be able to study the politics of the ancient Greek States in a manner almost experimental, and from the living model, in the intricate turmoil of the loosely confederated Swiss States. It needed little foresight to predict to which side in the struggle such a man as Mr. Grote would incline; his bent is easily discovered in his admirable conspectus of the position of affairs in his first letter to his wife in September, 1847; and it is confessed plainly enough in the final letter, addressed to M. de Tocqueville after the defeat of the Sonderbund, which is published for the first time in the present edition. Nevertheless, he approached the subject as an enquirer and not as a partisan, taking the most deliberately judicial attitude, and caring mainly to get at the actual facts. His own words to

Sir G. C. Lewis in October, 1847, deserve quotation for the sake of the light which they throw upon himself as the writer of these Letters.

"In England," he wrote, "people talk about the question of the Jesuits without taking any pains to acquaint themselves with the particular facts of recent history which have envenomed it. My little volume will somewhat dispel this ignorance; though it is really amazing how little desire there is in anyone to know and appreciate the reality of the case. What people want to know is, with which of the parties they are to side, and they seem quite satisfied with the part of shouting and bitter partisans, in preference to that of discriminating critics. The longer I live, the more I see that Bishop Butler was right when he said that a man who really loved truth in the world was almost as rare as a black swan."

The extract shows the temper in which Grote began his enquiries, and we could wish that Mrs. Grote had reprinted the whole Chapter xxi. of the *Personal Life*, in the introduction to this edition. He took with him some letters of introduction to a few eminent Swissers, "persons of importance," says Mrs. Grote, "in Aargau and Appenzell, but advisedly refused those offered to him addressed to leaders of either party." She sets down the names of six persons with whom he "had the advantage of conversing whilst in Switzerland." It should be said here that by far the best known of these, the historian and statistician Gerold Meyer-von-Knonau, of Zürich, the famous son of a famous father, will scarcely be recognised under the name given him by Mrs. Grote as "M. Meyer of Gronau." His family name has not merely been misspelt, but has been mistaken for the name of his dwelling-place. The successive letters despatched from Switzerland by Mr. Grote were printed in the *Spectator*, and on his return to England in the autumn he published the whole series as a volume.

These letters have of course no permanent value as a contribution to the history of the Sonderbund. They no doubt helped at the time of their appearance, beyond anything else written in our language, to set the faces of our countrymen the right way in relation to the Swiss struggle: they were at once accepted by all discerning Englishmen, in spite of the advocacy of the cause of the Sonderbund in the *Times*, as the fullest and clearest exposition of the historical causes which brought about, and the principles which lay beneath, the civil war within the Swiss Confederacy. Dr. Kasimir Pfyffer has shown that on the part of the Bund it was a war for existence, and for liberation from external foreign interference. Mr. Grote shows in his last letter how clearly he forecast that these were the results secured by the defeat of the Sonderbund. The account of the Swiss conflict in the *Annual Register* for 1847 is compiled from Grote's letters, and in many places in his own words. It is hardly possible to doubt that the letters had their effect upon the course of English diplomacy. The diplomatic aspect of the Swiss civil war, so far as concerns England, has lately been set in a clear light by Mr. Ashley's biography of Lord Palmerston, and every patriotic Switzer will recognise the straightforward

common sense, as well as the zeal for the freedom and nationality of the Confederation, with which the English minister then acted. Mrs. Grote tells us that Prince Albert, in a conversation with Lord Palmerston at Windsor, asked whether he had read Grote's little book. Palmerston replied that he had not seen it. "Then," said the Prince, "you cannot be qualified to enter fairly upon the discussion of the affairs of Switzerland: pray go and study it directly." The historian was "no great admirer generally of Lord Palmerston," as he afterwards told M. de Tocqueville; but he spoke with unusual approbation of his conduct in the affairs of both Italy and Switzerland during the year 1847. The letters show how clearly Mr. Grote perceived the suicidal tendency of Guizot's diplomacy. The minister of Louis Philippe knew that interference in Switzerland was a French tradition. But this tradition was Bourbonist, Republican, and Bonapartist. In the seventeenth century, the thoroughly German republicans of Solothurn, enriched by the residence of the Bourbon king's ambassador among them, and denationalised by French gold, could hold high civic festival upon the birthday of a French dauphin, as if he were virtually their own future monarch; in the eighteenth century, the French Republic could obliterate all the cantons at a stroke, melting them down into the one and indivisible Helvetic Republic; in the nineteenth century, the First Consul of France could again set them up, and dictate in Paris the terms of the famous Act of Mediation (die *Vermittlungsurkunde*) for the Confederation and for the individual Cantons. But this bad tradition should not have been maintained by the constitutional King of the French. Guizot did not perceive that the cause represented by the Bund against the refractory Cantons was substantially one and the same as the cause of his master. The Liberal renaissance in Europe, or reaction against the Holy Alliance and the Jesuits, to which Louis Philippe owed his throne, was astir and at work in Switzerland before it showed its strength so openly in France by the Revolution of July. The Sonderbund, or armed league of the seven Roman Catholic Cantons—or rather of the then Conservative majority in those Cantons—was the first serious and resolute attempt to check the new Liberal and Constitutional movement throughout Europe. The Syllabus lay in germ in the camp of the Sonderbund; and the two successive new Constitutions of the Swiss Confederacy, the *Bunderverfassung* of 1848, and the still more pronounced realisation of "the modern State," or *Kulturstaat*, in the *Bunderverfassung* of 1874, with their noble results and their nobler promise, lay in germ in the camp of the Bund. This fact is now accepted as a truism by the heirs of the two parties in the conflict of 1847; one tracing back all good, and the other all evil, to the defeat of the Sonderbund.

Mr. Grote's keen perception was not led astray by the apparent anomaly that the purely democratic Cantons were fighting on the side of the Sonderbund, and that the Conservatives and Jesuits in Switzerland were raising the cry of Cantonal liberty, independence, and self-government.

He could see that they were not advocates for the liberty, independence, and self-government of the whole national Confederation. They hoped for the intervention of Austria, or for the intervention of France, just as their heirs in our day hoped that Marshal MacMahon would interfere in Geneva and the Bernese Jura, and terrify the Swiss into restoring Bishop Mermillod and the recusant clergy. He could see that the religious movement had been stirred up, and was being employed, for ends purely political; he saw that the quarrel was not between Protestantism and Catholicism, or between belief and infidelity, but between the old and the new conceptions of political society; hence he was able to connect together the religious excitement of the Protestant Conservatives of Zürich against Dr. Strauss, and the religious excitement of the Catholic Conservatives of Luzern in favour of the re-introduction of the Jesuits. A common terror and a common despair at the "Zeitgeist" made Protestants and Jesuits one party. Mr. Grote perceived that the men of the old aristocratic Cantons, the descendants of the "Lords of Zürich" and the "Lords of Bern," were fighting to maintain the authority of the Swiss National Bund against the separating Sonderbund, and that the pure Democrats of Uri and Schwyz were the real representatives of that Liberal and National cause to which his sympathies perforce gravitated. Mr. Grote constantly speaks of such persons as "Radicals;" and I see that the summarist in Lesur's *Annuaire Historique pour 1847*—a true representative of French official prejudice—calls the Army of the National Bund "les forces radicales," whereas he names Herr Sahr-Soglio's forces "l'armée du Sonderbund." The designation of parties in a particular time or nation ought not to be translated by a paraphrase which a foreign politician holds to be synonymous. The men who opposed the Sonderbund called themselves at that time "Liberals" and "freisinnig," as their followers still do. This designation is always used by Kasimir Pfyffer in his autobiographical recollections. "Radicals" was the term given to them by the Jesuits, and was taken to be reproachful, whereas Mr. Grote no doubt thought it glorious.

Many memoirs and autobiographies of active partisans of each side in the Swiss conflict have been published during the interval between the issue of the first and the last edition of Grote's letters. Two of the most completely representative men of the Sonderbund period, both of them active statesmen and officials of that Canton which was the centre and spirit of the separatist league, and both of them also holding office in the Bund—Dr. Kasimir Pfyffer, the historian of Luzern and the foremost champion of the Liberals, and Ritter Bernhard von Meyer, the soul of the Sonderbund—have died quite recently, and within a few months of one another. Grote has occasion to mention each of them. He speaks of Dr. Pfyffer once, and incidentally, as a most able Swiss jurist. Pfyffer was in exile in Baden while Grote was in Switzerland. The name of Meyer occurs continually in nearly every letter. There was something significant in the last days and the burial of the two rivals. The funeral of Dr. Pfyffer

was a kind of national solemnity; Meyer was buried in a foreign land, not as a Swiss republican, but as an Austrian nobleman, to which dignity the Emperor had raised him on account of his services to his new fatherland. Both these men have left important memoirs. Dr. Pfyffer's *Erinnerungen aus meinem Leben* appeared during his life-time: the first volume of the *Erlebnisse der Bernhard Ritter v. Meyer, weiland Staatsschreiber und Tagsatzungs-gesandter des Cantons Luzern*, was published last year in Vienna. The book gives a more pleasing impression of the man himself than the English reader will derive from Grote's letters, while it justifies the view taken by Grote of Meyer's political activity. It shows us a thoroughly honourable man, but one who was as thoroughly party-spirited, and incapable of apprehending national and cantonal questions apart from the narrow standpoint of his own pious subjectivity. It was his boast in his adopted land that the Concordat between Austria and the Pope was substantially his own work.

Mrs. Grote is mistaken if she supposes, as she certainly leads us to infer in her preface, that "the Vatican, sustained by the free application of its vast revenues," had any direct hand in the formation or the maintenance of the Sonderbund. Luquet, the Bishop of Hesebon, who was the Pope's Ambassador Extraordinary and Apostolical Legate in Switzerland at that period, was a fair representative of the earlier political attitude of his master. When Pius IX. passed over decisively to the camp of the Conservatives, Bishop Luquet fell into disfavour, and he published a justificatory memoir upon the affairs of Switzerland, which throws a good deal of light upon the relation of the Pope to the Sonderbund. It is plain that the Jesuits and the Vatican were not at that time (as Mrs. Grote supposes, but as her husband nowhere indicates) two names for one power. Their final relation to each other was still uncertain. The Pope was undecided: his agents reflected his own view: the Papal Nuncios at Paris and Luzern had spoken against the introduction of the Jesuits into Luzern as "a danger" and "the beginning of an endless evil." The Pope addressed a letter to the Swiss by Luquet in which he urged them to come to terms. The allies of the Jesuits thereupon accused the Pope of disheartening the Catholics, and forsaking his obligations as the shepherd of the flock. "They treated me," says the Nuntio, "as if I were a Freemason." They even compelled him to suppress the Papal brief, and to substitute for it a prayer that heavenly help might descend upon the Sonderbund party. The Jesuits were determined upon war. But the Pope, by his delegate, stood upon the position which he condemned later in § 80 of the Syllabus:—

"Our Conservatives," said a priest to Luquet, "need to be led back to the true principles of our religion; they have no sense of the duty of behaviour toward the supreme high priest of our religion; many of them are saying that they begin to doubt whether the present Pope is to be considered *als den wahren Stellvertreter Jesu Christi*, whether he is not rather to be held *als den Helden und das Werkzeug des Radicalismus*, and

capable of sacrificing the interests of the Church and Religion."

No words could show more plainly that Jesuitism and Roman Catholicism were, at that period, two distinct forces in Catholic Switzerland, as they had been ever since the day, so graphically described by Dr. Pfyffer, when the commissary of the Bishop of Constanze and the Schultheiss and Rath of Luzern took from the Jesuit fathers the keys of their college and their church, and told them that the Pope had dissolved their order, and that the State of Luzern heartily approved the act. THOMAS HANCOCK.

The Crimea and Transcaucasia; being the Narrative of a Journey in the Kouban, in Gouria, Georgia, Armenia, Ossety, Imeritia, Swannety, and Mingrelia, and in the Tauric Range. By Commander J. Buchan Telfer, R.N., F.R.G.S. With two Maps and numerous Illustrations. (London: Henry S. King & Co., 1876.)

THE country lying between the Black Sea and the Caspian has still much interest for us in various ways. Bisected by the great range of the Caucasus, it may be roughly regarded as consisting of Circassia to the north and Georgia to the south, both of which are countries presenting grand and beautiful features, and peopled by vigorous and picturesque races, which afford a pleasing relief to the somewhat too dead level of ordinary civilised life. Under Russian rule these countries are rapidly changing and losing much of what has been most peculiar and attractive about them. A railway has been running some time from Poti, on the eastern shore of the Black Sea, to Tiflis, the capital of Georgia; it has plenty of refreshment-rooms; in Tiflis itself we may put up at the Hôtel Caucasus, or the Hôtel de Paris, and this railway will soon be completed to Bakou, on the western shore of the Caspian. In Circassia also the railway has made a great change. The line from Moscow to the eastern extremity of the Sea of Azov has already been extended to Vladykavkas, barely fifty miles from the central range of the Caucasus. Thus, with the greatest ease, and in the most approved methods of modern locomotion, we may drop down from St. Petersburg and Moscow to the very heart of Circassia, or proceed by steamboat and rail from Constantinople (or Liverpool) to the capital of Georgia. These are important facts, which suggest that the lover of peace and quiet who wants to secure a retired cottage for himself in the centre of Africa, on the banks of Lake Bangweolo or of Tanganyika, had better lose no time in valuing property and choosing his ground.

While touching on the Crimea, three-fourths of Captain Telfer's book, and by much the most important portion of it, relates to the southern slopes of the Caucasus—to Georgia and its adjacent provinces—only a few preliminary chapters being devoted to Sebastopol and the Crimea. Though the ground of which he treats is not unknown to English readers, and, in part, has been treated of lately by Sir Arthur Cunynghame, Baron Thielmann, and Messrs. Freshfield and Grove, it is not well known by them, and Captain Telfer had

peculiar opportunities for making acquaintance with it. Himself acquainted with the Russian language, and his wife being a Russian lady already favourably known to the English reading public by her translation of some of the tales of the great poet Poushkin; accompanied, in part of his journey, by an eminent Russian archaeologist, and being very well received by Russian officialdom, he has industriously availed himself of these and other advantages. He is also a careful observer and a voluminous recorder of what he has seen.

It is not so much a defect in these handsome and profusely illustrated volumes that their author has run the records of two separate journeys into one continuous journal, as that he does not tell us when the journeys were made. He does not spare us a vast amount of not very valuable information as to hours and days; and he so far lets us into the secret as to inform us on starting that he "entered the Black Sea at 5.20 p.m. the previous evening;" but, unfortunately, there is nothing to indicate either the month or the year of this memorable evening. In Russia matters change slowly, but still they do so with sufficient rapidity to make it desirable to know the precise year, or years, in which a traveller has made his observations. It is also matter of regret that Captain Telfer's memory, or his note-book, is not of a more discriminative kind, and that he seems to have sought to expand his materials rather than to condense and arrange them. The work is valuable chiefly for those who are visiting the Russian shores of the Black Sea, or have any very special interest in that part of the world. Readers who desire to gain—by graphic sketch, valuable generalisation and careful grouping of facts—an idea of the districts described will find that these volumes leave them to do all that work for themselves, and present what to them must be an almost intolerable mass of minute detail. In brief, this is not so much a work of travel for the general reader as a guide-book to certain parts of Southern Russia. That is where its real value lies; and, viewed in that light, it is quite unnecessarily encumbered by many of its trivial details of personal experience. It must be allowed, however, that Captain Telfer has spared no pains in making his work a valuable guide-book. He has laboriously consulted ancient authorities, and has availed himself largely of the researches of Prof. Bruun of Odessa—who was his travelling companion on part of the way, of Prof. Brosset, and of other modern writers.

Travelling in the South of Russia is about one-third cheaper than what it costs in the more civilised parts of the continent of Europe; but this cheapness is dearly purchased when the only vehicle easily available for travel is a *teléga*, more commonly called a *pereclodnaya*, "a quadrangular box firmly fixed to shafts without any springs; across its rear-half a rope is passed to and fro crossways in lieu of a seat; upon this network are piled the traveller's bed and cushion, and thus he sits throughout his journey, having to endure fearful jolting in an exquisitely uncomfort-

able position." This is worse than the seat of an Indian dawk buggy, or of a Japanese norimon; and travelling in the centre of Africa on an old cow, or on a litter carried by unwilling negroes ready to cast it on the ground without a moment's notice, compares favourably with such means of carriage. Locomotion, in the Crimea especially, is far from attractive. It certainly has none of the comforts or the rewards of travel in more civilised countries; but neither has it the attractions of the desert and of the primeval forest. There is a certain charm in carrying one's own tent (we mean in having it carried for us), in providing one's own stores, relying on one's own gun, and moving from village to village of half-hostile savages; and so there is in the hotel life of Europe; but in Russia you have all the discomfort of the one without its compensating excitement, and more than the formality of the others. The unhappy tourist must carry a black coat with him in which to meet Russian officials, though all his garments soon become very thickly populated; and, though the people among whom he is journeying are apt to wash themselves by filling their mouths with water and from thence rubbing moisture over their faces, he will probably be looked down upon as a vulgarian unless he can play the piano and is ready to drink champagne mixed with porter.

In some parts of Transcaucasia, however, and especially in Swannety, we enter on more primitive and interesting travel on horseback over high mountain-paths, with tents and with a chance of being made pot-shots of when seated at dinner in the open. Taking the railway from Poti to Tiflis as the basis of his operations, Captain Telfer made long excursions from it both to the north and south. He visited some small isolated but highly important linguistic areas, as that of the Ossets, who afford a connecting-link between the Indo-Persian and the European branches of the Indo-Germanic race. Captain Telfer thinks that the people of Swannety are a very mixed race, from the variety of physical types which they present. Their valley seems to have been a refuge for outlaws of various races, and he could hardly have seen it as he did had he not been invited to accompany the Russian chief of the district in one of the latter's periodical tours of inspection. It is curious to find that the Ossets and Swannies, wild and rude though they be, are the only primitive people of Caucasia who have raised bedsteads and stools, and do not merely squat and lie on carpets. This peculiarity, so little known in a great part of the East, is said to be shared by the people of Kafiristan, which still remains to be visited for the first time by some enterprising European traveller. Otherwise, however, they are rather a barbarous and inhospitable people in Swannety; and, without the company of Russian officials, the district should not be entered unless in a well-armed party. The paths can be ridden; but, leading over great mountains, they are trying to the nerves, never having been made for horses.

The student of archaeology will find very much of interest and importance scattered

throughout these two volumes; so will those who desire to know the dress, manners and customs of the Transcaucasians, on which Captain Telfer sometimes dwells with a minuteness which it is not unfair to ascribe to the assistance of his lady. As regards Russian rule in that part of the world, he leaves upon the reader's mind the just impression that, though there is a good deal of corruption connected with it, yet that rule was and is much needed in Caucasia. We consider that he has erred in the construction of his book. It is difficult to take interest in it as a narrative of travel when we know that "the days" which follow one another from one to ninety-two, and afford the headings of the chapters, are only fictional days. A still more serious fault is that the information he presents is scattered about all over his pages, and no sufficient attempt has been made to group its more important particulars. But it is undeniable that Captain Telfer has made an important and substantially interesting contribution to our small stock of English works on Caucasia, and that even those with the largest knowledge of the subject will glean from it a good deal that is new, and find reason to admire his accuracy in treating that which is old.

ANDREW WILSON.

FLEAY'S SHAKESPEARE MANUAL.

Shakespeare Manual. By F. G. Fleay, M.A. (London: Macmillan and Co., 1876.)

This volume is one of a series of works issued by Messrs. Macmillan and Co., constituting by themselves an almost complete *apparatus criticus* for the student of Shakespeare. This series began with the *Globe Edition*, 1864, and includes Dr. Abbott's *Shakespearean Grammar*, Mr. Skeat's *Shakespeare's Plutarch*, and the *Clarendon Press Edition* of separate plays, which is still in course of publication, the last issue, *King Lear*, being a perfect model of editing. The work undertaken by Mr. Fleay was exceedingly difficult to execute; and not the least difficulty with which he had to grapple was that of faultless accuracy in minute details. This is a point to which I must return; and, in view of what I have to say upon it, I would fain exclaim with Iago—"do not put me to 't; for I am nothing if not critical;" but if the book is to be faithfully reviewed, the unpleasant truth must be told, for the author of such a work is nothing if not accurate.

The *Manual* is in two parts, the first and more important being called a "Manual of Reference," the second "Original Investigations." If I may follow the author in the use of metaphysic-terminology, I would say that Part I. is *objective*, being based on facts, or what universally pass for such, and more or less accomplishing enduring results; while Part II. is *subjective*, owing not a little to those personal fancies which have seduced many other investigators besides the late Mr. Richard Simpson and our author from the strait path of knowledge. In his *Introduction* (p. xxi.), Mr. Fleay tells us that he desired Part I. to be as free as possible from "the subjective element." We should have had a better "Manual of Reference" if

he had fulfilled that desire. At pp. 32, 37, 42, 57, &c., we have such deliverances as these:—"I believe G. Peele wrote" an early play on the subject of *Romeo and Juliet*, remains of which are embodied in Shakespeare's; "I believe it [the French scene in *Henry V.*] to be Lodge's;" "this second hand [in *The Taming of the Shrew*] was probably T. Lodge," &c.; without any, the slightest, reason assigned for Mr. Fleay's belief. We are not interested in his *credo* except where he assigns his reasons, and most certainly that *credo* has no business in the *objective* half of his work. Where he does give his reasons, they are sometimes utterly irrelevant; e.g., where he believes that (p. 21) *Loocrine* was imitated from *Richard III.*, for in the former we read:—

"Methinks I see both armies in the field,"

and in the latter:—

"I think there be six Richmonds in the field."

A wonderful coincidence truly!

The "Manual of Reference" is, in fact (without Part II.), the student's handbook; and, if only it were accurate, it would be a most useful one. It consists of fourteen chapters, viz.:—I. Shakespeare's Life (not very accurate: e.g. he confounds Susanna with Judith Shakespeare, p. 7). II. Contemporary Allusions (extremely inaccurate and untrustworthy). III. On the Plays (a chapter which is a brief and not very accurate historical record of all that relates to the poems and plays imputed to Shakespeare, including the majority of the spurious plays). IV. On various Questions connected with the Plays and Poems (a chapter which, for the most part, consists of critical discussions). V. On Pronunciation and Metre (perhaps the best chapter in the book, though hardly doing full justice to Mr. A. J. Ellis's labours, on which Mr. Fleay's summary is confessedly based). VI. On the Manner of Stage Representation. VII. On the earliest English Theatrical Companies. VIII. On the Theatres from 1576–1642. IX. On the Dramatic Authors contemporary with Shakespeare (an excellent chapter, but in a few places needing correction). X. Chronological Table of miscellaneous Matters relating to the Theatre. XI. List of Books, &c., for a Student. XII. On Tests of Authorship (an unsatisfactory chapter). XIII. On Emendation (too short to be of any use). And XIV. On the Actors of the Elizabethan Plays. This (which is a most useful chapter) brings Part I. to a conclusion.

Mr. Fleay, besides having largely contributed to the *Transactions* of the New Shakspeare Society, has written several Shakespeare papers in periodicals; in particular in the numbers of *Macmillan's Magazine* for September 1874, and March and November, 1875. The former contains his reasons for believing that Shakespeare's *Sonnets* 1–126 constitute one poem addressed to Lord Southampton; the latter his reasons for attributing 2 and 3 *Henry VI.* to Peele and Marlow, and *Titus Andronicus* to Marlow alone. These papers are not reprinted in the *Manual*; and it is somewhat unsatisfactory to find the conclusions asserted without the reasons, with a bare reference to two of the papers in *Macmil-*

lan's Magazine (pp. xxi., 5, 43, 44, and 58). It is, indeed, true that to have reprinted them would have swelled the book to undue dimensions; but a few extracts from them would have sufficed for the purpose of corroboration; and, in my opinion, most of the "Original Investigations" might, with advantage, have been omitted from this volume, and reserved for one of a very different character.

I find two salient faults in the *Manual*. As a whole it is, I think, a helpful work for the student; but, nevertheless, Mr. Fleay's manner of confident self-assertion and his general want of scrupulous accuracy are very misleading. The student would find this book far more helpful, if there were more of the *ipsissima verba* of others, and less of Mr. Fleay's *ipse dixit*. I say this out of no animosity towards a seceding member of the committee of the New Shakspeare Society, but simply in the interest of Shakespearian students. By all means let them buy the *Manual* and verify it as they use it: but, nevertheless, in its present condition it is not fit to serve as an objective text-book. In a second edition, if Mr. Fleay be willing to mistrust, in some measure, his own judgment, and pay more deference to the judgment of others, the book may very well be all that could be wished. Like the fabled beaver that bit off his tail and left it a prey to the hunters, the "Manual of Reference" may yet save itself by separation from the "Original Investigations," leaving them at the mercy of controversial critics.

The charge of great inaccuracy must not be made without adducing a few specimens (selected from a considerable list) in support of it. Chapter ii. is, as I have said, extremely inaccurate in its quotations. From *Green's Groatsworth of Wit*, 1592 (even the title is inaccurately given), we have:—

"An upstart crow beautified in our feathers," &c. for

"an upstart Crow, beautified with our feathers," &c.

From Chettle's *Kind-Harts Dreame*, 1592 (not "*Kind Hart*," as Mr. Fleay gives it), we have two more blunders, one of which is serious: viz., "than excellent," &c., for "than he exelent," &c.; and "that approves his wit" instead of "that aprooves his Art." From *The Returne from Pernassus*, 1606 (the title being again inaccurately given), "He is a shrewd fellow, indeed," instead of "It's a shrewd fellow indeed." In the first quotation from Meres' *Palladis Janua*, 1598, there are several inaccuracies. The extract from Barnefield has one mistake, and it is said to be taken from his *Poems and Divers Persons*, 1598; whereas it occurs in his *Poems in Divers Humors*. In Weever's epigram there is one mistake, and a wrong date is assigned to the collection in which it occurs, viz., 1596, instead of 1595. On the same page, viz. 15, we have an extract from John Davies, of Hereford, attributed to Sir John Davies: the blunder also appearing on p. 8. Both were poets, but as there were two poets thus named, so there are poets and poets: and the gifted Chief Justice would not have felt flattered by being credited with the doggerel of the Puritan writing-master. To a young student the blunder is misleading, for he ought to be informed that in Sir John

Davies' works there is no evidence that the Judge so much as knew of Shakespeare's existence; whereas the Puritan Davies has three allusions to Shakespeare, one of which is unaccountably omitted from this chapter. In the extract from Chettle's *England's Mourning Garment*, 1603, "And to his lines," &c., is an error for "And to his lays," &c.; with many more like mistakes. Such a chapter as this is simply worse than useless. To the student it is but "a delusion and a snare."

On p. 41 we have two misquotations, one from Thomas Nash's epistle prefixed to Robert Greene's *Menaphon*; and one from Thomas Lodge's *Wits Miserie and the World's Madnesse*. I here put Mr. Fleay's version under the original in each case.

Nash, 1616, p. 5:—

"Whole Hamlets, I should say, handfuls of Tragical speeches."

"Whole Hamlets or handfuls of tragical speeches."

—Fleay.

(The editor of 1589 differs only in the italics of "*hamlets*," and the small initial of that word and "tragical.")

Lodge, 1596:—

"y^e ghost which cried so miserably at y^e theator like an oister wife, *Hamlet revenge*."

"the Ghost that cried, 'Hamlet, revenge! so miserably.'"—Fleay.

The latter misquotation only is serious. As Mr. Fleay gives it, a recently-suggested interpretation of this obscure passage is rendered inapplicable.

On p. 307 we have a line misquoted from Spenser's *Colin Clout's come home again*, 1595; viz.:—

"Whose Muse like his high thought's invention," where the original reads:—

"Whose Muse, full of high thoughts invention;" and another line from the same, which is rightly quoted on p. 307, is misquoted on p. 309.

In Chapter vi., towards the end of an imaginary report of the representation of *Romeo and Juliet* in 1596, is an inaccuracy respecting what would then be a long performance. "The play must have lasted more than two hours; a long performance to-day." In the prologue to *Romeo and Juliet*, "the two-hours traffic of our stage" shows that to have been (in round numbers) the duration of that play: but "more than two hours" would not have made "a long performance," for some of Beaumont and Fletcher's plays lasted three hours. Doubtless Mr. Fleay knew all this, but his expressions are inaccurate and misleading. I pass over a great number of small errors, as in dates and numbers, and proceed to a more serious charge relating to Chapters iii., iv., and xii. of the "Manual of Reference," and to Chapters i., iii.-ix. of the "Original Investigations."

Our author's name is almost identified with the subject of metrical tests; and it was to be expected, and indeed desired, that the subject should be adequately represented in the *Manual*. In Chapter iv. of the "Manual of Reference" (p. 60), we are suddenly confronted with the following assertion:—

"Of these results [as to the probable interpolations in the plays] those concerning the *Two Noble Kinsmen* (Hickson and Spalding, after Weber), *Henry VIII.* (Spedding [it should be Hickson and Spedding]), *Troilus and Cressida* (Dyce and

Fleay), *Timon of Athens* (Fleay), *Pericles* (Fleay), *Taming of the Shrew* (Fleay), are granted by all the best critics ;

and Mr. Fleay proceeds to state that his results as to *Macbeth*, *Romeo and Juliet*, *Richard III.*, *Henry VI.*, *Edward III.*, *Julius Caesar*, and Staunton's as to the *Tempest*, "are yet disputed." We naturally rub our eyes and read this again and again, to be quite sure that it is so stated: for no member of the New Shakspeare Society knows better than Mr. Fleay that the statement is unfounded. Did he make it in revenge for his own discomfiture, as if he had said to himself, "'s death, I'll print it, and shame the fools"? The simple truth is, that "the best critics" have not accepted Mr. Fleay's results, nor the process by which he obtained them, in all the cases stated: but, on the contrary, his paper on the *Taming of the Shrew*, contributed to the *Transactions of the New Shakspeare Society*, was utterly demolished the day after the Shakespeare Anniversary of 1874 at a meeting of that Society: and the condemnation then arrived at has, I believe, with the possible exception of Dr. Abbott, been concurred in by all Shakespeare critics of any standing whatever.

The assumption which covertly weakens Mr. Fleay's method of testing authorship is that a poet's intellectual and moral development is always progressive and at a uniform rate of progress. But in every man's life there are periods of moral and artistic retrogression, and these are ignored by this eminent metricist; and the false assumption thus underlying the method is fatal to its exactitude. In its application to Beaumont and Fletcher, and to Massinger in particular (p. 154), his conclusions are to a great extent based on aesthetic grounds, which he professes to exclude (Introduction, p. xx.), and so far they are valuable; but in so far as they are based on metrical grounds, they are comparatively worthless, for his tables do not contain the total number of verse-lines in the plays registered, and so do not furnish an absolute standard-test of authorship. Just so the late Mr. Buckle's inferences from a table of the numbers of suicides in London for each of five successive years were invalidated by his omission to consider the population and total number of deaths for each year. As it seems to me, Mr. Fleay has attempted to cover too much ground for a student's manual. To treat the theory and application of metrical tests effectively a separate volume should be devoted to the subject: and we have no doubt whatever of Mr. Fleay's "stuffed sufficiency" for accomplishing such a work. The mere reprint of his separate papers, some unchanged, others partly recomposed, is quite inadequate to serve as a guide to the student. The want of systematic development alone unfits them for that function. The mere absence of definitions is a needless difficulty, especially where the terminology is so novel and imperfect as in metrical tests. No student, however sagacious, could guess what a *double ending* or a *female ending* could possibly mean, apart from examples, to be sought out and applied. He would never suspect that a line with a single ending could ever be said to have a double ending:

and the introduction of sex surely does not help the matter a jot. The whole thing is too crude, imperfect, subjective, and one-sided, as it stands, in Part II., to serve any other end than a hindrance to the student. Nay, more: Mr. Fleay himself seems not to have made up his own mind on several of the issues raised: and his deliverances are sometimes quite inconsistent with each other, or do not convey his real meaning. We actually find him denying (on metrical grounds) the prose scenes of a play to Shakespeare! yet we cannot think for a moment that he meant that. See p. 52, where he states the *Two Noble Kinsmen* to be the joint work of Shakespeare and Fletcher; and he restricts Shakespeare's part to i., iii., 1 and 2, and v., 1, 3 and 4. But he knew quite well that ii. 1, and iv. 3, are Shakespeare's too; only he was too full of metrical tests to think of the prose scenes.

Whatever may be thought of Mr. Fleay's method of metrical tests (and in the case of *Pericles* and *Timon* I think his work is eminently good) it was a very unfair proceeding to reprint his New Shakspeare Society papers without reproducing the arguments employed against them; which, at least in the case of one play, have been confessedly successful. In the Introduction (p. xx.) he tells us that these papers were added at the suggestion of Mr. J. R. Green. It is not likely that, in making the suggestion, Mr. Green dreamt of so unfair a proceeding as that of giving the papers without the replies. The student who uses this manual will regret the absence of an index: one of the greatest drawbacks to the usefulness of such a work. For my own part—though it is likely some readers will not agree with me here—I regret that the book should have been printed on paper of a yellowish tint, which is peculiarly trying to weak eyes. If publishers are not superior to the vanity of imitating the venerable discoloration of age, they ought, in regard to the interests of posterity, to print in the blackest ink on the whitest paper.

C. M. INGLEBY.

Tobacco: its History and Associations, including an Account of the Plant, and its Manufacture; with its Modes of use in all Ages and Countries. By F. W. Fairholt, F.S.A. (London: Chatto & Windus, 1876.)

AN ancient Mexican legend asserts that tobacco was smoked at the creation of man, and although we may not have sufficient faith to agree to the truth of this very early date, we can safely accept the old Indian traditions of its great antiquity on the American continent. Although Columbus noticed the custom of smoking in his second voyage, in 1494, tobacco was not introduced into Europe until nearly seventy years after that date. Jean Nicot, Lord of Villemain, Master of the Requests of the French King's household, and ambassador to the Portuguese Court, purchased, while at Lisbon, some tobacco seed from a Flemish merchant who had obtained it in Florida, and on his return to France in 1561 he presented to Catharine de Medicis a few of the plants obtained from this seed. Sir John Hawkins is believed to have

brought tobacco into England four years after this, but the honour of being the first English smoker, which is usually given to Sir Walter Raleigh, appears to belong to Ralph Lane, who was sent out by Raleigh as governor of Virginia, and returned to England in 1586.

On its first introduction tobacco was supposed to produce the most remarkable sanitary effects, and was in consequence named *Herba panacea*, and *Herba sancta*. Spenser calls it *divine tobacco*, and includes it among the medicinal herbs mentioned in the *Faery Queen*, and Lilly, the Euphuist, describes our *holy herb Nicotian* as a cure for a spear-wound. Others prescribed it as a cure for the plague. Although tobacco has been in use in Europe for two centuries and a half, and its friends and enemies have fought and are fighting over it, nothing satisfactory has yet been settled by any impartial judge as to its evil or beneficial effect upon the constitution. Smokers see nothing but good in it, and non-smokers nothing but ill, and although all agree as to the evil of excess, few will agree as to what excess is. The German who smokes his sixteen penny cigars before 3 o'clock in the afternoon never suspects that he is other than a moderate smoker. The smokers, however, are on the winning side. They have passed through persecution and, having suffered, they are now aggressive. Obstacles clear away before their determined action. Railway platforms are open to the smokers, cigar or pipe in mouth. Carriages are set aside for them, and ladies with a cough intimate that they rather like the smell of smoke. According to Mr. Lane, tobacco was introduced into Turkey and Arabia in the beginning of the seventeenth century, and in 1601 it is known to have been carried to Java. Turks and Persians at first declared smoking to be a sin against their holy religion, and to render the custom ridiculous a Turk who had been found smoking was conducted through the streets of Constantinople with a pipe transfixed through his nose. The traveller Sandys saw an unfortunate so treated in the year 1610.

Celebrated men have been pretty equally ranged under the respective banners of the smokers and non-smokers. James I., Louis XIV., Taylor the Water-poet, Penn the Quaker, Cowper, Goethe, Balzac, and Dumas, are among the haters; and Frederick I. of Prussia, whose "Tabaks Collegium" was the cabinet council of the country, Hobbes of Malmesbury, Dean Aldrich, Sir Isaac Newton, Dr. Parr, Robert Hall, Charles Lamb, Scott, Campbell, and Byron, among the lovers of the weed. All these last, and many more, could sing with the authors of *Odes and Addresses to Great People* (Hood and Hamilton Reynolds)—

"How oft this fragrant smoke upcurled
Hath borne me from this little world,
And all that in it lies."

There are fashions in the manner of smoking as in other things, and the two extremes are reached on the one side in the German pipes, some of which will hold an ounce of tobacco, and on the other in the Japanese pipes that only contain sufficient for two whiffs. The largest pipe in existence is the kiln prepared at the Docks for the

burning of damaged tobacco, which goes by the name of "Her Majesty's tobacco-pipe." The North American Indians are excessive smokers, and a savage in want of his pipe has been known to dig a small hole in the ground, light his tobacco in it, and draw the smoke through a reed. Various materials have been smoked by the poor as substitutes for tobacco, such as white moss in the Highlands, and eye-bright, dock, camomile, and other herbs, in England; and Mr. Fairholt knew a gentleman who smoked tea.

Tobacco is a hardy flowering perennial plant, which grows freely in a rich moist soil. It may be raised without difficulty from the equator to 50° of latitude, but speedily exhausts the soil, as may be judged from the large amount of ash which it contains. Every ton of perfectly dry leaves carries off from the soil from four to five hundredweight of mineral matter—that is, as much as is contained in fourteen tons of the grain of wheat.

Cigars and cigarettes have banished pipes from Spain; and there is a Spanish proverb to the effect that "a paper cigarette, a glass of fresh water, and the kiss of a pretty girl will sustain a man for a day without eating." Pipes have of late years come more into favour in England; and those who cannot afford high-priced cigars do well to shun the cheap ones, which are said, on the authority of a Parliamentary return, to consist of

"sugar, alum, lime, flour of meal, rhubarb leaves, saltpetre, fuller's earth, starch, malt commings, chromate of lead, peat moss, treacle, common burdock leaves, common salt, endive leaves, lamp-black, gum, red dye and black dye composed of vegetable red, iron, and liquorice. . . Havannahs," at one penny each, "are sometimes steeped in an infusion of strong tobacco water, to give them a little external flavour of a true kind."

In noticing the uses that have been made of tobacco, it is necessary to mention the practice of chewing, which was followed by the Indians to stay hunger in travel, and is often adopted by soldiers and sailors for the same reason. General Monk sanctioned the habit; and in the seventeenth century it was usual for gentlemen to carry about with them silver basins to spit in, and this was done with an air of distinction.

The custom of snuff-taking, although now treated with disfavour, and looked upon as a dirty habit, was once indulged in by all who wished to make a figure in the world, and the proper mode of carrying a snuff-box was a mark of fashionable culture.

A list of distinguished snuff-takers would be a long one. Frederick the Great loved snuff "so entirely that he had capacious pockets made to his waistcoat that he might have as little trouble as possible in getting for immediate use the largest quantity he could desire," and

"Talleyrand argued that snuff-taking was essential to all great politicians, as it gave them time for thought in answering awkward questions while pretending only to indulge in a pinch; or a proper management of the box enabled them to adapt themselves to many temporary necessities of diplomacy."

Snuff-takers sometimes became snuff-collectors, and the Earl of Harrington was one of these:—

"He spared no expense in procuring snuffs of

all kinds, and devoted one room of his mansion in Whitehall Gardens to properly storing them all. That room was a curiosity in its way, with its rows of well-made jars and proper materials of all kinds for the due admixture and management of the snuffs they contained, under the able superintendence of a well-informed man, who was the guardian angel thereof. After the Earl's death the collection was sold, and prices that seem fabulous to the uninitiated were realised for the finest sorts."

Pope Urban VIII. published a bull against the use of snuff in 1624, but a century after Benedict XIV. revoked it because he himself had become a snuff-taker. Louis XIV. had an antipathy to snuff, as he had to tobacco in every form, and the royal physician, Mons. Fagon, is said to have devoted his best energies to the composition of an oration on the evils of snuff-taking. The orator, however, failed to convince his audience, because, when most excited, he had frequent recourse to his own snuff-box.

Snuff-boxes were profusely ornamented, and it became a practice at Courts to present these handsome baubles to foreign ministers. Messrs. Rundell and Bridge received 8,205*l.* 15*s.* 5*d.* for snuff-boxes so given at the coronation of George IV. Wicked people whispered that the same boxes did duty again and again. Thus the ambassador would send the newly-presented box to the jeweller, who gave him a consideration for it, and on the next occasion that a snuff-box was required the purchaser delivered his second-hand box at the palace as a new one.

The late Mr. Fairholt's qualifications for the office of historiographer of tobacco appear in his pleasant dedication to Mr. Roach Smith, where he writes:—

"Born in London, and never having been out of sight of St. Paul's until I had reached my twenty-second year, the tobacco-warehouse where my father worked became my playground, and my first remembrances are of rolling in the tobacco-leaf as country children would roll in a hayfield, and playing at hide-and-seek in the empty barrels."

He produced a book which does credit both to his pen and his pencil, and is a capital monograph on an interesting subject. The publishers have re-issued the book in a pretty form, but they nowhere state that it was first printed in 1859, and that the author died on April 3, 1866. HENRY B. WHEATLEY.

Encyclopædia Britannica. Ninth Edition. Vol. IV. (Bok-Can.) (Edinburgh: A. & C. Black, 1876.)

THE three earlier volumes of the *Encyclopædia Britannica* have been already reviewed at some length in these columns, the first by the writer of the present notice. It is now needless to commend this great work to the good-will of the public; nor is it even necessary to state that the pre-eminent standard of excellence continues to be fully maintained. But the issue of a new volume seems to demand some words of critical comment. It is impossible, of course, to do justice to such a weighty body of varied learning as is contained in these 800 quarto pages of close type. The functions of the reviewer are perforce torn from him; and he is compelled to confess that he is relegated to the position of an ordinary reader.

The advertisement exhibiting the principal contents, with the names of the contributors, is in itself the most favourable, and perhaps the most adequate, recommendation that such a work as this can possess. The articles on "Botany" and "Bridges," by two Edinburgh professors, and that on "Building" by Mr. W. Papworth, are the chief monuments of special erudition in the present volume, of which they occupy together just one-fourth. The second and third of these especially commend themselves to a layman for their exhaustive and lucid treatment. "Brewing," by Mr. S. A. Wylie, is also expounded in a way that is both thorough and interesting; but "Canal," by Mr. D. Stevenson, may be thought to omit some aspects of the subject, which would, no doubt, have found their place if the article had been longer.

After these branches of specialised knowledge, the geographical articles come next in importance. "Bolivia" and "Brazil," by Mr. Keith Johnston, are models of what such articles should be. The fresh experience of the writer is combined with the latest statistical information, and every aspect of these countries is brought vividly before the reader. "Burmah" and "Cambodia"—the first unsigned, the latter by Colonel Yule—are scarcely less satisfactory; nor should the longer accounts of "California" and "Canada" be passed over. Among minor notices, those on places in Persia deserve attention, if only because the signature of Sir H. Rawlinson shows the authoritative supervision which they have received. In this connexion, it may be suggested that the sketch-maps and plans of towns, scattered through the work, are deplorably inferior to the letter-press. In not a few cases the names on the maps are illegible; and most of the plans would be more effective for illustration if the names of the streets, &c., were universally banished to the margin.

But the staple of this fourth volume is Biography. The curious may sometimes have noticed that among names of persons, particularly of Englishmen, the letter B is by far the most common initial. We find, accordingly, that the number of distinguished lives presented to us is unusually great on this occasion; and it happens that the great majority of them belong to modern times. Literature figures most strongly, and in literature, the poets. Mrs. Browning, Burns, Byron, and Campbell, fill no small share in the poetical world of the last hundred years; and Calderon and Camoens represent the verse-writers of the Iberian peninsula. In other walks of literature are Bolingbroke, Brougham, Buckle, Buffon, Bunsen, Burke, and the two Butlers; while Caesar and Calvin occupy the position of epoch-making heroes. It would be untrue to suggest that the treatment of all these names is equally meritorious. "Burke," by Mr. J. Morley, is the best, where many are good. The present generation, unfortunately, knows but little of that great man, whose national services and literary ability it would be difficult to parallel. We should be glad if the writer of this biography would undertake to expand it into an independent book; but even as it stands it is worthy of being com-

pared with lives written under similar circumstances by De Quincey and Macaulay. "Bolingbroke," by Mr. R. Adamson (the successor to Professor Jevons at Owens College) is disappointing; and it is not a sufficient excuse to put the old question, "Who now reads Bolingbroke?" But "Bishop Butler," by the same writer, more than satisfies our expectation. This article comes only second to that on "Burke." In competent knowledge, philosophical acumen, judicial impartiality, and clearness of style, the new professor has at once established his reputation. "Dr. Thomas Brown," the Scotch philosopher, is also by Professor Adamson. Among the poets, "Byron" is, perhaps, the best, though the task of the writer, Mr. W. Minto, was by no means the least hazardous. It is, indeed, impossible to over-estimate the difficulty of writing adequately a critical Life, in a case where the private incidents are no less familiar to thousands than are the public works. With a politician, the incidents are the life; but in the case of a poet, his work is so inextricably interwoven with his outer life that the views which we entertain of the one must of necessity determine our opinion of the other. In his article on "Burns," Professor Nichol has failed in the attempt. The memoir is too slight, and smoothly passes over certain events which had a predominating influence on the poet; the pardonable sentiment of patriotism, which in such a connexion needs not to be vaunted, openly takes the place of criticism; but, above all, the style of the article is faulty to a degree which is unaccountable. Burns' first connexion with Jean Armour is confused, and not illustrated, by the hackneyed quotation from Gibbon's autobiography, in which he antithetically describes his single love-adventure. In four columns there may be discovered at least five quotations from Tennyson, and twice as many more from the better-known portions of Shakspeare, Milton, Keats, and Browning, intermingled promiscuously with tags from Burns; while the poet himself is illustrated by two consecutive stanzas, which even most Englishmen are in the habit of carrying in their heads. "Mrs. Browning" is briefly, but appreciatively, criticised by Mr. G. Barnett Smith, though it may be doubted whether "imagination," in the common meaning of the word, is justly denied to that gifted woman. The Life of Buckle is well narrated, but his historical doctrines are somewhat roughly handled by Prof. Flint. "Bunsen" is written by his own son. "Lord Brougham" and "Lord Campbell" are interesting, but not attractive. The authors of *Hudibras* and the *Religio Medici* are both particularly well treated. "Calvin" is from the pen of the Rev. W. L. Alexander, which in itself is a sufficient guarantee both of knowledge and liberality of thought. Mr. Oscar Browning describes, in language of especial force, what it was that Caesar did; but scarcely attempts to pourtray the man as he was.

This volume happens to be exceptionally deficient in articles bearing on Theology. Apart from "Calvin," which only introduces incidentally the body of doctrines known as Calvinism, there is little beyond a striking

article on "The Canaanites," by the Rev. T. K. Cheyne. Of miscellaneous articles, again, there are not many worthy of notice. The most important of those that may be brought under this class is "Breeds," by Mr. F. Darwin, in which the father's views on the variation of animals and plants under domestication are enforced, with even more than the father's lucidity.

There are many articles left on which we had proposed to say something. But we have wellnigh exhausted our whole vocabulary of approving epithets. It remains to say that in course of reading steadily through large consecutive portions of this book, out of regard to our duty as a reviewer, we have been led to view the *Encyclopaedia Britannica*, not only as a utilitarian book of reference, but as a source of genuine literary pleasure, such as even Charles Lamb would not have disdained. JAS. S. COTTON.

Records of the Gupta Dynasty. Illustrated by Inscriptions, Written History, Local Traditions, and Coins. To which is added a Chapter on the Arabs in Sind. By Edward Thomas, F.R.S. (London: Trübner & Co., 1876.)

"It would contribute very material aid towards the reconstruction of the general chronology of India," says the learned author of this illustrated folio, after enumerating certain Indo-Scythian inscriptions in the Indo-Baktrian and Baktrian-Pali alphabets respectively, "if we could determine the era to which these inscription dates refer; it is clear that many of them are mere regnal dates, but as some of them run up as high as ninety-eight, this alone puts them beyond such confined system of reckoning, and even outside the probable duration of the combined reign of the three brothers, Hushka, Jushka, and Kanishka of the Kashmir chronicles."

Truly the question is full of perplexity. Vikramāditya gives as a starting-point, B.C. 57; Saka, A.D. 79; the Seleucid reckoning, B.C. 312, with "the omission of the current figure for *hundreds*;" and Mr. Thomas prefers the last as most suitable to work out his wished-for results. Though his arguments do not carry conviction, and he scarcely writes as expecting them to do so, his republished letter on the subject to the ACADEMY may be commended to readers interested in the subject as deserving of attentive perusal; and the late introduction of a fourth, or Parthian era, supplies important auxiliary data to students of Indian archaeology.

But he adds to Kanishka and Huvishka or Hushka (page 16), in classifying the Mathura inscriptions, the name of an Indo-Scythian king, Vāsudeva; and it is with reference to this very monarch that, in one of the latest issues of the Royal Asiatic Society's *Journal*, Prof. Dowson discusses practically the difficulty above expressed. He believes the designation to belong to the year 5 (Samvāt), and it is also apparent to him in 45 and 98. The suggestion that it be accepted as a Hindú royal appellation, and therefore applicable to more than one individual of the Scythic dynasty, is clearly not discarded by Mr. Thomas, who

uses the words "name or title;" and it is, without doubt, plausible. Vāsudeva, in the common interpretation of the word, may be the father of Krishna, or a son of Krishna; it is a name borne by Hindus at the present day. More to the point still, Bās Deo (which is "Vās deo," or by other transliteration, "Vāsa deva,") was the Emperor of Kanauj in A.D. 330, mentioned by Cedrenas, writing in the eleventh century, as the sovereign who sent Mitrodorus with presents to Constantine. Certainly if this Mitrodorus be the "clumsy creation" supposed probable by Mr. Priaux in reviewing the Indian Embassies to Rome, at p. 184 of his recent *Apollonius of Tyana*, his Imperial master may be fictitious also; but the immediate successor of Anangpāl, the founder of Dehli, who flourished in Vikramāditya 429 (A.D. 372), was, according to Abul Fadhl and Farishta, "Bāsdeo." Here, then, we have, at least, one great potentate of the name, the position given to whom by Muslim annalists in pre-Hijra history seems to be chronologically corroborated by a Christian writer. So that, name or title, "Vāsudeva" may be considered regal and traditional; and its identification with a living monarch of the fourth century of the Christian era renders it highly probable that it may have been applied to a predecessor in and before the first. The particular king signified in the Mathura Inscriptions was supposed by General Cunningham to have reigned from B.C. 13 to A.D. 26, a period prolonged on later evidence to A.D. 41. He bears the title of *Deva-putra*, applied to Kanishka in Bahawalpur, and is identified as an Indo-Scythian.

After all, it may be said, this question of the Mathura Inscriptions, well as it illustrates one of the many difficulties experienced by the scientific numismatist, does not fairly express the gist of the present publication. The Kashmir triad and Vāsudeva form rather an episode than the true text of the volume we are called upon to notice. The specimen prototype of this same Vāsudeva is only prefixed as "introductory to the Gupta gold coinage;" and finds no place in the well-executed autotype plate which exhibits "the exclusively continuous Gupta series." But in a late prospectus of the *International Numismata Orientalia*, we observe that General Cunningham will now be able "to prefix to the Indo-Scythian series, to which he is already pledged, a full and elaborated review of the Baktrian successors of Alexander;" and we may hope, amid his results, to find the link between these comparatively modern Guptas and more ancient but better known names. We gather from Abul Fadhl—using Gladwin's translation, without his orthography—that Hushka, Jushka or Zushka, and Kanishka, were preceded by Damodhar, Jaloka, and Asoka; and here, though many gaps are naturally unfilled, there is at once opened out a range of enquiry the more interesting because the more familiar. In no passage of his book will Mr. Thomas command so much general sympathy as when (p. 27) he quotes an inscription referring to a restoration of "the dam or bridge which retained the waters of the Palesari river." This is called the "Sah, or Rudra Dama Inscription,

Junágarh;" and it recites the name of the Maurya Raja Chandra Gupta, the Sandrocottus, or Sandroktopos of our school forms, and less directly that of the renowned Asoka Maurya, whom we are taught to accept as his grandson. Those who have studied the *Asiatic Researches* will perhaps remember Mr. Wilford's "Allitrochades," or "Amitrochades," the son of this Chandra Gupta, a name he thought derivable from Mitra-Gupta.* Such a line of enquiry takes us back at least to B.C. 312, or to the first year of the Seleucidan Era.

In conclusion it may safely be admitted that Mr. Thomas, a true archaeologist as well as most distinguished numismatist, has again earned the acknowledgments of students of Indian history by putting before them valuable details elucidating the reality of ancient dynasties. The discussion is not strictly new; and, indeed, the greater part of the matter from page 38 to page 43 is a reprint from the writer's previous contributions to Vol. x., Part 2 of the *Journal of the Royal Asiatic Society*; but the materials, thus collected in a compact form and carefully annotated, are instructive and inviting. He has arranged them so as to determine "the age and the spread of the dominions of the Guptas," under the four heads of Inscriptions, Written History, Traditions, and Coins; and each division is treated with scholarly acumen. The Sâh kings of Surashtra are separately examined by the light of inscriptions and coins; and there are some interesting remarks added on the probable processes of use and decay to which the Greek language was subjected in India. The remainder of the work is perhaps more strictly numismatic in character; and concludes with an analysis of certain Arab coins chiefly bearing upon early Muhammadan rule in the Province of Sind. There is very much to be said on the history connected with these, many available data for which have yet to be collected and put into readable shape. But the subject is worthy of a separate article, and cannot be treated in two or three lines. F. J. GOLDSMID.

NEW NOVELS.

Martin Laws. (London: Samuel Tinsley, 1876.)

The Days of His Vanity. By Sydney Grundy. (London: Samuel Tinsley, 1876.)

The Pennant Family. By Anne Beale. (London: Hurst & Blackett, 1876.)

Fashion and Passion. By the Duke de Medina Pomar. (London: Chapman & Hall, 1876.)

A Woman Scorned. By E. Owens Blackburne. (London: Tinsley Brothers, 1876.)

The Mystery of Orleton Manor. By Robert Jewell. (London: James Blackwood & Co., 1876.)

It will be tolerably evident to the instructed reader that *Martin Laws* is an eldest child. As such, and because it is free from the pretentiousness, silliness, and bad taste which too often disfigure first attempts, it deserves

lenient treatment. Indeed, there has apparently been bestowed upon the book an amount of painstaking which is worthy of all praise, though the pains have not always been taken according to knowledge. The author should guard against such provincialisms and solecisms as "she went out middle-day," "without he could prove," "you will come along, papa," "between you and I." He should also not talk of a sermon being "one long peroration," or of "replenishing embers." He has, moreover, to look to a very common defect, that of introducing characters which apparently are going to have something important to do with the action and really do nothing at all. Such a character is the Rev. Mr. Barrow, about whose character and antecedents many dark and apparently suggestive hints are given, and who yet fades like an unsubstantial pageant. This error is, perhaps, in a great measure consequent upon another, that of introducing too many characters. At least half of the personages of *Martin Laws* might with advantage be struck out or reduced to the rank of *mutae personae*. These mistakes, however, are almost inevitably committed at first by all authors except those of the greatest genius, and nobody need be discouraged by the pointing out of their commission. The book is on the whole a very fair attempt in a praiseworthy kind, the kind which aims at faithful rendering of ordinary scenery and ordinary character. The fortunes and surroundings of the waif Martin Laws are a little suggestive of those of *John Halifax*, and the tone of the book is somewhat similar, but there is no imitation. It is impossible not to look with some favour on a book which is neither mawkish on the one hand, nor disfigured by the bumpions bad taste which too often attends efforts to avoid mawkishness.

The Days of His Vanity is cast in a more ambitious mould and compact of more perilous stuff. Mr. Sydney Grundy (if, indeed, he be not an aspiring individual of the sex which his famous namesake adorns) is apparently a member of one of the Honourable Societies which dwell west of Whitefriars, if we may judge from his prettily expressed compassion for "the hearts that are breaking before the mystery of things in those chambers in the Temple where so many of the flower of English youth are living lonely lives." He may also be a university man, though his phrase of "being at college" with some one savours rather of the outer world. At any rate he shows some signs of the form and pressure of the time, can talk with a melancholy compassion of religion, doubts the immortality of his soul with due discomfort, and is very virtuously indignant at commonplace virtue. And it has seemed good to him to write a novel at which we should like not to laugh, because there is an air of sincerity about it, and because the riddle of the painful earth is undoubtedly painful and perplexing, however it be stated. But we think that Mr. Grundy if he will coolly read his own book will see that it is hardly fair to curse, Porson-fashion, the "course of events" when it is the actors who are in fault. The fate of his Vane family is no doubt sad. It is very distressing that a young girl should

die just as she is going to be married, that her mother should follow her to the grave by reason of brandy and despair, and that her younger sister should go to the bad in consequence of friendlessness and of settlements carelessly drawn and not very honestly administered. But it must be a curiously perverted view of these events which leads people to shake their fists in the face of Heaven because every one is not wheeled in a perambulator direct to Paradise. It seems to Mr. Grundy very wrong that evil acts should, as a rule, do harm to others than the actor; does he think that the laws of mechanics are wicked because it is the hit rather than the hitter who usually tumbles down? It would also, perhaps, be well not to begin and end "books" with the repeated statement that "the sun is shining upon the river and the river is streaming on," because memories of Mr. Lewis Carroll and of "C. S. C." are apt to arise. Moreover, who gave Mr. Grundy leave to speak of England's greatest novelist—of the greatest, perhaps, that the world has seen—as "jolly, genial old Thackeray"?

Since we are in the questioning vein we may ask at what period during the present century was it customary for Welsh Earls to ride about the cliffs at night with dark lanterns at their horses' heads, on wrecking thoughts intent? The answer to this question will give the exact date of the events recorded in *The Pennant Family*, a date which it would be interesting to know. The Earl in question is a very peculiar person, and appears to have been as confused in his notions of law and history as in his ideas of morality, for we find him threatening a young lady who has displeased him that she shall be "burnt for a witch." Miss Beale informs us that one of her characters unconsciously used the words "Take him up tenderly, Lift him with care," years before they were used by Hood—a very interesting fact, which corroborates our previous impression that all the poetry of the Saxon has been anticipated by the bards of the Principality. Despite these oddities, there is a good deal that is really pathetic in *The Pennant Family*, though it is impossible not to feel keenly the want of descriptive power. Some of the wrecking scenes, though improbable, afford magnificent opportunities, and the opportunities are not taken. As an illustration of the fine old poetical justice which is now so thoroughly out of fashion, the book will perhaps interest some people.

We must own to a hearty wish that the Duke de Medina Pomar could find in his heart to bestow a little less of his industry upon the public. It is but three or four months since our table groaned under the three mighty volumes of *Through the Ages*: and to meet the noble and gifted author of that stupendous work again so soon is almost too much for us. *Fashion and Passion* is, however, interesting as showing that when a man has with great trouble written a very silly book with a serious purpose, it is still possible for him by taking thought to add a cubit to the stature of his folly. The Duke requests us in a jaunty preface to call his present book "fast" or "improper:" this we certainly shall not do; first,

* Volume v., quoted by Maurice, in *Modern History of Hindostan*, vol. i. part 1.

because a book can hardly be fast when it is intensely slow, and, secondly, because whatever we may think of this young gentleman's intellect we see no reason to find fault with his morals. There can be nothing very vicious about an author who takes the trouble to christen all his chapters after popular novels. But there is one thing in the book which neither the Duke de Medina Pomar's extreme youth nor his possibly imperfect acquaintance with English notions of the conduct of a gentleman can excuse. To introduce half the leaders of English society in a novel under the thinnest possible disguises of their names and titles, to drag in descriptions of their houses, their habits, and their personal appearance, is simply to take an unwarrantable liberty—a liberty which not so very many years ago would have subjected the offender to unpleasant consequences. If the disuse of the old rough-and-ready methods of correction permits this sort of thing the sooner they cease to be obsolete the better. It is true that in the present case the book in which these personalities occur is so childish that no one can be seriously offended. But even children should be taught good manners. We can compliment the author on his style as little as on his good taste. On two consecutive pages we find these two sentences:—"She knew that in the cabin they could not possibly remain alone for any length of time, particularly when blowing such a gale." "The *Pathfinder* was anything but a first-rate vessel, and, having all the portholes closed on account of the inclemency of the weather, the atmosphere in it was so close," &c., &c. We don't quite know which of these two sights we should prefer to see, a pair of lovers blowing a gale, or an atmosphere with portholes.

When a young woman who thinks she is plain, but isn't, sits about in gardens disconsolately clad in shabby dresses, and is haunted by a bewilderingly beautiful captain who apparently chaffs and teases her, but really regards her with helpless adoration—when she has an unappreciative brother and a beautiful but diabolical sister, and is plotted against in a Macchiavellian manner that so she may marry a wealthy suitor, and tells the whole story in the present tense—do we seem to have heard something not dissimilar before? It is to be feared that we do. There is, however, in *A Woman Scorned* a lunatic of large property who goes about the country with performing dogs and birds, and is at any rate new in this conjunction. Also, the wicked sister is eaten up of dogs—a catastrophe which has not been as much used in novels as its undoubted effect and the suggestive precedents of Actæon and Jezebel might seem to render likely. There is really not much more to say about the book, except that it will not take long to read, and will be found tolerably interesting—according to the degree and measure of its interest—in the reading.

The *Mystery of Orleton Manor* is a book of a class which has not been common of late years. The author apologises very humbly for his work in a rather superfluous preface—superfluous, because, in the first place, no amount of apology

will atone for the production of a bad book; and, in the second place, because the book is quite good enough to do without any apology. It tells how Thomas Burton was kidnapped in extreme youth by the once-usual gipsy, and went through various vicissitudes in a manner formerly well known to us. But, though there are passages which will remind many people of *Oliver Twist*, and other passages which will remind a few of *The Fool of Quality*, it would be a hasty person who should charge Mr. Jewell with excessive imitation. There is a certain amount of awkwardness inseparable from the first flapping of any wings, and beyond this amount we do not think that he goes. For his good we may remark that the book is inordinately long; that, as the hero knew his name and whence he came, it is very strange that his many benevolent friends did not take the simple and obvious steps necessary for restoring him to his sorrowing uncle; and that the Samaritan chimney-sweeper, Mr. Maggs, and his family are perilous characters. We say perilous advisedly, for though they have imperilled they have not wrecked *Orleton Manor*. But the truth is that the general form and design of the book is one which does not at present command public attention, and it would probably be worth Mr. Jewell's while to turn his thoughts to some other style. His characters are human beings though of a somewhat antiquated type, and this is always something. GEORGE SAINTSBURY.

RECENT VERSE.

Clarel: a Poem and Pilgrimage in the Holy Land. By Herman Melville. (New York: G. P. Putnam's Sons.) These volumes are thoroughly described in their title. An American traveller in the Holy Land, full of Western thought, formed by modern civilisation, wanders among Eastern shrines where dawned a faith which seems now dying, now possessed of a strange vitality: at one time changeless, at another capable of adapting itself to every age and time. The traveller falls in with companions in his journey and makes new friends, nor is a more tender element wholly wanting. The scenes of the pilgrimage, the varying thoughts and emotions called up by them, are carefully described, and the result is a book of very great interest, and poetry of no mean order. The form is subordinate to the matter, and a rugged inattention to niceties of rhyme and metre here and there seems rather deliberate than careless. In this, in the musical verse where the writer chooses to be musical, in the subtle blending of old and new thought, in the unexpected turns of argument, and in the hidden connexion between things outwardly separate, Mr. Melville reminds us of A. H. Clough. He probably represents one phase of American thought as truly as Clough did one side of the Oxford of his day. The following lines on the Holy Sepulchre are striking:—

"In Crete they claimed the tomb of Jove,
In glen o'er which his eagles soar;
But through a peopled town ye rove
To Christ's low tomb, where, nigh the door,
Settles the dove. So much the more
The contrast stamps the human God
Who dwelt among us, made abode
With us, and was of woman born;
Partook our bread and thought no scorn
To share the humblest, homeliest hearth,
Shared all of man except the sin and mirth."

—Vol. i., p. 16.

We must make room for one more quotation,

which is typical of the tone and spirit as well as the poetry of the whole:—

"He espied
Upon the mountain humbly kneeling
Those shepherds twain, while morning tide
Rolled o'er the hills with golden healing.
It was a rock they kneeled upon,
Convenient for their rite avowed—
Kneeled and their turbaned foreheads bowed—
Bowed over till they kissed the stone:
Each shaggy surcoat heedful spread
For rug such as in mosque is laid.
About the ledge's favoured hem
Mild fed their sheep enringing them,
While facing as by second sight
Toward Mecca they direct the rite.
'Look; and their backs on Bethlehem turned,'
Cried Rolfe. The priest then, who discerned
The drift, replied 'Yes, for they pray
To Allah.' Well, and what of that?
Christ listens standing in heaven's gate,
Benignant listens, nor doth stay
Upon a syllable in creed,
Vowels and consonants indeed."

—Vol. ii., p. 477.

We advise our readers to study this interesting poem, which deserves more attention than we fear it is likely to gain in an age which craves for smooth, short, lyric song, and is impatient for the most part of what is philosophic or didactic.

Greenwood's Farewell, and other Poems. By the Earl of Southesk, K.T. (Strahan and Co.) Lord Southesk possesses one, though it is perhaps the lowest, characteristic of a poet—he is good at mere rhymes. He ends a line with a word which seems as if it must be difficult to match without a sense of effort, and yet when the rhyme comes it is perfectly natural and satisfactory. But there our praise must end. Balderdash, vulgarity, and a coarseness which transcends mere vulgarity, struggle for the mastery throughout the volume. An old gamekeeper is dying, and the parson comes to visit him. The daughter is crying, and says the gamekeeper:—

"My child, I doubt
This poor old flickering taper
Is soon to be put out.
It matters not what moment
The fateful snuffers fall,
Last hours are not for woe meant,
But for good-byes to all.
'Ah!' said the parson, 'truly,
Prolonged last hours afford,
To those that use them duly,
Much cause to praise the Lord.'"

There is a poem called "Pigworm and Dixie," the gross vulgarity of which deserves the strongest condemnation. Lord Southesk may tell us he is writing dramatically; but he has no more right to introduce such characters and such phrases than a stage-writer would have to introduce the loathsome orgies of a Ratchiffe Highway publichouse into his play. There are some lines called "Necromancy," which begin thus:—

"Come!—Come!—Come!
From the depths of the sea,
Numb—numb—numb
And cold though you be."

Lord Southesk can call spirits from the vasty deep, but would they come when he called for them thus? He has not the excuse of youth, nor should he yet be in his dotage, but is of an age to know better than to write stuff like this.

Poems by John Moultrie. With Memoir by the Rev. Prebendary Coleridge. (London: Macmillan and Co.; Rugby: W. Billington.) Mr. Moultrie was one of those youthful poets whose after-performances never realised their early promise. While still an Eton boy he had written, not only "My Brother's Grave," the pathetic lines by which he is best known, but "Godiva," "Maimoune," and several other poems, which were contributed to *The Etonian* by him, and show metrical and intellectual power far in advance of his years. He was then, however, in the imitative stage, and

his verses were consciously modelled on "Beppo" and the writings of John Hookham Frere. In after life, and when he gained a style of his own, he wrote much that was graceful and little that was excellent. His more vigorous poems, "The Black Fence," and "St. Mary, the Virgin and the Wife," arose out of a local controversy with Rome, when Captain Hibbert became a convert to Roman Catholicism, and built a chapel at Rugby, of which parish Mr. Moultrie was rector. In his long life Mr. Moultrie made many friends, and this collected edition of his poems is a fitting tribute to his memory. It is printed at Rugby in type somewhat distressingly small, and Mr. Derwent Coleridge's memoir is carelessly written or corrected—as when he calls William Giffard Cookesley, a name well-known to all Etonians, the Rev. George Cookesley. The memoir is egotistic and over-laudatory.

Haileybury Verses. Selected and arranged by Two Cantabs. (Cambridge: W. Metcalfe and Sons.) A reader of Mr. Moultrie might well be tempted to become *laudator temporis acti*; so great is the gulf between the poets in *The Etonian*, and those of the magazine to which, as it would seem, these verses were contributed. The collection may no doubt be valued by old Haileybury boys as a memorial of their literary aspirations, but none rise above, while most are beneath, mediocrity.

Verses from the "Harvard Advocate." (New York: Hurd and Houghton.) America is so rich in minor poets who have written extremely graceful lyrics even when they have given us no great poem of sustained effort, that we have read this volume with considerable surprise at finding how feeble and even bad are its contents. They are selected from twenty volumes of the *Harvard Advocate*, and only one, called "Soupir," has fancy, or melody, or any other lyric virtue. The following stanzas, however, have real merit:—

"A watery waste where the wind is blowing;
A cold wind blowing in sobs and sighs;
A strip of sand, with dry grass growing—
Above, night falling from leaden skies.
Two, but two, on the sand-strip straying,
Pacing its limits up and down;
Loath to linger, but still delaying,
Dreading return to the fading town.

A ship sails out of the harbour slowly,
With a silent watcher standing astern;
A kerchief waves from a cottage lowly—
Ah, God! the lessons we all must learn."

Out of the Silence, and other Verses. By John Bower. (Kelso: J. and J. H. Rutherford.) The 165 pages of this book are occupied by a great number of small poems chiefly lyrical. Few, though some, are utterly bad, but no single one is worth quoting, or was worth printing.

Labda and other Poems. By J. M. Joy. (George Bell and Sons.) Mr. Joy also has written poems whose miserable mediocrity is best expressed by saying as little as possible about them. The excellent workmanship of the Chiswick Press is surely thrown away on books like these.

Alexander the Great: a Poem. By Joseph Mead. (Elliot Stock.) Mr. Joseph Mead, who has written also a poem on the Creation, wonders "that no Teutonic language possesses an Alexanderiad." He therefore supplies it, as, all things considered, he thinks it an integral part of our literature. He has done so in twelve books, consisting in all of some 19,000 lines in which careful investigation has not enabled us to discover one that is good. The opening verses are a fair specimen of the style:—

"The Eagle Milton Himalays flew o'er,
Up Andes Scott the Condor took his soar;
The Dove let Tennyson with dulcet coo
From Apennines all Musa's strains renew;
But some Aornos hill in Greece I ask
In whose infusing sheen to dream and bask."

Leaves of Hope and Phases of Love. Early Poems. By Stanley Savill. (Provost and Co.) Mr. Savill tells us in his preface just what we are to expect. He says that the contents of his book "may rightly be considered crude and unfinished," that they are "the hasty effusions of very early youth." He craves "the lenity of critics on the plea of youth and inexperience," and "earnestly begs that they may be allowed to die—if die they must—in peace." Without discussing how far such plea is worth any heed, we will only try, like the gardener who finds a dying worm wriggling on the garden path, and gives it in mercy a chop with his spade, to aid in putting these verses out of their misery. This is his notion of an appropriate metaphor:—

"Sad, beautiful, beleaguered Paris lay,
Her beauty basking 'neath the moon,
Her chain of bristling bolts gleams far away,
Like surf around a calm lagoon."

And into the following doggerel he translates some of the most solemn words in the Gospels:—

"Could not ye, said he, watch with me one hour?
The soul is willing but the flesh is weak;
Divine grace, therefore, 'gainst temptation seek,
And lest ye be surprised, watch and pray."

St. Thomas of Canterbury: a Dramatic Poem. By Aubrey de Vere. (Henry S. King and Co.) Like Mr. Tennyson's *Queen Mary*, *St. Thomas of Canterbury* is a drama written with intent to reverse the verdict of history, but we think that Mr. de Vere mistakes the opinion of England in considering that it is averse to Becket. Very many who are far from being Catholic in faith or sympathy yet believe that Becket, representing the Church, stood between the people and the tyranny of a monarch who, but for the Church, would have been almost absolute. Mr. de Vere's drama may first be described negatively. It does not read like a modern historian done into verse, and the title shows that, were a theatre-manager never so rash, the author does not think of producing it on the stage. Next, positively, it is interesting throughout, and, though it never rises to great poetic height, is always melodious and careful in versification. It is plainly the work of one who though Catholic is liberal, and is a scholar and a gentleman.

Vagrant Verses, and a Play. By George Staunton Brodie. (Tinsley Brothers.) Mr. Brodie says of these verses, in a prefatory sonnet:—

"Children of Fancy, favoured of the few,
Enough for me some hearts will welcome you."

As we are not among the few, we are glad to think he can dispense with our praise.

London Lyrics. By Frederick Locker. A New Edition, Enlarged and finally Revised. (Henry S. King and Co.) Mr. Locker's poems have been so long before the world that they scarcely need a word from us. They are sportive and humorous without a tinge of vulgarity, which is saying much. They show tender as well as pleasant thought, graceful fancy, and a smooth facility of verse. The present edition has some new poems, which have appeared, we think, in various periodicals; one to the writer's baby is specially happy.

Joan of Arc. (Kerby and Endean.) The author, who withholds his name, tells us, both on the title-page and in the preface, that his poem did not obtain the Vice-Chancellor's Prize in Dublin University. The announcement is surely superfluous; we imagine that the only readers have been and will be those who have had to adjudicate on or to criticise it.

Sketch of the Life and Writings of Ferdusi. (Williams and Norgate.) This little book, which bears only the initials S. R., is extremely interesting. It is illustrated by translations of specimens of the chief poems, with a *précis* of the whole, which serves to connect the fragments. These are, as far as we can judge, well executed, and the book is just what was wanted to give to general readers some idea of a Persian poet whose name

is on the tongues of so many, but of whom little is known except by a few Oriental scholars.

The Song of the Bell. The Gods of Greece and other Ballads. Paraphrased from Schiller by Arthur Mills, M.P. (Bickers and Son.) Mr. Mills has "attempted to render in English the general meaning," &c., &c. He has not succeeded in the attempt.

Song-Mead. By F. Scarlett Potter. (Provost and Co.) These poems are for the most part from the Norse mythology. Mr. Arnold has shown how well such stories adapt themselves to modern verse, and it is, we therefore conclude, the fault or the misfortune of Mr. Potter, and not of his subject, that his verses are so terribly dull and uninteresting.

A Legend of Poitiers. (Provost and Co.) A poem of some 2,700 lines, written mainly in the metres chosen by Sir Walter Scott, but without any of his fire, force, or narrative-power, will not attract many readers. Those who adventure on it for friendship's sake will find it an innocent tale in fluent verse, of which, when they have read, they will immediately and conveniently forget every line. It is as smooth and as insipid as barley gruel.

The Old Palace, with other Poems. By Lady Charlotte Blount. (Chapman and Hall.) Lady Charlotte Blount calls up before her in verse the aspect of Kensington Palace, peopled with the worthies or unworthies of former courts—William III., Queen Caroline of Brunswick, Talleyrand, Princess Lieven, &c., &c. The portrait of this lady will at once show Lady Charlotte's taste and poetic skill. She is described as "the post of secret spy content to fill."

"Cold and forbidding in her look and mien,
In form and feature angular and lean.
Such the Ambassadors from Russia sent
To Britain's court, and better none could be
Selected that great power to represent—
A seeming friend and subtle foe is she.
Pond'ring o'er animals of every kind,
The stealthy weasel Lieven brings to mind."

We need scarcely quote further to sustain our assertion that the book is not worth the paper on which it is printed.

Anglo-Indian Prize Poems. (Hamilton, Adams, and Co.) This is an extremely comical book. The prizes were offered by the "Proprietor of the Crown Perfumery Company of London;" the subject was "the Commemoration of the Visit of his Royal Highness the Prince of Wales to India;" the result was one hundred and fifty poems written in all sorts of languages, and by all sorts of persons; perhaps also a useful advertisement for the Crown Perfumery Company of London. Spirits, of which, we presume, the Company's perfumes are made, are sometimes good detergents. If the Prince makes plentiful purchases they may remove some of the butter which has been spattered on him by the prize-takers. How to make the best of a bad job has seldom been more excellently exemplified than by these Telugu, Hindi, Tamil, and other writers. For instance, we believe that in India it was hard to speak without a smile of the presents dispensed by the royal traveller. But the Telugu laureate is equal to the occasion:—

"In ancient times, kings scattered coins and wealth
around them uselessly, so as to create great confusion
among the crowds assembled to view them.

"To avoid the blame of wasting the wealth of the
God of riches, the Prince (in conformity with the
spirit of modern refinement and civilisation) has
abandoned that custom, feasting his eyes with the
presence of rich men."

Another poet, who writes in Hindustani, has discovered intellectual qualities in his Royal Highness which have remained undiscovered in England even by the affectionate partiality of his tutors:—

"Were he to exercise his powers of reasoning Aristotle himself would be bewildered."

"Clouds pass swiftly the moon. If his intellect had not harrowed them they would have fled more swift, as if the predicate Major had passed to the subject Minor—there being no consequence of the first figure.

"Now that the Prince has come, no flower complains of the flower-gatherer; the bird is not afraid of the fowler's net, and the candle is in love with the snuffers!"

It is certainly one of the hard fates of modern royalty that Princes are forced to open an aquarium without water or fish, and help to advertise cosmetics and scents. But the book is as funny as *Punch*, or the original advertisements of Messrs. Moses and Son.

Exotica. By George Macdonald. (Strahan and Co.) In this elegant volume Dr. Macdonald has collected the translations on which he has been at work for years. They comprise the spiritual songs of Novalis, the Hymn Book of Luther, shorter pieces from Schiller, Goethe, Uhland, Heine and Claudius, and some of the Italian sonnets of Milton and Petrarch. The author tells us that he has expended twice as much labour over the hymns of Novalis as over the rest of the book together. It is by this section of it, therefore, that he would probably wish to be judged. We have never been able to concede that these latest blossoms of the muse of Hardenberg were comparable for music and poetic passion with his earlier and more secular pieces. It is in such matchless lyrics as "Sind wir nicht geplagte Wesen" and "Was past, das muss sich runden," with their delicious infatuation, tender mystical melody and distinctly morbid sensibility, that we hear the real voice of the lyrist of the Blue Flower. When the death of his first child-love had wounded him, and the passing away of that maturer love in which his romantic theories of pre-existence saw all the qualities of the first had finally shattered him, he was glad to take refuge in the mercies of that serene piety which was so calmly ruling in the little family at Weissenfels. Here the sick and mournful soul of the sweetest of mystics rocked itself to rest to the music of these spiritual songs, which Dr. Macdonald has translated with considerable grace and fidelity. It would not be honest if we praised his versions more than this. We miss the harmonious flow of the original, the flavour of melancholy, the entire bloom of poetical distinction, and without these qualities it seems hardly worth while to present us with the rest in however accurate a form. It may be, however, that our readers may not endorse this opinion, and we quote, for their judgment, one of the hymns entire:—

"When in hours of fear and failing,
All but quite our heart despairs;
When, with sickness driven to wailing,
Anguish at our bosom tears;
Then our loved ones we remember;
All their grief and trouble rue;
And the clouds of our December
Let no beam of hope shine through.
Oh, but then God bends him o'er us!
Then his love grows very clear;
Long we heavenward then—before us
Lo, his angel standing near!
Fresh the cup of life he reaches;
Whispers courage, comfort new;
Nor in vain our prayer beseeches
Rest for the beloved too."

Of the version of Luther's Song-Book, the translator says that he has succeeded if we find it rugged. We may congratulate him on an extraordinary success, for we never read anything harsher. It is a question, however, whether to write

"Now let us pray to the Holy Ghost
For the true faith, of all things the most,
That he take care of us when we are dying,
And are going home from this vale of crying,"
and to rhyme *thanked* with *granted*, and, worse still, *schism* with *besom*, is a legitimate imitation of a rude style, or merely perverse eccentricity. The Italian sonnets are, on the contrary, very

elegantly rendered, and remind us of the author in his forgotten early days, when he wrote "Phantastes" and was still a poet. Considering what Dr. Macdonald's work used to be, we cannot but regard this volume as a melancholy failure.

Lays of Ind. By Aliph Cheem. New edition, enlarged. (Bombay.) "Aliph Cheem" is not without a certain smartness of humour, but he is, unfortunately, a very indifferent versifier. Occasionally, as in the "Tank Tragedy," the feebleness of treatment produces a grotesque effect of blundering impropriety.

The Human Tragedy. By Alfred Austin. (Blackwood.) This is the complete form of a poem the several parts of which have already been discussed in our columns.

We have also received *Lays from Latin Lyres*. By F. H. Hummel and A. A. Brodribb. (Longmans.) *As Life Itself*. By Mrs. Frank Snood. (Smith, Elder and Co.) *Otho's Death-Wager*. By Henry Spicer. (Henry S. King and Co.) *Dmitri, a Dramatic Sketch*. By Major-General G. G. Alexander. (Longmans.) *The King's Sacrifice, and other Poems*. (Smith, Elder and Co.) *Elfinella; Lord and Lady Russell*. Plays by Ross Neil. (Ellis and White.) *Poetic Wit*. By Alfred W. Cole, R. B. Brough, and others. (J. Blackwood.)

NOTES AND NEWS.

THE following is a complete list of the Oriental scholars who have promised to contribute to the *Sacred Books of the East*, edited by Prof. Max Müller:—Dr. Bühler, Mr. Burnell, Prof. Cowell, Prof. Eggeeling, Dr. Jolly, Prof. Kielhorn, Dr. Legge, Prof. Pischel, Rajendralal Mitra, Prof. Thibaut, Mr. West.

THE excellent French translation of Prof. Max Müller's *Lectures on the Science of Language*, by Messrs. G. Perrot and Harris, has just been published in a third edition.

WE understand that an illustrated edition of Dr. Farrar's *Life of Christ* will shortly be published by Messrs. Cassell, Petter and Galpin in serial form. The illustrations of places and customs and habits of the people will be taken from photographs by Mr. F. Mason Good (well known for his artistic reproductions of Eastern scenes), who visited the Holy Land for the express purpose of this work. The copies of coins, medals, and antiquities will be produced under the superintendence of the Rev. S. S. Lewis, of Corpus Christi College, Cambridge.

THE October number of the *Popular Science Review* will contain Prof. Tyndall's paper on the "Parallel Roads of Glen Roy," illustrated with a map and woodcuts.

THE new and corrected editions of Dr. Andrew Wynter's works, *Our Social Bees and Curiosities of Civilisation*, which he had just completed at the time of his death, will be issued in October.

A CONFERENCE of American librarians is to be held at Philadelphia on October 4-6.

THE New York *Nation* announces a forthcoming *Memoir of Lieut.-Col. Tench Tilghman*, an eminent patriot of the Revolution, the *aide-de-camp* and secretary of General Washington. An appendix will contain his private journal of the treaty at German Flats, N.Y., between the Commissioners of Congress and the Six Nations; his diary of the siege of Yorktown; a number of his letters to his father from army head-quarters, 1776-1781; and several of Washington's letters to him never before published.

MESSRS. W. AND R. CHAMBERS have in preparation an *Elementary Manual of Animal Physiology*, by Dr. John G. McKendrick.

A RETURN just issued by the authorities of the British Museum will be found very useful for reference in questions regarding the Government

expenditure on objects of literary and scientific interest. In 1873-4, we learn, the sum spent on manuscripts was 3,074*l.*, and on printed books 9,906*l.*; the year following, the respective sums were 2,948*l.* and 10,201*l.* On antiquities, coins, and medals, including amounts expended on the excavations at Ephesus, 32,822*l.* was spent in 1873-4; a year later the sum only reached 7,233*l.* On prints and drawings the outlay for the two years was 2,521*l.* and 2,724*l.* The cost of new specimens for the Zoological Department reached 1,625*l.* in 1873-4, and 1,344*l.* in 1874-5; for the Botanical Department the amounts were 375*l.* and 405*l.*

AMONG the volumes added to the Manuscript Department of the British Museum since the beginning of the present year the following will be found well worthy of notice:—Cases of Right of Election determined by the House of Commons, 1660-1729; Copy of the Poll-Book for Bedfordshire, Sept. 1, 1727; Correspondence of the family of Swynfen, seventeenth century, and of the family of Jervis, co. Stafford, seventeenth and eighteenth centuries; Correspondence of Mrs. Ricketts and Admiral Sir John Jervis, Earl St. Vincent, 1765-1844; Memorandum Book of Expenses, &c., of Capt. Jervis, afterwards Earl St. Vincent, 1775-1777; a Collection of Poems, Epigrams, &c., from MS. and printed sources, made about 1713; Note-Book of Correspondence of the Agent of the English Factory at Lisbon, relating to the Wine Trade, 1793-1800; Architectural Drawings, Plans of Cathedrals and other Churches, Copies of Monuments, &c., in England, by John Carter, contained in twenty volumes; List of Plays performed at Drury Lane Theatre, 1766-1798, with Notes by Miss Pope; Account Books of Covent Garden Theatre, 1789-1809; Original Letters of Lord Norbury, Dean Hook, and Dr. Barton, Warden of Winchester; Cantatas, Arias, &c., by Benedetto Marcello, Baffi, and other Italian composers; Minutes of Proceedings of the Royal Lodge of Freemasons, London, 1777-1817; Dr. Geo. Milligen Johnston's "Short Description of South Carolina," 1763; Account of Proceedings of the Rebels there, 1775; and Tour in Flanders, 1776; Correspondence of the Family of Pitt of Blandford; and chiefly of Sir William Pitt, Teller of the Exchequer, sixteenth and seventeenth centuries; Notes by S. C. Davison of Lectures by Prof. F. H. W. Gesenius on Genesis, at Wittenberg, 1841-1842; and by Prof. F. A. G. Tholuck at Halle; Political Poems of the Years 1714-1716; Tables of the Gross and Net Produce of the Customs, 1710-1763, a richly-bound volume, with the royal arms; Letters of Sir David Wilkie to Perry Nursey, of Yarmouth, 1814-1824; Memoranda Books, Letters, &c., of the Chevalier d'Eon while in England; Copies of Despatches of Frederic Bonnet, Prussian Ambassador in England, 1696-1699, in four volumes; Visitors' Book of the Farm of Tiptree Hall, 1846-1869; a Collection of Ancient Madrigals by W. Clark, in six volumes; Original Letters of A. F. Kollmann to Dr. Calcott, 1798-1806; Diary of the Siege of Gibraltar, from July 1, 1779, to Feb. 20, 1783, in Spanish; Minutes of the Treasury Board relating to Steam Navigation to India, 1834; Proceedings of Commissioners to settle Disputes between the English and Dutch East India Companies, 1621, 1622; Life and Death of Prince Henry, by John Hawkins (printed under the name of Sir Charles Cornwallis), seventeenth century; a commonplace Book on subjects of Religion and Morals, seventeenth century; Presentation of Persons concerned in the Duke of Monmouth's Rebellion, 1685.

THE *Nation* for August 3 gives the following statistics of the American newspaper press in 1776 and 1876:—

"Upon a single page at the end of the catalogue of the exhibit of the Newspaper Pavilion in the Centennial Exhibition is a 'complete directory' or

bibliographical list of the newspapers published in the thirteen colonies one hundred years ago. Few things so force into sight the enormous physical growth of the United States as a comparison of this page and its little list of 37 papers with the preceding 153 pages cataloguing the 8,129 newspapers published and on file now in the Pavilion. In 1776, New York had 4 newspapers, Massachusetts 7, and Pennsylvania 9; in 1876, New York has 1,088 newspapers, Massachusetts 346, and Pennsylvania 738, while five States unknown in 1776 surpass Massachusetts in 1876—viz., Illinois with 707 newspapers, Ohio with 568, Iowa with 401, Missouri with 378, and Indiana with 375. Thirty-six of the newspapers of the Revolutionary days were weeklies; the sole exception, the *Pennsylvania Evening Post*, was published three times a week. There was no daily newspaper then in this country: there are now 716; but the weeklies still hold their own, numbering 6,139, or more than eight times as many as the dailies."

THE *Revue des Deux Mondes* for August 1 contains the commencement of an essay by M. Vacherot, approving with some further attenuation of M. Janet's already attenuated defence of Final Causes; and a very amusing burlesque novel, by M. M. Achard, entitled "Mon oncle Barbassou." The instalment of M. Anatole Leroy-Beaulieu's work on Russia deals with the peasants and the results of emancipation in a spirit of sober optimism.

BESIDE the very stately, generous, and penetrating article on Lord Macaulay in the *Quarterly Review* for July, which reached us too late for adequate notice, we may call attention to an energetic vindication of Croker from the attacks of Macaulay and his biographer, and to a well-considered little paper on South Sea Islands Mythology, based upon Mr. Gill's book.

THE *Cosmopolitan Critic and Controversialist* is apparently intended to be the organ of the numerous class who feel as if they had something to say and who have nowhere to say it. Most of the articles are sensible, but rather disfigured by a pretentious liveliness; perhaps the best are one on "The Unseen Universe," from the point of view which finds traditional supernaturalism more credible as it stands, and one on University Reform, which states the obstructive argument fluently and effectively. Two articles on Middle-Class Education, and Lady Helps and Labour and Education, repeat thoughts which will bear repetition, though they have been more effectively put in *Fraser*.

THE following Parliamentary Papers have lately been published:—Papers relating to H. M.'s Colonial Possessions, Part III. of 1875 (price 1s. 7d.); Annual Report of Captain Harris on the Operation of the Contagious Diseases Act (price 4d.); General Digest of Endowed Charities for the East Riding, co. York (price 9d.); Return of Persons Irregularly Admitted to the Service of the Post Office (price 10d.); Twentieth Report of the Commissioners of H. M.'s Customs (price 10d.); Correspondence respecting the Attitude of the State towards the Fine Arts in Great Britain and the various Foreign Countries of Europe (price 4d.); Report from the Select Committee on the Toll Bridges Bill (price 3d.); North America: Correspondence respecting the Extradition of Bennet G. Burley (price 4½d.); Further Correspondence respecting Extradition (price 3½d.); Forty-Fourth Report of Commissioners of Public Works in Ireland (price 4s. 9d.); Report of the Fishery Board Commissioners, Scotland (price 4d.); Correspondence respecting the Colony of Fiji (price 7d.); Annual Report of the Veterinary Department of the Privy Council Office (price 1s. 6d.); The Twenty-Fifth Report of the District, Criminal, and Private Lunatic Asylums in Ireland (price 7½d.); Report of Committee on Railway Passenger Duty (price 3s. 6d.); Summary of the Returns of Owners of Land (price 4d.); Correspondence respecting Commercial Negotiations with Portugal (price 11d.); Further Papers and Correspondence relating to the Arctic Expedition

(price 3½d.); Railway Returns for United Kingdom, 1875 (price 1s. 2d.); Memorandum by the Deputy Keeper of the Public Records on the Destruction of Useless Documents now preserved in the Public Record Office (price 1½d.); Annual Report of the Local Government Board for Ireland (price 2s.); Further Correspondence respecting the Determination of the Boundary between Canada and the United States (price 2d.); Report of the Committee of Council on Education, England and Wales, Part V. of Appendix (price 1s. 6d.); Finance Accounts for Year ended March 31, 1876 (price 10d.); Statistical Abstract for the United Kingdom from 1861 to 1875 (price 9d.); Report of the Royal Commission on Fugitive Slaves (price 3s. 6d.); Correspondence in reference to certain Grievances complained of by the Nobility of Malta (price 3d.); Thirtieth Report of the Commissioners in Lunacy (price 2s. 3d.).

WE have received *The Discipline of Drink*, by the Rev. T. E. Bridgett (Burns and Oates); *The Errors of Homoeopathy*, by Dr. Barr Meadows, third edition (Hill); *Through Norway with a Knapsack*, by W. Mattieu Williams, new and improved edition (Stanford); *Buy the Truth*, by Thomas Rain (Watts); *Britannia's Sultors: Part I. The Banquet* (Stanford); *Traité de Droit Français privé et public*, par A. Moullart (Paris: Guillaumin); *The Tree-Lifter: or, a New Method of Transplanting Forest Trees*, by Colonel George Greenwood, third edition (Longmans).

EDWARD WILLIAM LANE.

THE world has lost an English scholar whom even Germany acknowledged to be the unapproachable master of his subject. On August 10, Mr. Lane, the Orientalist, closed a long career of uninterrupted work.

Born at Hereford September 17, 1801, Edward William Lane was the third son of the Rev. Theophilus Lane, LL.D., and Sophia his wife, daughter of Richard Gardiner, of Sudbury in Suffolk, and niece of Gainsborough the painter. Left by the sudden death of his father in 1814 to the guardianship of his mother, a woman of a character at once strong and fine, his early years were passed at the Grammar Schools of Bath and Hereford. In due course, with the object of taking orders, he went to Cambridge, but conceiving a dislike to college life as he found it, and having practically satisfied himself by means of the examination papers that he was able to take high mathematical honours, he came to London, and studied engraving. The taste inherited from Gainsborough's favourite niece, who often described to her family a girlhood very much passed in the artist's studio, did not, however, finally determine his career. He acquired that delicacy of pencil that equally characterised his brother, Richard Lane, and then left art to follow the pursuit of his life. At this time Egypt had become open to European travellers, and their discoveries had been rendered of tenfold interest by the newly-found key to the hieroglyphic inscriptions. Anxious to enter this new field, Mr. Lane, in 1825, sailed for Alexandria.

This first visit to Egypt, 1825 to 1828, was devoted to the study of Arabic, ancient and modern, and to the examination of the monuments of that country and Lower Nubia. During this period Mr. Lane laboured with such assiduity and success that he brought back with him a description of Egypt and Lower Nubia, and upwards of a hundred drawings in sepia, besides many sketches. That this work has never been published, on account of the cost of illustrating it, is to be deplored, as it contains the only clear and accurate account of the monuments of Egypt, written with the same plain fidelity and faculty of saying everything that ought to be told as characterises the *Modern Egyptians*. The drawings are of singular beauty, with a delicacy of tone and a fineness of detail that has been rarely equalled. Executed by

the camera lucida, they have the accuracy of photographs without their violence to the effects of light. In course of time part of this work, describing the manners of the modern inhabitants, was shown to Lord Brougham, who at once saw that it might be expanded into a book of great interest, and it was at his suggestion that the Society for the Diffusion of Useful Knowledge commissioned Mr. Lane to carry out this idea. He never completed work except on the spot; and therefore, on accepting this offer, he at once, in 1833, again visited Egypt, and in Cairo itself, an Arab city as yet untouched by Western influences, he wrote the work by which he is best known in England. The stay in Cairo was only varied by a visit to Thebes rendered necessary by the severe plague of 1835, when Mr. Lane took the opportunity of again studying the ancient monuments for his manuscript description of the country.

After his return to England in 1835, he published, in the year following, the *Account of the Manners and Customs of the Modern Egyptians*, of which a sixth edition appeared quite lately. It need only be said that this work remains unrivalled in its class. Mr. Lane's next work, published during the years 1838 to 1840, was his translation of the *Thousand and one Nights*, the first scholarly rendering of the Arabian tales. Besides the Oriental colouring of this version, it is enriched with notes, each of which is a compact essay dealing with a leading characteristic of Arab manners and thought. In the year in which this work was completed, Mr. Lane married a Greek lady, and not long afterwards lost his mother, to whom he had always shown the most devoted affection.

During his first visit to Egypt Mr. Lane had formed a friendship with Lord Prudhoe, afterwards fourth Duke of Northumberland, which was destined to influence his after life. To him the scholar had confided his project of composing an Arabic-English Lexicon, and in consequence another visit to Egypt was proposed in order to carry it into execution. In consequence Mr. Lane once more left England in 1842, on this occasion accompanied by his wife, his sister (Mrs. Poole), and her two sons. On his arrival at Cairo he at once began with his friend, M. Fulgence Fresnel, to examine the materials for the work. He had hoped that M. Fresnel would have aided him, but, in failing health, that eminent Arabic scholar regretted that his strength could not do what his friendship wished. Mr. Lane, therefore, undertook his labour single-handed, aided only by a sheikh for copying. The enterprise was at once found to be far greater than he had imagined. In the libraries of the mosques of Cairo, lexicons were discovered more numerous, and in the case of two far larger, than had been expected. Though the mountain to be scaled thus grew in height as it was approached, Mr. Lane with his characteristic resolution attempted its ascent by the hardest route. He wished to do something final for science. Accordingly, instead of writing a Lexicon on his own judgment, he wrote one founded on the Arab materials, composing each article from many manuscripts and adding to every signification the initials of the native source. His own opinion was sometimes given, modestly enclosed in brackets. To accomplish his work he laboured in Egypt not less than twelve hours a day, resting only on Sundays. He found time, however, to supervise his nephews' education and give their studies a distinct object.

The materials for the *Lexicon* having been sufficiently collected, Mr. Lane returned to England in 1849, and after a time decided to live at Worthing, as he found its climate suited his delicate health. From that time until the 5th of the present month, when he sent a proof to the printer, Mr. Lane worked at the composition and publication of his *Lexicon*, his labour occupying him from ten to eight hours a day. The first volume of the *Lexicon* appeared in 1863, and was

followed by four others at intervals of two or three years, interrupted in one case by a calamitous fire at the printing-office of Messrs. Watts on the very day of the completion of the fourth volume, by reprinting which two years were lost. The sixth volume is far advanced in the press, and will appear early next year. The whole will be completed from Mr. Lane's manuscript in two more volumes.

Of Mr. Lane's *Arabic Lexicon*, the work by which he is best known on the Continent, it is not possible to give any idea except to Orientalists. To classical scholars it will be surprising that the largest of Arabic lexicons by European writers should not be based on its European predecessors. On the contrary, it is widely antagonistic to them. It is based on native authorities only, with the advantage of Western method. Though the first Arabic lexicon of its kind, it is also the last, for, though many dictionaries may be constructed out of it, nothing in it needs to be done again. The edifice is vast, but every detail is finished with the utmost exactness.

The fourth Duke of Northumberland first encouraged the *Lexicon*, and bore the main cost of its production, and his widow, the present Dowager Duchess, religiously carried on his munificent support. Earl Russell was the first English Minister to give the project official countenance, which ultimately took the form of a pension on the Civil List.

Mr. Lane's private life was that of a learned man. He allowed nothing but the claims of affection to interfere with his work, but his few spare moments endeared him to his family and his friends. His influence in his own circle being that of a noble example was potent, and his sympathies were never narrowed by his almost ascetic life. Public affairs shared with the history of discovery of every kind his warmest interest. A lofty faith and a blameless life added from time to time to the dignity of his form and the nobility of his countenance, in spite of the constant ill-health with which he battled while he did his work. A delicate constitution, enfeebled by severe study, at length gave way, and, notwithstanding the constant and most tender attention of his family, and the unremitting care of his medical adviser, a short illness ended the career of this great scholar.

After the appearance of the first volume of his *Lexicon*, Mr. Lane was unanimously elected a correspondent of the Institute of France in the Académie des Inscriptions et Belles Lettres, and in 1875, at the Tercentenary Festival of the University of Leyden, an honorary degree was conferred upon him.

It would be wrong to end this notice without speaking of Mr. Lane's literary influence in his family, especially over those who were in fact his pupils. His sister, Mrs. Poole, at his suggestion visited the harems of Cairo and wrote the *Englishwoman in Egypt*. His elder nephew, Edward Stanley Poole, became an able Arabic scholar, but his duties in the Department of Science and Art gave little opportunity for public proof of his capabilities in this respect, and the promise shown in his editions of his uncle's works was untimely cut short in 1867. Both Mr. Stanley Poole's sons living with Mr. Lane acquired the same taste for Oriental studies. Mr. Stanley Lane Poole has already produced an Oriental volume in the series of publications of the British Museum, and Mr. Reginald Lane Poole has just published a translation of Prof. Land's *Principles of Hebrew Grammar*. For myself, I owe everything to my uncle. Whatever I have undertaken has been referred to a guardian whose office has only now been laid down. If I have done well, it is his; if ill, my own. May this notice be received indulgently as a weak tribute to the noble heart which beat to the last true to science and to love. Of no man can it be more truly said that he worked, not for gain, nor for honour, but alone for duty and for love.

REG. STUART POOLE.

NOTES OF TRAVEL.

A COMPARISON of the geography of Mr. Stanley's route between the Victoria and Albert Lakes, derived from the last published instalments of his correspondence, with the configuration of the Albert given by Signor Gessi in his sketch-map and descriptions, leads to several important presumptions. First of all, it appears that, if Mr. Stanley's account of Beatrice Gulf is correct, Signor Gessi cannot have seen the southern termination of the lake as he supposed, but must have mistaken a convergence of the surrounding mountains, north of Stanley's high promontory of Usongora, for the closing of the lake, which is now shown to extend at least some miles south of the equator, if not to the enormous distance indicated upon Sir Samuel Baker's maps. Signor Gessi's sketch-map shows no such deep inlet of the eastern shore as that to which the name of Beatrice Gulf has been given by Mr. Stanley, which seems to be part of a southern extension of the lake beyond Gessi's supposed southern shore. It is remarkable also that Signor Gessi, though he indicates several high mountains, obtained no knowledge of the huge snow-clad Gambaragara; had he approached it at all, a landmark of such colossal proportions could not easily have been overlooked. Again, the astronomical position of Unyampaka, the point at which Mr. Stanley touched the shore of the Albert, adds a link to an already existing chain of probabilities that the eastern shore of the lake has been laid down much too far west in the maps prepared to illustrate Sir Samuel Baker's travels, and thence in all others. Stanley says, "our camp on Lake Albert, in Unyampaka, was situated in E. Long. $31^{\circ} 24'$ by observation, and N. Lat. $0^{\circ} 25'$ by account." There is perhaps a slip of the pen here; it is more likely that the latitude was observed, the longitude set down from dead reckoning. However that may be, the observation, if worth anything, brings the eastern coast of the Albert nearly a degree further east, or nearer the Victoria, than it has been hitherto supposed to be. As giving weight to this change it may be noted that the reduction of Sir Samuel Baker's astronomical observations for longitude at Vacovia, his farthest point on the shore of the lake, gave its position as $31^{\circ} 35' E.$, but for some unexplained reason the longitude adopted for this place on his map is $30^{\circ} 52'$; and while Fatiko, farther north, was laid down in $32^{\circ} 4'$ on Sir Samuel Baker's first map, the results of Lieutenant Julian Baker's observations place it more accurately in $32^{\circ} 28' E.$ Thus, the observations made at these three points, on which the remaining geography depends, agree in showing a probability that the Albert Lake has hitherto been placed from half to one degree too far west on our maps. The fact that Signor Gessi has adopted in his map the position and dimensions of the part of the lake shore actually seen by Sir Samuel Baker is of no weight as against this presumption, since Gessi had no means of determining his position, excepting by the rate of travelling by boat.

In his journey southward to Rumanika's capital in Karagwe, Stanley probably followed very much the same line as that taken by Speke and Grant in 1862, and in his latest discoveries, made while travelling along the frontiers of Karagwe, and in exploring the lake chain of the Kagera river, he enlarges, but at the same time confirms, the geography sketched out by Speke from native report. Almost every name in Stanley's description of this region may be found in Speke's map, though the States and kingdoms to which some of these apply—Ruanda, Mpororo, Ankori (Speke's Nkole), Karagwe and Kishakka—acquire much greater definiteness from Mr. Stanley's work.

ADDITIONAL light may soon be expected to be thrown on the Albert Lake, for Mr. Lucas, to whose expedition we have frequently referred,

writing from Lado (Gondokoro) in June, was then about to start with Colonel Gordon for the south end of the Nyanza, with a steamer and boats. Mr. Lucas's latest plan is to continue his journey from the south of the Albert straight across country west and south to Nyangwe on the Congo.

IN continuation of our last account from the Norwegian Exploring Expedition, we hear that it has not been at all favoured by the weather. Since it left Christiansund, June 27, it has met with no less than five storms (wind-velocity forty-five miles an hour)—two in the "Lightning" Channel early in July, one at Thorshaven, one north of Faroe, and one at the Westman Islands (off the south coast of Iceland). It has been only in the short intervals between these storms that any deep-sea work has been done. The last days of June were fine, so the expedition sounded, dredged, and trawled off Christiansund, on the bank called "Storeggen." Here the fauna was quite Atlantic: on the outer edge of the bank the water deepened to 300, 400, and 500 fathoms, and the ice-cold water was met with, yielding an Arctic fauna. Two large specimens of an *Umbellularia* (the same as earlier) were found, with a new starfish and an animal which is quite new to the naturalists on board. Of smaller organisms there were also several new ones. In lat. $63^{\circ} 10' N.$, long. $1^{\circ} 30' W.$, a sounding in 1,050 fathoms gave a temperature under 32° below 300 fathoms. The *Vöringen* had to leave this station to refit, as a sea had carried away the two fore-hatches. The course was shaped for Thorshaven, where the expedition stayed eight days to refit (July 8-15). The stay there was very interesting, especially for the geologists. The formation of caverns at sea-level was an operation visible in all stages of progress. In the Zoolite caverns of Naalis a rich harvest of minerals was secured. The inhabitants of Thorshaven received the expedition very hospitably, and remembered with great pleasure the stay of the *Lightning* and *Porcupine*. After a trip round the main island to Westmanhaven, the *Vöringen* left Faroe July 16, and steered for her last station. Bad weather brought work here to a speedy conclusion; however, a series of temperatures were obtained, indicating ice-cold water at a depth of 300 or 400 fathoms. On the north-eastern corner of the Faroe Bank the depth increases very rapidly. In lat. $63^{\circ} 22' N.$, long. $5^{\circ} 30' W.$, soundings gave 1,180 fathoms. A series of temperatures gave 32.4° in 400 fathoms, 31.8° in 500 fathoms, and the bottom temperature 29.8° . In lat. $63^{\circ} 55' N.$, long. $7^{\circ} 10' W.$, 30.2° in 677 fathoms; in lat. $63^{\circ} 3' N.$, long. $10^{\circ} 15' W.$, 37.2° in 256 fathoms. Further west the bottom temperature was found to be 46.2° . Bad weather prohibited dredging, so the course was laid for Reikiavik, but heavy S.W. winds and sea made the progress very slow. July 22.—Iceland was made in the morning, but in the afternoon the weather got so wild and thick that shelter was sought at the Westman Islands, a group of small islands off the south coast of Iceland. Here a stay of three days was made; during one of them there was a heavy gale, in which steam was kept up. The visit here proved very interesting. The whole of the islands are volcanic: a large old crater, with perpendicular wall 400 to 500 feet high, is visible; one side is standing, the other has been washed away by the sea. Two miles off is a more recent cone, 770 feet above sea-level, in full preservation in a hollow 50 feet deep on top. The base of the cone is lava; the cone itself, whose outline is beautifully geometrical, is composed of loose stones. The sea birds are very numerous, living in the countless hollows in the cliffs, where they were hatching at the time of the visit. Whales, large and small, were about the ship. Westmaney was left July 26, and Reikiavik reached that evening. On the south coast of Iceland the current was very strong to the eastward, and from Cape Skagi to Reikiavik its violence was fearful. The Ice-

landers reported that they have very seldom had so bad a summer as this one—perpetual storm and rain. This has not been favourable to the expedition except as regards meteorology. In this branch hourly observations have been regularly taken when at sea. The expedition was to stay at Reikiavik five or six days for coaling and for magnetic base observations. Hardly any magnetic observations have been obtained at sea, the weather having been so boisterous. It was intended to give up making the circuit of Iceland (the ice on the north side went away in June) and to take up a line south of Iceland, and then straight across to Norway about to Namsa. The scientific staff is very well contented with the results gained, in spite of the bad weather.

PERHAPS we may here most appropriately call attention to a most useful and entertaining little book, published by Messrs. Sampson Low and Co., and entitled *Five Weeks in Greece*, by J. F. Young. It is written by a youthful traveller, who lays no claim to deep classical learning, and professes nothing which he does not perform. He reflects with great freshness and honesty all that he saw and heard, and confesses with much naïveté the sources of his information. Indeed, the whole book, from the dedication to the end, is intensely simple and natural. It will, therefore, be of great service in dispelling the general ignorance about Greece which still prevails among English tourists, and will help to allay the yet lurking apprehension about brigands, for which there has lately been no cause. For those who love the purest air, the most beautiful scenery, the most absolute solitude, the most complete freedom, there is nothing comparable with a ride through Greece, or a cruise about its coasts, even if its splendid history and antiquities were forgotten. It is to be hoped that in a few years a trip to Greece will be as ordinary a thing as a trip to Rome, and the perusal of Mr. Young's book shows how easy a thing it is even now. The author confesses that he did most of his reading on the subject after his return—a clear evidence how useful and stimulating his tour had been, and when he is not too ambitious he illustrates well and to the point. But he is sometimes hazy in his geography, making very odd use of the points of the compass. Modern Athens is not to the west (p. 40) of the Acropolis, nor could the west wind (p. 57) have driven ships from the battle of Salamis to Eleusis, nor is Arachova, on the south side of Parnassus (p. 243), visible from the plain of Orchomenos north of Chaeronea. He repeats the current story about the lion of Chaeronea, for which the writer was taken to task in the ACADEMY by M. Gennadius, and he may expect them to be angry about it at Athens after this correspondence. Indeed, had Mr. Young remembered that English books on Greece are eagerly read at Athens, he would have altered his remarks on p. 85, which are in decidedly bad taste. As Mr. Young describes himself "of Brasenose Coll. Oxford," his tutor might have looked over the following passages. P. 3: "the city [Athens] noted for its hospitality to strangers ('metics,' as they were called)." P. 29: "the marble figures supporting the stage of the theatre are called *bas-reliefs*." P. 39: "to the south [of the Acropolis] extend the *Elysian fields* of the ancients, through which runs Ilissus, &c." P. 42: "the 'asty' or lower city of the ancients." P. 128, note, describes the ancient quoit as thrown with both hands. This does not agree with the posture of the *Discobolus*. He also says (p. 149) that the natives call all travellers "the Lords." This is true in one sense, but so they call all donkey-boys. 'O *kúptos* in modern Greek is simply "the gentleman," or plain Mr., and in Greece everybody is *ó kúptos*. This mistake of Mr. Young's evidently results from the fashion of dosing our undergraduates with the Greek of the New Testament. The perusal of any Athenian newspaper would have set him right. In the passages above quoted we have brought

out the points in italics for briefness' sake. This we mention lest they should be mistaken for Mr. Young's italics, which are already far too numerous through the book. One almost suspects that a friendly school girl, or devoted young sister, must have read the author's proofs, when we find the following gush of emphasis (p. 168): "You must supply the associations; the place itself supplies nothing but the *memory* of antiquity, distorted and obscured by interloping *Mediaevalism*, and represented to-day by *modern* stone houses and one broad street," &c. This is in a description of Thebes; and there is constantly this free use of italics all through. Such faults of form, however, detract but little from a very readable and useful book, which is an excellent guide for those who are contemplating a journey to Greece, and can study history and archaeology elsewhere. The author perhaps has not appreciated Boeotia properly. He speaks of it as foggy and sloppy, whereas the present writer found it (about three weeks before Mr. Young visited it in 1875) a beautiful, richly-watered valley, surrounded by a panorama of mountains, with full streams tumbling down the sides of well-watered Helicon. He regrets bitterly not having seen Arachova, and we can assure him his regrets are well-founded; as it is by far the most interesting place in Greece for those who desire to contemplate the Greek type in its highest beauty.

EXTRACTS FROM SPENCE'S CORRESPONDENCE.

WE have on a former occasion (see ACADEMY, February 20, 1875) given some extracts from the original letters of Joseph Spence, written when abroad, and chiefly addressed to his mother. The few more selections which follow will be found no less characteristic and entertaining. The first of them is dated Lyons, July 30 (August 10), 1731:—

"I ought to let you know the progress of my Dress & by what degrees I creep into the habit of a Gentleman. Ever since we have been at Lyons, my Hair (w^{ch} had six weeks growth on my Forehead & Temples at Dijon) has been com'd back on a light brown natural Wigg. It did not comply so well with y^e Mode at first; but every day my Barber persecutes it with an Ounce of Pomatum; & then plasters it down with half a Pound of Powder. After the operation I walk out with what passes for a Head of Hair very well Frosted. My Coat is a light Camel with Silver Buttons; a Green Silk Wastcoat sufficiently daub'd with silver lace; and I seem upon the brink of having a pair of Stockings to it wth Silver Clocks. With all this I shall look upon myself to be as much a Gentleman, as that half of the Gentlemen in England, who are only so from the Cloaths they wear."

The letter of September in this year, addressed to Henry Rolle, Esq., Member of Parliament, at Stevenston, near Great Torrington, Devon, has the following passage:—

"I shall venture to give you an account of our most entire piece of Antiquity here at Lyons. 'Tis what we call a Tauribole. The most Learned Man in y^e good City is a Jesuite; who has printed an account of it; & to whom I have been introduc'd. There was a particular ceremony of old (he tells me) of making a Priest very terrible & very venerable. A Pit was dug in y^e Earth; y^e Priest went into it; & then it was cover'd with boards, bord full of holes. Over this they kill'd a Bull; so that his blood might fall chiefly on y^e middle of the boards. As it ran thorough, the Priest did his utmost to catch as much of y^e blood as he cou'd on his Robes, his Breast, his Face, in his mouth & in his ears, & when he was well soakt, he came out; walk't majestically thorough the people; & went off sanctify'd, for y^e space of twenty years."

"Florence, Oct. 13, 1732.

"Don Carlos, whose name has been so much mention'd in England of late, went from this place the 6th instant for Parma. I have had the honour of seeing him both at a sett Audience, & at a Rabbit hunting; he was very grave at one and very lively at the other; & I doubt not will make as good a Sovereign, when he comes to be one, as most in Europe."

"Florence, April 21, '32.

"We have here a curiosity of English growth, that I remember to have heard talk'd of ever since I was a child. 'Tis y^e Strong man of Kent, who has liv'd here in y^e Great Duke's pay, above these twenty years. He has show'd often before y^e whole Court; & us'd to make nothing of fixing himself so that four strong horses c'd not stir him out of the posture he had set himself in. He us'd to let them pull & tug & sweat till they were satisfy'd; and then by giving a jerk to y^e Rope by which he held 'em, w'd turn 'em up all four together upon their backs; & leave 'em there sprawling on y^e ground. . . . We have been often mightily diverted with hearing him tell over y^e adventures of his life; which he does with a great deal of honesty & vigour."

"Paris: July 2, 1733.

"Paris is a very agreeable place; and more full of nobility, such as they are, than London; but there's a great deal of difference between a Marquis in England & a Marquis in France. Here to be in possession of such a Mansion House, or such a particular Farm, very often makes all the family Lords; when with us the head of that family wou'd be only a tolerable Lord of a manor. I have often seen the pretty Dutchess of Bourbon, who is one of the three sisters I have talk'd to you of in a former; tho' she's as pretty as an Angel, she's forced to paint here, for there's no being in fashion without it. The Actresses on the Stage and the Ladies of the first quality, in particular, lay on the Red so unmercifully, that in the side boxes they look like a bed of old overblown Piony's."

SELECTED BOOKS.

General Literature.

- AYMONIER, E. Géographie du Cambodge. Paris: Leroux. 5 fr.
MAITNER, C. La guerre carliste, récit sommaire des événements militaires depuis le commencement jusqu'à la fin de l'insurrection, 1873-1876. Paris: Dumaine. 2 fr. 50 c.
URLICH, L. Der Vasenmaler Bryxos u. die Ruland'sche Münzsammlung. Würzburg: Stachel. 2 M. 80 Pf.

History.

- COSNAC, G. J. de. Souvenirs du règne de Louis XIV. T. 5. Paris: Loones. 7 fr. 50 c.
DOEHLER, E. Die Antonine, 69-180 nach Christi. 1. Bd. Halle: Waisenhau. 3 M.
DÉSERRIERS, P. de. Un évêque au XII^e siècle. Hildebert et son temps. Paris: Bourgniet-Calas.
LENOIR, F. Les antiquités de la Tronde et l'histoire primitive des contrées grecques. Paris: Maisonneuve. 6 fr.
MOHR, J. Ueb. die historische Stellung Heraklits v. Ephesus. Würzburg: Stachel. 1 M. 40 Pf.
SEMICHON, E. Les réformes sous Louis XVI.: les assemblées provinciales et les parlements. Paris: Didier. 7 fr. 50 c.

Physical Science, &c.

- EDER, C. Untersuchungen üb. die Ansecheidung v. Wasserdampf bei den Pflanzen. Wien: Gerolds Sohn. 6 M.
FISCHER, G. Chirurgie vor 100 Jahren. Historische Studie. Leipzig: Vogel. 12 M.

Philology.

- BECHTEL, F. Ueb. gegenseitige Assimilation u. Dissimilation der beiden Zitterlaute in den ältesten Phasen d. Indogermanischen. Göttingen: Peppmüller. 1 M. 80 Pf.
EL-BEKKI, Abu 'Obeid 'Abdallah ben 'Abdel-ziz, geographisches Wörterbuch, hrsg. v. F. Wüstenfeld. 1. Bd. 2. Hälfte. Göttingen: Deuerlich. 9 M.
KUNSHAT, F. Grammatik der litauischen Sprache. Halle: Waisenhau. 10 M.

CORRESPONDENCE.

ASTAKAPRA.

Ragatz, Switzerland: August 11, 1876.

Astakapra is the name of a city in the region about modern Gujerat which appears both in Ptolemy's tables and in the *Periplus* of the Erythraean Sea, and the identification of which is of some importance in the adjustment of the classical geography of India. In the preparation of the map of India for Dr. Smith's *Historical and Classical Atlas*, the present writer, after a good deal of consideration, placed it on the west coast of the Gulf of Cambay, not far below Bhaunagar, where a very ancient site, described by Mr. Burgess in his *Notes on Gujerat*, afforded a fair provisional identification. But I was unable to recover any trace of the Greek name. This is now afforded in a paper on Valabhi inscriptions, by Dr. G. Bühler, in the *Indian Antiquary* for July, which I have just seen.

One of these inscriptions, a copper grant by Dhruvasena I. of Valabhi, confers a certain well and pasture "in the village of Kukkata (situated) in the *Hastakavapra* Aharani" (the last word supposed to be some territorial subdivision), on a Brahman residing at *Hastakavapra*.

Kukkata is identified by Dr. Bühler with the modern Kākād in the Gogo Talukā, and *Hastakavapra* probably with "Hāthab in the Bhaunagar territory, which is held in great esteem by the Bhaunagar Brahmans on account of its temple of Nilkanth," and which is a few miles from Kākād.

I have no maps or other aids where I write, so I will make no further remark. The identification of Hāthab with Hastakavapra may be accepted on Dr. Bühler's judgment: and that which I put forward of Hastakavapra with the Greek Astakapra will hardly be disputed, and I am glad to have made in the Atlas map so near an approximation to the true site. H. YULE.

ASSYRIAN RESEARCH AND THE HISTORIANS.

Queen's College, Oxford: August 15, 1876.

The eminent historical critic, Prof. A. von Gutschmid, has just published a work called *Neue Beiträge zur Geschichte des alten Orients*, which should be studied and meditated upon by all Assyrian scholars. The demolisher of the *Nabathean Agriculture* of Ibn Wahshiya, and of the strange theories that had been built upon it, has now been stirred up by the new edition of Duncker's *History* to come down upon the historical conclusions of the Assyriologists somewhat in the fashion of Byron's Sennacherib, and subject them to a vigorous and unsparing criticism. Whatever Herr von Gutschmid has to say in the matter of historical enquiry cannot fail of being instructive, and I hope my brother Assyriologists will take to heart the lesson he has read us. Rash and crude conclusions are sure to be jumped at in all new studies, though it must not be forgotten that scientific investigation can only progress by the help of provisional hypotheses. The book is not wholly destructive, however, and Gutschmid has made in it some real contributions to our knowledge of the past. His comparison of the deficiencies of the Assyrian writing with those of the Pehlevi, and his acute suggestion that the Pehlevi was moulded upon the model of the Assyrian, are especially noticeable; so also is his explanation of Isaiah vii. 8 ("within threescore and five years shall Ephraim be broken") by a reference to the fact that, whereas we find an Abibal reigning over Samaria in the time of Esar-haddon (681-673), the city was under an Assyrian prefect in 646 B.C., in consequence, it would seem, of its final subjection by Assur-bani-pal or Asnapper in 669. I am also glad to find him agreeing with my view that the name of Hazael's predecessor should be read Rimmon-idri and not identified with Ben-hadad. Indeed, there is not the shadow of evidence for making the first character of the name Bin or Ben. On the other hand, Gutschmid's harmonistic endeavour to find a place for Pul is more ingenious than satisfactory, and it is difficult to understand how so *scharfeinnig* a critic as himself could have overlooked the probability that it was Polyhistor, or rather Eusebius, who introduced the Biblical Phulus into Babylonian history by identifying him with the Porus of Berosus. As for the land of Muzri, from which came the elephant and apes depicted on the Black Obelisk of Shalmaneser, Gutschmid is probably right in transporting it to Baktria; at the same time there was a Muzri north of Nineveh, and it is hard to explain how, in the main body of his inscription, the Assyrian king could have been silent about so distant an extension of his power, as well as about the road by which his forces had penetrated to Baktria. The word *paku*, again, which I am charged with translating sometimes "year" and sometimes "campaign," really seems to bear both meanings. Dr. Hincks long ago pointed out that

it signified "regnal year," but in certain cases it is used in the sense of "campaign," "campaign" and "regnal year" having come to be more or less synonymous in the minds of the Assyrian monarchs. Gutschmid's view as to the use of the sexagesimal system among the Chinese is, I believe, right; but the question is by no means a settled one, and he does not seem to know that the latest writer on the subject (Schlegel in his *Uranographie chinoise*, 1875) more than justifies what Schrader has said upon the matter.

While, however, full credit must be given to the better sides of Herr von Gutschmid's book, it is impossible not to regret the tone and spirit in which it is written. There is a personal *animus* against the distinguished Orientalist, Prof. E. Schrader, which runs through the whole of it and cannot be too strongly characterised, especially when we remember that Prof. Schrader was until lately one of Prof. von Gutschmid's colleagues at Jena. We had hoped that the days were passed when scholars could import the passions and language of stump-oratory into literary discussions, and when it was possible for a man in Gutschmid's position to accuse Schrader of carrying on a "propaganda" without considering whether the means were fair or foul; to reproach E. Curtius with turning the Greek pantheon into "an Assyrian *παντοκράτωρ*;" to stigmatise scholars like Gelzer or Hildebrandt as "young fanatics;" and, finally, after having exhausted the vocabulary of abuse by calling Schrader "an enthusiast," to speak of England and the English in a tone little less than insolent. Indeed, throughout the book we are never allowed to forget what a fortunate thing it is to be a German, and how much more fortunate to be Herr von Gutschmid himself. Considering the way in which the English nation is spoken of, it is strange that Hincks should be marked out as the one man who, "had he lived longer," would perhaps have proved the Assyrian autocrat from whose conclusions there could be no appeal—unless, indeed, Gutschmid draws a distinction between an Englishman and an Irishman—and still stranger that it is in the statements of English Assyriologists like Mr. Smith and Dr. Haigh that Gutschmid finds the only "correct" appreciation of the value of the chronological testimony borne by the cuneiform monuments. In quitting the seat of the critic for that of the partisan, however, Gutschmid has naturally laid himself open to the very charges he has preferred against others. The whole basis of his book is as uncritical as it can well be. It rests upon two assumptions, (1) that the Assyriologists are to be dealt with in a lump, the whole body of them being made collectively responsible for the sins committed by them individually, and (2) that it is the Assyriologists who are to be condemned for putting forward provisional hypotheses and not rather those historians who, without even that knowledge of Assyrian which would enable them to distinguish between what is certain and what is only conjectural, have adopted and "improved upon" the hypotheses suggested. It is not an Assyriologist, but Herr von Gutschmid himself, who ventures to compare the Derketades of Bion and Polyhistor with the Tiglath-Adar of the inscriptions, little knowing that the god, whose name (as I have said some years ago) I follow Oppert and Schrader in calling Adar in despair of a better transcription, is the only deity commonly referred to in the inscriptions whose true title still remains unknown, and that, whatever else that title may have been, it is hardly likely to have been Adar. Another of von Gutschmid's unfounded assumptions is that the Assyrian scholars all follow a certain "praxis" or "tradition" in their decipherment, and consciously or unconsciously work in the same groove and follow like sheep the guidance of their first teachers. Unfortunately, the converse is only too much the case; at all events, up to the last two or three years the several workers in the Assyrian field have started independently, and to a certain degree in antagonism, and the divergences that

exist between them are the best guarantee the outside world can have of the soundness and accuracy of their work. A glance over the literature of Assyriology will convince every one that the Assyriologists have been by no means that happy family which Dr. von Gutschmid imagines. A similar *fallacia compositionis* is committed in the tacit assumption that because some proper names cannot be read with certainty, therefore all, or nearly all, are in the same case; what Dr. von Gutschmid ought to conclude from his premisses is that those writers whose ignorance of Assyrian prevents them from controlling the readings should abstain from spinning historical theories out of them. As a matter of fact, the number of proper names which can only be read provisionally steadily diminishes year by year: variant readings and parallel texts are constantly increasing the number of those of whose pronunciation we may be certain. When Dr. von Gutschmid asserts (p. 23) that "Champollion has deciphered the hieroglyphics as well as ascertained the sense of the decipherment with a certainty upon which Assyriology in its present state can certainly not plume itself," he simply states what is not the fact. The decipherment of the Assyrian inscriptions is at present in a more advanced condition than was that of the Egyptian hieroglyphics before 1832, and an ordinary historical inscription need not present more philological difficulties than a page of the Old Testament. A good many of the differences between the translations of the Assyrian Canon given by Oppert, Schrader, and Smith, which Prof. von Gutschmid parades with such solemnity, are due to corrections of the printed text; and there is no reason why emendations of the text should disqualify an Assyrian document for being used for historical purposes, any more than they disqualify a Greek or Latin MS. for being so employed. Indeed, the discrepancy upon which most stress is laid is due to von Gutschmid himself; Smith wrote "the king (*den* König) slew," not "*der* König," as Gutschmid mistranslates it. As for the "depreciation of the best Greek sources for the ancient history of the East," with which the Assyriologists are charged, here again we have another *fallacia compositionis*, another attempt to predicate of the whole body of Assyriologists what may be true of one or two among them. Speaking for myself, I can only say that I yield to no one in my admiration of the Greeks; only I do not think that their *forte* was foreign history. The Egyptian monuments have informed us how far Herodotus is to be trusted in his accounts of ancient Egypt, and, though I prize the fragments of Berosus as highly as Prof. von Gutschmid can do, yet I do not forget that they come to us through doubtful channels at second and third-hand; that in one case at least the numbers are demonstrably wrong; and that above all Berosus must have taken his information from those very documents which we are now deciphering, and where first-hand authority is accessible I prefer it, even should the second-hand copy be written in the Greek language. I confess that I am a follower of Sir G. C. Lewis, and hold that contemporaneous evidence can alone be admitted as the basis of solid history, and even contemporaneous evidence must be carefully criticised—as I have publicly stated more than once in reference to the Assyrian inscriptions—before it can be accepted and utilised. But then, it is true, Sir G. C. Lewis had the misfortune to be an Englishman, and I, too, suffer from a like misfortune. It is, I own, a misfortune which prevents me from sharing in Prof. von Gutschmid's confidence (p. 132) that the year 2,448 B.C. was the "year in which Berosus placed the beginning of the rule of the first historical dynasty over Babylon," on the ground, solely, of an ingenious but hardly convincing series of conjectures made by Prof. von Gutschmid himself, or from appreciating the argument that the "Assyrian" Deluge story is not older than the time of Assur-bani-pal, because the description of the gods turning them-

self into animals in an earlier portion of the Isdubar Epic could only have been borrowed from Egypt! The latter argument may be specially recommended to the attention of Mr. Tylor and other ethnologists. It is urged, be it remembered, by a writer who while professing at the beginning of his work to deal only with "Assyriology in Germany," contrives before concluding to introduce a gratuitous insult to a country which has at all events produced a Gibbon, a Grote, and a Thirlwall.

A. H. SAYCE.

JACOPO DE' BARBARJ (JACOB WALSH).

Penkill Castle, Ayrshire : August 14, 1876.

Permit me to follow up Mr. Drury Fortnum's admirable letter in your last paper, correcting the statements in M. Ephrussi's re-issue of M. Galichon's essay on the Master of the Caduceus originally published in the *Gazette des Beaux-Arts*.

In the first place I must remind your readers, or inform them, that the native country of this artist—called by the Italians Jacopo de' Barbarj, presumably because he came from north of the Alps, and by the Germans Jacob Walsh or Walsh, because he was, in their opinion, Italianised by his long residence in Venice—is a question subsidiary to another larger and more interesting one: viz., the part played by artists north or south of the Alps respectively in inventing and developing the arts resulting from the invention of printing. These arts—wood engraving, copper engraving, block (*chiaroscuro*) stamping, which we now call, being done in an increased variety of tints from stone, chromo-lithography—have all been transferred by fuller investigation from Italy to Germany and added to the credit of the north-erns as inventors. But any semi-mythical person, like the Master of the Caduceus, is still seized upon by the stubborn partisans of the "Latin races," and, regardless of evidence, made to lend a conditional testimony against the Teutons.

M. Burty presents your readers with M. Ephrussi's "new conclusions" under four heads. Let us say a few words on them, one by one:—

1. "Venice is satisfactorily proved to have been the birthplace of Jacob. In one of the rough drafts of the Preface to his *Treatise of the Proportions of the Human Body*, the MS. of which is in the British Museum, Dürer wrote '*Jacobus, né à Venise, peintre gracieux*.'" The volume called *Four Books of Human Proportion* appeared the year of Dürer's death, 1528. It has no preface by Dürer, but a long one by Chelidonius, if I remember rightly. Away from London, I am precluded from consulting the British Museum, but I can affirm that there was no rough draft of such a preface there a few years ago, and that the French words quoted do not look like a translation from Dürer, *peintre gracieux* being a modern critical appreciation of the style of Jacob. So far from Jacob's birthplace being satisfactorily proved to have been Venice, it is almost certain, from Dürer's early acquaintance with him in Nürnberg; his knowledge of wood-engraving; his production of a large bird's-eye view of Venice, a production totally unlike any other then done in Italy, but closely allied to the views of towns in the *Nürnberg Chronicle*; and from his association with the German merchant Kolb, who brought out his view of Venice, and appears to have brought Dürer again in contact with Jacob during the visit to Venice in 1506—from all these facts it is nearly certain that he was a native of Nürnberg.

2. "Barbarj must have spent some time in Nürnberg when Dürer was young. In fact, Dürer's family papers show him to have been there from May 17, 1494, up to the time of Dürer's visit to Venice, 1506; in testimony of which M. Ephrussi quotes a fragment of a letter of Dürer's to Pirkheimer wherein he speaks of what, as an artist, he admired sixteen years ago, and cites immediately Master Jacob as one who seems to him to have deteriorated." The number

of mistaken statements here is quite bewildering. The "fragment of a letter," or rather the paragraph of a complete letter to Pirkheimer, which has been quoted in this debate years ago *ad nauseam*, only proves Dürer's boyish knowledge of Jacob's art, and the association of that excellent artist with the Germans in Venice when the sentences were written. We must quote it again, and at this moment I can only do so in the words of my translation in my own *Life of Dürer*, although their correctness in some minor points has been called in question. He speaks of eleven, not sixteen, years ago:—

"What pleased me eleven years ago does not give me the same pleasure now, I confess. Then I praised no one but Master Jacob: but now I let you know there are better painters here, though Anthony Kolb swears there is no better in the world than Jacob. They laugh at him for saying so, but still he continues."

It must be evident to every one that Dürer here speaks of Jacob as an early authority with him at home, and that he still finds him in the German connexion at Venice; so that the evidence is not in favour of Jacob being an Italian, but quite the other way.

3. "The similarity of style and execution often noticed between these two masters proceeds, not from the imitation of one by the other, but from a common source of instruction, that source being Wohlgenuth's studio, Martin Schongauer's engravings, or such as Glockenton's of Nürnberg and Wenceslaus' of Olmutz." Exactly so: they were both High Germans, with the same training. But the resemblance is only in the execution, marvelously fine at this early time, as Jacob adopted the Italian Renaissance of classic taste entirely, and hence his German designation, "Walsh." Dürer, moreover, the later of the two, used again some of Jacob's subjects, particularly *The Satyr's Family* and *Apollo and Diana*.

4. "Jacopo is proved not to have gone with Count Philip of Burgundy to the Netherlands in 1506," &c. Nobody ever affirmed that he went in 1506, or passed through Nürnberg in that year. In fact, from the letter just quoted we know he was in Venice part of the year at least. But it is absolutely certain that he did leave Venice for the North again, either with Count Philip or some other *Herzog*, and that he died in the service of Margaret, Governess of the Low Countries, about fourteen years later. Dürer says in his *Journal* in 1521:—

"I have been to see the Lady Margaret. . . . On Friday after, she showed me all her beautiful things in art. Among these were forty small pictures in oil, pure and good; I have never seen finer miniatures. Also, other good things by Johannes, and by Jacob Walsh. I asked my Lady to give me Master Jacob's book, but she said she had promised it to his successor."

Here he speaks of Jacob in connexion with John (Van Eyck), and shows an interest in him only to be explained by the fact of Jacob being his compatriot. The book in question is supposed to have been a book of sketches; the successor mentioned was Bertrand von Orley.

Mr. Drury Fortnum has corrected the glaring mistake of attributing Peter Vischer's works to the Master of the Caduceus. Mr. Reid, the able Keeper of Prints in the British Museum, also corrected a similar error. M. Galichon, in the *Gazette*, attributed a print in his possession to Jacob Walsh, and actually reproduced it in that publication as a unique example. Mr. Reid recognised it to be by Albert Altdorfer. This print was, nevertheless, the subject of a lively competition at the sale of M. Galichon's collection after his death, and was purchased at a high price by Baron Edmund Rothschild, who was a little surprised when Mr. Reid informed him of the true nature of his acquisition. I hope that M. Ephrussi does not re-issue this among the illustrations to his reprint.

WILLIAM B. SCOTT.

SCIENCE.

The Native Races of the Pacific States of North America. By Hubert Howe Bancroft. (London: Longmans & Co., 1875-6.)

MR. BANCROFT has successfully carried through his great undertaking, and anthropologists are already finding the advantage of having on their shelves a compressed library of reference for the interesting Pacific region of North America. It would not be useful to summarise here in two or three columns a work which is itself a summary (in five volumes of about 800 pages each) of all that several hundred authors have recorded as to the pre-European inhabitants of this vast district. The reviewer's task of giving a notion of this literary museum may be best accomplished by calling attention to a few salient points, especially in the last four volumes, the first having been already the subject of a notice in this journal.*

Most of the available information is here to be found as to that curious problem of American ethnology, the connexion between the nations of Mexico and those of Central America. Uxmal, Palenque, Copan, and other Central American cities whose ruins still remain among the wonders of barbaric architecture, were built by the Maya-Quiché peoples, and the evidence is conclusive that these had derived more or less of their civilisation from the nations of Mexico, the Aztecs or kindred peoples. The Aztec astronomical calendar with its cycles of zodiac-like signs combined with numbers to mark out years and days, its 13-day and 20-day periods, and its solar years of 360 days, made up to 365 by the intercalation of five "empty days," is at once one of the clumsiest and most characteristic chronological systems in the world, and it reappears with but superficial changes in Central America. There seems distinct connexion in the religious systems of the two districts. For example, the characteristic Mexican mode of human sacrifice, by cutting open the victim's breast and tearing out the heart to offer to the god, reappears in Central America with its accompanying cannibal feast; the rite of penance by drawing blood with thorns from different parts of the body was also common to the two districts (vol. ii. pp. 688-9). In thorough harmony with these facts is a curious feature of Central American legend. Readers of Prescott's *Mexico* are familiar with the picturesque figure of the white and bearded divine ascetic, reformer, high-priest and king, who bore the name of Quetzalcoatl, or Feather-Snake. Now, this religious reformer appears also in the traditions of Central America, his names there being of equivalent meaning, Cukulcan or Gucumatz (vol. ii. pp. 633, 699, 717; vol. iii. p. 45, &c.). Without going farther into the argument, it is certainly a great step towards understanding the history of North America before the Conquest, to be able with a certain confidence to consider as historically allied the two groups of nations most remarkable for the height to which they had raised a barbaric civilisation.

* See ACADEMY, April 24, 1875.

Mr. Bancroft's fourth volume is in great part devoted to the antiquarian relics, especially ruins of temples and palaces, in Mexico and Central America, with other remarkable architectural remains, especially the walled forts and towns known as the Casas Grandes of North Mexico, and beyond these again the immense earthworks of the Western United States, raised by the mysterious people known as the Mound-builders. Is there, one may well ask, any historical link between the builders of these rude but remarkable structures and the nations of Old Mexico and Yucatan? Did the ancestors of the Aztecs migrate, as is sometimes thought, across the continent from the North-West, leaving these ruder ruins as tokens of their barbarism before they rose to higher civilisation on the plateaus and amid the forests farther south? In this volume, though the sketches of ruins from each district are not so many and complete as in separate works of Prescott, Humboldt, Bartlett, Squier, &c., &c., yet we have specimens of each kind before us, and can form our own judgment. That of most readers will be that the evidence of connexion does not come to much. The earth-mounds and camps of the Western and Southern States (vol. iv. p. 751, &c.) are not so like the mounds and camps of Mexico as to prove anything. The strong-walled house-forts of sun-dried bricks, or of masonry in the New Mexico district (p. 604, &c.), do not resemble the usual architecture either of the Mound-builders, the Mexicans, or the Central Americans. It is of course possible that closer study of the ruined works may show more correspondences between them, but in the meantime there seems little evidence for connecting the nations of Mexico with the North West, beyond Buschmann's well-known proof from the occurrence of Mexican words in the languages of Sonora, &c. Even here, who can say whether these words were left by Aztecs migrating down the continent, or on the contrary were carried out from Mexico and left among the outer barbarians?

Turning from these specially American enquiries, let us glance at some points which throw light on human ways generally. Among the customs noted by our author there are a few of marked peculiarity. It is by no means usual in the world to find a squint admired as a beauty; but it appears that in Yucatan mothers would intentionally produce it by arranging a tuft of hair to hang between the eyes, or attaching an ornament to hang over the forehead (vol. ii. p. 730). Another custom mentioned is a working out of the magical notion (which may be conveniently described by the German term of the *Angang*) according to which the first creature met with, as on rising in the morning, is supposed to have ominous influence or significance to the beholder. This is an idea familiar to students of magic, but it was stretched to an extreme in that Mexican district, where (if the story is true) men were married by *Angang*.

"In Ixcatlan, he who desired to get married presented himself before the priests, and they took him to the temple, where, in presence of the idols he worshipped, they cut off some of his hair, and, showing it to the people, shouted, 'This man wishes to get married!' From thence he was

obliged to descend and take the first unmarried woman he met, in the belief that she was especially destined for him by the gods" (vol. ii. p. 261).

One may imagine comic situations arising from such a matrimonial plan—some light-footed damsel cutting in at the temple-steps, while the stout heiress provided by the family is still panting round the corner. Again, the custom of killing one of twins, practised in so many parts of the world and accounted for by so many divergent explanations, was known in Mexico with an interpretation even odder than usual. "The birth of twins was believed to foretell the death of one of the parents at the hands of their child; to prevent this, one of the infants was killed" (p. 269). The so-called "Chinese" foot-balancing trick, in which a man lying on his back spins a heavy pole on the soles of his feet, throws it up, catches and twirls it, was practised with great skill in ancient Mexico; the Aztec juggler would even twirl the pole with a man sitting at each end of it (p. 295). There is a good picture of this performance in Clavigero, *Storia del Messico*. As every similarity in customs between Eastern Asia and Mexico may be a proof of intercourse, it would be curious to ascertain whether our modern jugglers derived the feat from the Aztecs, or whether there is any reason to give it an Old World origin. It is worth noticing that the "flying game," or giant-stride, as well known to the New Zealanders as now in our Board School playgrounds, was also practised in Mexico. A tall pole was set up in the public square, on the top of which was a revolving frame with four ropes, each wound thirteen times round the pole, by which four men in bird-costumes flew round. It is suggested that the thirteen turns of the rope, with the four flyers, represented the four thirteen-year divisions of the Aztec cycle of years (p. 295). Very likely this was really so. Had it been in England, it would have been interpreted as symbolising the four seasons with their thirteen weeks each, if not the four suits of a pack of cards.

It appears that America, like Africa, has devised a rite of Mumbo Jumbo:—

"Several Northern California tribes have secret societies, which meet in a lodge set apart, or in a sweat-house, and engage in mummeries of various kinds, all to frighten their women. The men pretend to converse with the devil, and make their meeting-place shake and ring again with yells and whoops. In some instances, one of their number, disguised as the master-fiend himself, issues from the haunted lodge, and rushes like a madman through the village, doing his best to frighten contumacious women and children out of their senses. This, it would seem, has been going on from time immemorial, and the poor women are still gulled by it, and even frightened into more or less prolonged fits of wifely propriety and less easy virtue" (vol. iii. p. 160).

Lastly, among these remarks on customs, it is worth while to notice reasons assigned for the practice of confession of sins, which prevailed in parts of North America. Among the Tacullis, savages of the north-west coast, who hold the common belief in disease being caused by possessing demons, the sick, in extreme cases, often resort to confession to the magician, "on the truth

and accuracy of which depend the chances of a recovery" (p. 143). This suggests a reason for confession quite apart from the moral idea of unburdening the conscience. If the patient is being punished by offended demons, it follows that the medicine-man who has to deal with these demons must be informed what sins have been committed, that he may take the proper steps for propitiation in the proper quarters. With this interpretation in our minds, we may see our way into the origin and meaning of the secret confession of sins as preached among the old Mexicans and Central Americans (pp. 220, 380, 494, &c.), without looking to any wonderful exaltation of motive, or fancying that the rite must have come across from some more cultured religion with highly-developed morality.

Mr. Bancroft's wide and critical survey of American Mythology may do real service in bringing some of its perplexed problems to rational solution. Hard to manage as the subject is, many points seem likely to throw light both on American "pre-history," and on the working of the human mind. Take, for instance, the following myth told among the Thlinkets of the north-west coast. In old days they had no fresh water, but Khanukh, the progenitor of the Wolf clans, had it all. He lived in an island east of Sitka, and he kept the precious fluid in his well, having built his hut over it for better security. But Yehl, the Creator and Raven-god, progenitor of the Raven clans, went in his boat to get water for his people. The two gods met, and at once had a dispute, but Khanukh vanquished the other by taking off his hat, which caused a dense fog to enshroud the helpless Yehl, who howled and wept till his adversary put his hat on again, and the fog vanished. Khanukh then invited Yehl to his house, and entertained him with many luxuries, among which was fresh water. Yehl contrived by a dirty trick to send his host down to the sea, and then, having drunk himself full with the fresh water to the very beak, he put on his shape of a raven, and flew up the chimney to escape; but he stuck in the flue, and got well smoked by Khanukh when he came home, so that ravens, which were at first white, have been black ever since. However, the raven got away, and flying back to his own country scattered the water in drops large and small, so that there are springs and lakes there to this day (p. 102). Mr. Bancroft calls attention to the remarkable correspondence between this tale and the Scandinavian story of Suttung's mead, that mystic compound of blood and honey that gave to all who drank it the skald's gifts of wisdom and song. In vain it was that Suttung kept hidden in his cavern the jars that held the wondrous liquor, for Odin got in by guile, sucked it all up, and then in eagle's shape flew off to Asgard, and poured it out among the Aesir. Such a coincidence may well encourage mythologists to search further for stories which may have been brought by the Norsemen to Greenland and thence spread over the continent by the Eskimo. Beside the general resemblance in this case, it is worth noticing that Odin's Raven and Wolf are both here, though on contrary sides, and that the cloud-hat sug-

gests the wide hat with which the heavenly Odin himself shades his face. This same Yehl, the Raven-god, is also the hero of a local version of that world-wide myth, the stealing of fire. In old days the fire was hidden in an island of the sea, but the raven flew there and brought home a brand in his beak, and got home just in time to drop it almost burnt to embers, and its sparks fell among the sticks and stones, whereby it came to pass that men still get fire by striking stones and rubbing sticks together (p. 101). Perhaps the stories of closest resemblance to this belong to Australia. Tribes there believe that fire at first belonged to the old spirits, but the crow brought it down to earth and gave it to the blackmen; or, that the bandicoot at first had a firebrand and kept it jealously till the birds got it away from him, the pigeon making a dash for it, and the hawk knocking it across the river just when it was being thrown in, and so man got fire (Wilson, *Prehistoric Man*, vol. i., p. 139).

It is a good point about such myths as these that they are not suspect of modern introduction by white men. Nothing can be more delusive than the arguments which have not seldom treated as native the stories which have been mixed up with scraps of Christian ideas derived from missionaries. For instance, there has been put on record a belief among some tribes of Lower California that Niparaya, the Great Spirit, would not receive the slain in battle into his paradise, but sent them down into the prison-cavern of his adversary, Wac (see Tylor, *Primitive Culture*, vol. ii. p. 87). We now get from Mr. Bancroft proofs clearer than ever of the historical worthlessness of the religion of these people. They said that Niparaya, the Creator, had three divine children, of whom one was a real man and born on earth, who lived with the ancestors of the Pericues. "The men at last killed this their great hero and teacher, and put a crown of thorns upon his head" (p. 169). Of the deluge-myths of America, again, some are genuine and instructive, and some stupid modern fictions. Mr. Bancroft's collection is extremely full (vol. v. p. 13, and elsewhere), and he weighs them with a critical appreciation. It is satisfactory to find him insisting forcibly (vol. iii. p. 68) on the spuriousness of the famous story of Coxcox, the so-called Mexican Noah, to which, unluckily, even Humboldt lent his authority. The present reviewer takes this occasion of mentioning a point which has for years seemed to him conclusive against the authenticity of this whole tale, but which neither Señor Ramirez nor Mr. Bancroft seems to have remarked. It is this. The best copy of the Aztec picture-writing on which the tale is founded is that of Gemelli Careri in his *Giro del Mondo*. Here, together with the picture of Coxcox and his wife in the boat, and the talking bird above, and the horned mountain which is the picture-name of the kingdom of Culhuacan, there is also the hieroglyph of a hand grasping a bundle of reeds. This, being interpreted, must be seen to stand for the name of King Acamapichtli (i.e., Reed-handful). But by authentic Mexican history it is known that about the end of the thir-

teenth century there reigned in Culhuacan a real King Coxcoxctli, whose son was King Acamapichtli. It is clearly to the modern times of these real people that we are to refer the migrations by land and water which are recorded in the picture-writing; the Deluge-myth which modern commentators have found in it is a mare's nest.

To conclude: it is needless to repay Mr. Bancroft's costs and labours with phrases of congratulation. He has done what he wanted to do. He has raised his Pacific district into higher importance in the educated world, and everyone appreciates his work. By making accessible so much valuable material, and sweeping away so much accumulated rubbish, he has made a great move toward the production of a real system of American anthropology, some outline of which he may even hope to see in his lifetime. We trust his example may lead others to do the like work in regions whose ethnological materials are unmanageable because no student can get them before him as a whole. Especially we want a Bancroft for India, and a Bancroft for Asiatic Russia.

EDWARD B. TYLOR.

Catulli Veronensis Liber. Recensuit et interpretatus est Aemilius Baehrens. Volumen prius. (Leipzig: Teubner, 1876.)

THE theory of this edition of the text of Catullus is sufficiently simple. Of the MSS. extant only two—the Germanensis in the National Library at Paris, and the Bodleian (Canonici 30)—are known to be as early as the fourteenth century. M. Baehrens concludes that all the later MSS. are more or less interpolated, and therefore untrustworthy. He gives therefore a complete apparatus criticus of these two MSS., and considers that all attempts to emend the text must be based on these two only.

This theory is, of course, in direct opposition to my own views, founded, I may say without diffidence, on a long and conscientious study of the MSS. of Catullus. The original codex from which all extant MSS. seem to spring was brought to light about 1300–1330; the two copies of it (*G* and *O*) which M. Baehrens exhibits were both made about 1370–1380. The Bolognese, which comes next, belongs to the year 1411. There is thus between the parent codex and *G* or *O* an interval of at least forty, perhaps of fifty or sixty years; between *G* or *O* and the Bolognese of rather more than thirty years. To say, then, with M. Baehrens, that all truth is to be found within the compass of two MSS. removed from the original by a long lapse of time, and in all probability by several intermediate transcripts; to eliminate as untrustworthy a MS. which belongs to the immediately succeeding generation, one, too, which bears on its face the most unquestionable marks of sincerity, is a procedure *a priori* open to grave doubts and, in the present instance, we believe, demonstrably wrong. There are passages in which neither *G* nor *O* preserves the right reading, in which the other MSS. have preserved it. Thus, in lxiv. 249, *O* has *Quae tamen prospectans*, *G* *Quae tamen præspectans*, most of the other MSS. *Quae tamen aspectans*. Are we then to conclude with M. Baehrens that the right

reading is *Quae tum prospectans*? Is there any critic who could hesitate to prefer *Quae tamen aspectans*? Again, in lxxvi. 11, *G* or *O* give *Qui tui animo offirmas*, most of the later MSS. *Qui tu*. Are we to conclude that because *tu* is right, *tui* wrong, the MSS. in which *tu* is found are corrected and insincere? The very same reasoning might be used against *G* and *O* themselves. In xvii. 25, all my MSS. except two give *delinquere* instead of *dereinquere*, the right reading; *dereinquere* is found in *O* (about 1370), and Burney 133 (about 1460). What is the natural conclusion? Is it that an Italian copyist ventured to introduce this rather rare word into a poem the metre of which was only known to him imperfectly? Surely not. A far more reasonable inference is that *dereinquere* was wrongly copied *delinquere* early in the fourteenth century, and that most of the subsequent copies transmitted the mistake; but that there were also copies which preserved the right reading *dereinquere*, of which two widely-removed specimens still exist.

And if so, I am not wrong, I believe, in asserting that the transmission of the text of authors is not so simple a matter as M. Baehrens and his compeers suppose; that a superior antiquity of thirty years does not give an exclusive claim to preference; that a paper codex often preserves a more incorrupt tradition than a parchment; that a MS. may even have been written late in the fifteenth century, and yet show the same indisputable signs of integrity as MSS. written a century earlier. It is well known that the Datanus of Catullus was not written till 1463; the British Museum copy of the same original (*a* in my edition) is also dated 1460; yet no MSS. of Catullus are more undeniably sincere, taking them from first to last, than these; and this in spite of the fact upon which M. Baehrens dwells with much emphasis that they contain individual cases of interpolation. On this point I agree, not only with Lachmann, but with every other editor of Catullus except the latest; nor can I profess to think that his arguments against this wide-spread delusion are in any way convincing.

But M. Baehrens is not content with his so-called discovery of the unique importance of *G* or *O* as the only fundamental MSS.—a discovery which he trumpets very loudly and vituperates me for not seeing with the same lynx-eyed clearness as himself, though it is obvious that it was made by a careful investigation of my edition—without pressing his point into farther conclusions of a very hazardous kind indeed. Finding in *G* a great number of double readings of the same word, and that one or other of these readings is generally reproduced in all the later MSS., he jumps to the conclusion that all these later MSS. come from *G*. It is little to say of this conclusion that it is impossible; it is grotesquely absurd. If it were true, how is it that these later MSS. often present readings in an earlier form?—e.g. lxx. 4, *Baiulas G*, *Dauilas* the Bolognese and others, *Dauilas* Catullus; lxxvi. 5, *sublimia G*, *sublamia B*, *sub Latmia* Catullus; lxxix. 8, *cui cum G*, *qui cum B* and *a*; xcvi. 5, *dolor est G*, *dolore est* most of the other MSS., *doloreist* Catullus; c. 2, *Veronensum G*,

treronensum al. *ueronensum* B; ci. 8, *munera* G, *munera* B. Or how is it that the words written in the margin of G at lxiv. 322, *Epythalamium thetidis et peleï*, occur in the obviously earlier form *Epitalamium tethidis et peleï* in B? M. Baehrens replies "the later MSS. all come from G—but through an intermediate copy; in this copy some corrections had already made their way." As if one of the most palpable facts in the transmission of Catullus were not this, that many of the fifteenth century MSS. exhibit the text in a more barbarous, less corrected shape than this very MS. G, dated as it is 1375. I hold it to be far nearer the truth to suppose that none of our extant MSS. were copied from the original rediscovered at the beginning of the fourteenth century; that Canonici 30 is the nearest approach to that original (which I trust my edition of 1867 had made sufficiently clear before M. Baehrens announced it in 1874 as his discovery), G perhaps the next, but not so clearly as to prevent some other MSS. coming very near it as representing in different ways the variations which either existed in the original or were caused by the difficulty of reading it. Nor can I place any reliance on the critical sagacity of an editor who fails to see that, if G and the Datanus come from one source, the antiquity represented by the Datanus is, speaking generally, greater than that of G: so barbarous, uncouth, and in every way untampered with, is the text of the Datanus; so much nearer to the period of correction, the period of the Renaissance, is G.

There are a good many emendations in this new Catullus, as might be expected from the well-known facility of the editor. Among these are some that are clever—e.g. *Amarunsia* for *Ramnusia*, lxiv. 394; *quouis quoque carior auro*, cvii. 5, for *nobis quoque*; lxviii. 136, *tutorum more molesti for stultorum*; cxiii. 2, *Moecilla* (Mucilla) for *Mecilia*. Others are indifferent—e.g. lxvi. 59, *Hi dii uen ibi uario* is emended into *Hic niuei uario*, which is no improvement upon several previous emendations of a perhaps desperate passage; xxv. 5, *cum dira uiuulenties ostendit oscitantes*, which I hold to be inferior either to Munro's *Conclave cum uicarios*, or my own *Cum diua muta gavius*. Some are bad, and should be expunged by M. Baehrens in another edition; such are lxiv. 401, *Patruuit funera for Optauit funera* of MSS.; xxix. 23, *Eone nomine, oro uos, leuissimè* for the perhaps hopeless *Eone nomine urbis opulentissimè* of MSS.

The collation is careful, but there are some mistakes: xi. 9, *O has sui trans*, not *sive trans*; in xxi. 1, *exuricionum*, not *exuritionum*; in xxv. 2, *moricula*, not *moricilla*; xxv. 12, *inimica*, not *ininica*; xxxvi. 1, *Anuale suo lusi*, not *Anuale suo uolusi*; xxxvii. 3, *mentualas*, not *mentuales*; in xlv. 1, a renewed and careful investigation confirms me in my original impression that *septimios*, not *septinnos*, is what the scribe meant and wrote; in xlv. 21 similarly the word is *septimius* or *septunus*, not *septimus*.

R. ELLIS.

SCIENCE NOTES.

MR. J. W. JUDD has been appointed to succeed Prof. A. O. Ramsay as Lecturer on Geology at the Royal School of Mines. After having held the lectureship for a quarter of a century, Prof. Ramsay resigned it at the close of last session, in order that he might devote his undivided energies to the superintendence of the Geological Survey. His successor is without doubt the most prominent among our younger geologists, and has already acquired a European reputation by his researches on the geology of the Mesozoic rocks and on volcanic phenomena.

A REMARKABLE proof of the gradual movement of sand-hills with the prevailing wind was afforded during the revision of the triangles of a portion of the great arc measured formerly by Colonel Lambton in Southern India. Search being made for one of his old stations in a group of red sand-hills, it was eventually discovered that the group must have moved 1,060 yards to the east-south-east, being at the rate of seventeen yards per annum in the direction away from the prevailing wind.

THE results of pendulum observation carried on in India since 1865, calculated at Kew as far as they have been made with the invariable pendulums of the Royal Society, "offer incontestable evidence in confirmation of the hypothesis of a diminution of density in the strata of the earth's crust which lie under continents and mountains, and an increase of density in the strata under the bed of the ocean; and it is clear that elevations above the mean sea-level are accompanied by an attenuation of the matter of the crust and depressions by a consolidation."

A MOST important step has been sanctioned by the Government in the re-arrangement and better organisation of the meteorological observing-stations throughout India, the result mainly of a tour of inspection made by Mr. H. F. Blandford; and an admirable plan of grouping the stations in pairs, one elevated, the other low-lying, has been recommended. Of all the meteorological elements, that of rainfall is the one which most deeply concerns the welfare of the country, through the success or failure of its crops; and in this view such a knowledge of the laws governing the meteorology of India as would enable forecasts of droughts to be made, and give time for providing against deficiency, is of the very highest importance.

AN interesting work which lately appeared at Freiburg, by Professor Landois, on the "Voices of Animals," affords additional evidence of the universality of vocal sounds among the lower forms of animals, including the Mollusca. The author considers it as beyond all question that ants possess a vocal speech, inappreciable by human ears, by which they are enabled to exercise those higher mental faculties to which they owe the development of the advanced social organisation which they exhibit in their communities. Professor Landois' work is illustrated by numerous microscopical and other drawings of his own, and forms an interesting addition to our natural history literature.

Does the present Vegetation of the Globe possess any common and distinctive Characteristics by which it might be recognised in the event of its becoming fossilised?—In a pamphlet of some half-a-dozen pages, a reprint from the *Archives des Sciences de la Bibliothèque Universelle* for December, 1875, M. Alphonse de Candolle proceeds to answer this question. The main object of the writer appears to be to show the fallacy of taking certain species or classes of plants to determine geological epochs throughout the world. In the first place, he states that we have no truly cosmopolitan species, for although many are very widely dispersed, immense tracts exist from which they are quite absent. This assertion holds good for all classes of plants down to lichens, mosses, and

other cryptogams. Some genera and certain families are more nearly cosmopolitan in character. Nevertheless, there are regions of vast extent in which, from a variety of causes, they are not represented. Dr. Hooker did not see a single phanerogamous plant on the antarctic continent, though it is possible he might have found some grass or sedge, or cruciferous plant, had he landed on some other point. Supposing a universal catastrophe which should fossilise the vegetation of the whole face of the earth, these vast expanses would present no trace of vegetation, and according to notions prevailing until quite lately their age would be placed anterior to the existence of vegetation. The proportion of species, genera, or families, is a no more decided character of the vegetation of our epoch. Without due consideration one might be led to suppose that the *compositae* form a characteristic feature of the present vegetation, but an examination of the diversity of the proportions of this family in different countries dispels this idea. In Chili and Juan Fernandez, it forms 20 to 25, and even 33 per cent. of the whole phanerogamic floras, whereas in British Guiana only 3, and in Java and Tahiti only 2 per cent. are composites. Grasses and lichens do not exhibit such great disparities, but neither these nor the *compositae* are peculiar to our epoch. Finally the author arrives at the conclusion that no characters exist whereby the vegetation of the present epoch could be distinguished. And the same remark applies with equal force, if we consider the present time as the continuation of an epoch embracing, not only the pliocene, but also the miocene deposits. Local epochs may be distinguished, but the evidence seems to be against the theory of universal epochs. As an illustration, M. de Candolle says, who knows what was going on in Australia, South Africa, North America, or even Spitzbergen, at the very self-same period when conifers abounded in Europe? We may be able to ascertain the order of the deposition of the different strata in these several regions, but even with the same species in the different regions it would be unsafe to assert that certain strata were of the same age.

"On the Study of Zoology."—We have received a pamphlet with the above title (Simpkin, Marshall, and Co.), being an introductory lecture delivered to his class by Dr. A. Wright, Lecturer on Natural History in the Edinburgh Medical School. It is mainly devoted to an argument in favour of the science as a branch of education. Dr. Wright is strongly opposed to the doctrine of evolution, which he denounces as being in its very extent "inapplicable and unworkable."

Distribution of the Sexes of Stratiotes Aloides.—In a recent number of the *Botanische Zeitung* there is a report of a paper on the distribution of this peculiar plant, read by Dr. Ascherson before the Botanical Society of Berlin. This subject was investigated by Nolte half a century ago, and more recently by De Vriese. The point in question is the apparent isolation and different geographical areas of the two sexes, and we call attention to this subject here because neither of the writers named appears to have thoroughly considered the possibility of the plant being sometimes monoecious. In none of the British floras is there any information respecting the distribution of the sexes, though we believe Syme says he has not seen the male flowers. But he describes the plant as dioecious or polygamous, and Dr. Hooker, in his *Students' Flora*, describes them as subdioecious. Should this prove to be the case, there will be an end to the question of the isolation of the sexes. We have, however, abundant testimony that this plant rapidly spreads by offsets. Among all the specimens in the Herbarium at Kew we found only one that we could say was male, and that is from the valley of the Theiss.

In vol. v. of the *Repertorium für Meteorologie* Professor Wild gives the results of his experiments

on the signal scaffolding at Pulkowa observatory, which afforded an elevation of nearly 90 feet. The observations were taken at 8 A.M., 1 P.M., and 8 P.M., in summer, and in winter at 1 P.M. only. The levels were 6 feet 3 inches, 52 feet 2 inches, and 86 feet 3 inches. The results cannot be given in full in this place, but we may say that they show that between the levels of 6 feet and 86 feet the difference of the daily means is not more than $\pm 0.45^\circ$ Fahr. The amplitude of the range decreases with the height, and the amount of this decrease is 1.8° Fahr. for 46 feet, and 2.2° for 80 feet. In consequence of this reduction of range, the true temperature of the air is lowered 0.9° at a height of 80 feet at the time of the diurnal maximum, and appears to be raised to an equal extent, or even more, during the night. Prof. Wild gives the following rules for thermometrical exposure. The instruments should not be placed lower than 6 feet above the ground. If daily means only are required the height may vary between 6 feet and 65 feet, without an error of more than $\pm 0.2^\circ$ Fahr. If, however, the diurnal range is required, the limits of height are between 6 feet and 16 feet; but then the accuracy assigned above will be ensured. The same rules serve for hygrometrical observations. In conclusion, Prof. Wild finds that the humidity decreases with the height (as much as 12 to 26 per cent. for 80 feet) when the observation is taken in the vicinity or during the prevalence of an anticyclone; conversely, it increases very rapidly with the height (10 to 35 per cent. for the same difference of level) when the observation is taken near a cyclonic area.

PHILOLOGY.

THE most important articles in the last number of the *Hermes* (vol. xi., part 3) are contributions to Latin scholarship. The weightiest paper is that of Helbig on the Iapygians, whom the writer by a number of ingenious combinations brings into connexion with the *Γραικοί*. H. Jordan has a valuable essay on the mutual invectives attributed to Sallust and Cicero, including a consideration of the state of their text, their general character, and their authorship. Morawski opens some questions on the criticism of Charisius. Wilamowitz-Möllendorff ("Memoriae oblitteratae") contributes an interesting budget of miscellanies. Greek criticism is represented in this number by Hercher's continuation of his remarks on Greek prose authors, and by some short papers on inscriptions by Kaibel and Neubauer.

THE *Neue Jahrbücher für Philologie und Pädagogik* (Fleckeisen and Masius), vols. cxiii. and cxiv., parts 2, 3, and 4, contain a great number of short papers on the criticism of various authors which we have not space to notice in detail. The most important essays appear to be, in the second part, Herzog's upon the *lex sacra* and *sacrosanctum*, and, in the third and fourth parts, Jordan's "Novellen zu Homeros," in which some acute remarks will be found on the Homeric words denoting colour; Goebel on the shooting scene in the *Odyssey*; the first instalment of an essay by R. Förster on the writings of Libanius; Cuno on two Gaulish inscriptions; and Bergk's contributions to the criticism of Gellius. E. Baehrens, in the second part, has some valuable remarks on the criticism of Ausonius. There are some good reviews in these numbers, among which may be mentioned Wohlrab's criticism of Schanz's Plato and Schumann's of Stojentin on Pollux. In the educational section the question of modern German orthography is touched upon twice, in part 2, by Didolf ("Zur conservativen Reform unseres nationalen Rechtschreibung") and, in part 3, by A. Kohl, in a review of Erdmann's work *Zur orthographischen Frage*. In part 2 F. Koldewey continues his list of the schoolbooks used in the Wolfenbüttel gymnasium till the year 1651. There is an interesting anonymous notice of Rudolph Dietsch in the same number. The

third and fourth parts contain a valuable Life of Wolfgang Ratke (Ratichius) by H. Stool, and a continuation of H. Pröhl's collection of hitherto unpublished correspondence of Lessing, Ferdinand of Brunswick, von Gleim, and others. There are two strictly educational articles in these numbers, one by C. Hermann on the contrast of the Classical and Romantic elements in the modern study of language, the other on the importance of the study of Hebrew and Hellenistic Greek at the Gymnasias.

FLECKEISEN AND MASIUS' *Neue Jahrbücher*, vols. cxiii. and cxiv., part 5, contain an important summary of the most recent literature on the position of ancient Troy, by O. Frick ("Zur troischen Frage"). There is also a short paper on the Scamander, by P. W. Forchhammer. There is nothing of great importance in the short critical notes on various authors contributed by Bobrik, Rauchenstein and Froehde; among the reviews, those of Schreiber on Flasch's *Polychromie der griechischen Vasenbilder* and of Goetz on the first instalment of Ussing's Plautus, deserve special attention. In the educational section there is an essay by Fauth on the psychological aspects of classical education. Pröhl continues his publication of correspondence between Lessing, Gleim, &c., previously mentioned; and Hess continues a very interesting review of the life of Ludwig Giesebrecht by Calo. A short account of the late Karl Wilhelm Piderit is contributed by F. Heussner. There are also some reviews which do not demand special notice.

The Wasps of Aristophanes. Edited by B. B. Rogers. (Bell and Sons.) Mr. Rogers has already done good service in editing with a metrical translation the *Clouds* and *Peace*. Thus he seems to be supplying the gap left by the incomparable Frere. But if his translations are not equal to those of Frere, he gives us a great deal of critical knowledge, and of valuable commentary in addition. His *Wasps* appears to be decidedly the most complete edition as yet published in England. In an excellent Preface he points out with much force (1) the identification of the Athenian Demos with the Dicasteries. This leads him to defend the MS. reading *ἡμᾶς* (v. 593) against the almost unanimous *ἡμᾶς* of the critics. (2) He contrasts the Dicasteries with our jury-system, and shows that Mr. Grote has not been cautious enough in his remarks on the subject. He also suggests (3) that the play was not an attack on the Dicasteries, but an attempt to wrest them from their subservience to the demagogues. Whether this theory will hold water, seems uncertain; if it be true, Aristophanes has much obscured his real object by his incessant attacks upon the dicasts all through the play. There is much sound learning in the notes, a very sensible appreciation of the conflicting scholia, and often a shrewd comparison—as when he quotes Sir Walter Scott's explanation of the Scotch use of *kitchen*, as anything additional to dry bread, and by it explains the meaning of *ἄψων* (p. 47). The translation is very faithful, and at times vigorous, but the main value of the edition is its scholarly and practical exegesis. We earnestly hope Mr. Rogers will not rest till he has given us the less-known plays with equal completeness.

FINE ART.

A Descriptive Catalogue of the Fictile Ivories in the South Kensington Museum. By J. O. Westwood. (London: Chapman & Hall, 1876.)

UNTIL very recently there was no manual in existence by which a collector of carvings in ivory could make his catalogue, or judge of the comparative value, the country, or period of any specimen. Now there are several books on the subject, Mr. Maskell's

treatise, with his list of the carvings in the South Kensington Museum, standing easily at the head. Ivories are full of interest in the history of art. They occur among the remains of the most ancient cities, and represent the most opposite styles. It would be difficult, indeed, to name any other living art which can trace an unbroken succession from the days of the Assyrians to those of Queen Victoria. The great drawback to its careful study consists in this very fact. It is not easy to turn with the same pleasure from a consular diptych to a Madonna of the thirteenth century, or from a Cupid by Fiammingo to a Runic casket. And of late years, too, an entirely new field has been opened by the discovery of bone carvings among the *débris* of the Stone Age. But the whole number of carvings of any one school is so small that it would be almost useless to make a study of a single period; and it is impossible to consider the different kinds of work as coming under the same denomination except because they are executed in the same material. There is nothing else in common between many classes of specimens; and the immense range which would have to be traversed by a complete work on Ivory is well illustrated by Mr. Westwood's volume.

It may be well to understand clearly, at the outset, what is meant by a "fictile ivory." Mr. Westwood tells us all about it in his Preface. A mould made of gutta-percha mixed with a little wax is taken of the carving; from the mould casts in plaster dipped in warm fluid stearine can be obtained of a colour and appearance deceptively like real ivory. Mr. Westwood himself, with Mr. Nesbitt, Mr. Franks, and other gentlemen learned in art have for years lost no opportunity of obtaining such casts from accredited examples in this country and on the Continent, the result being the accumulation of a series of nearly a thousand in the South Kensington Museum, where they form a valuable supplement to the ivories already obtained, and for purposes of comparison and criticism make the whole collection extremely complete. And not only is this fine series of casts to be seen at South Kensington, but any person may purchase at a moderate cost a duplicate of any specimen he requires.

That the present catalogue, though only a list of casts, is a work of value will be easily understood. Half the objects described are casts from carvings made before the thirteenth century, and a very large proportion of these are of a religious character, thus forming an important addition to our means of studying Early Christian iconography. But, besides this catalogue of the specimens in the museum, Mr. Westwood has added in an appendix the result of an inspection of the great Continental collections, undertaken, "first, with a view to learn the extent and nature of their contents; and, secondly, with the view of pointing out by careful description the most important pieces of which it would be desirable to obtain copies." In some respects this appendix is the most interesting part of the book. Mr. Westwood is not satisfied with making a mere list of the contents of these foreign collections: he gives full de-

scriptions of the chief examples. In one respect, however, we are disposed to quarrel with this part of his book. He does not give us a line by way of summing up. He does not tell us his opinion as to the comparative wealth in ivory of the different museums, nor does he afford us any information as to the history of the collections he has visited, the best way of obtaining admission and casts, or, in fact, any of that kind of entertaining and often useful knowledge which we usually call gossip. Mr. Westwood sternly represses any leanings he may privately cherish towards anecdote or conjecture, and the result is a book which only an enthusiast can sit down to and read through in cold blood. On the other hand, neither is this a book for ordinary criticism. There is no use in finding fault with Mr. Westwood because the authorities at South Kensington adhere to their complicated and silly system of numbering, especially as Mr. Westwood adds numbers of his own in brackets; nor yet because the illustrations are one and all very poor, and might better have been omitted and the place of the twenty-four pale photographs supplied with half a dozen good woodcuts. Three cuts, indeed, are given of the Continental series, and are of some value; but we have more to say about these. A few others—for example, of the ivories in the Hôtel de Cluny—might have easily been obtained at second-hand, and would have been useful. We do not want pictures of casts, when we can easily procure the casts themselves; but we do want pictures of specimens in distant places, to which we have no convenient access, and of which no casts have reached this country. The three examples given only make us wish for more.

The most important cut is that of the so-called Chair of St. Peter at Rome. This seems to be the third, at least, of the same object issued by the authorities of the South Kensington Museum. As the other two—one in Mr. Maskell's manual and one in Mr. Pollen's—do not agree, this third and later one may, perhaps, for the present be accepted as sufficiently trustworthy. Mr. Westwood says of the decorations of the chair that they represent the Labours of Hercules, and six of the constellations, Pisces, Hydrus, Scorpio, Lepus, Eridanus, and Cetus; and adds his opinion that "in the style of their workmanship these little plaques correspond with the Byzantine caskets of the tenth and eleventh centuries," mentioning particularly a casket in the sacristy of the Cathedral of Volterra, and one in the Church of St. Peltrudis at Cividade, in both of which several of the Labours of Hercules are introduced.

Another chair of which Mr. Westwood gives a very full account is that of Maximian at Ravenna, which dates from the middle of the sixth century. Whatever may be the history of the "Chair of St. Peter," there cannot be any serious question as to the identity of this example. Carved on the back is a monogram in which letters are found to make the words "Maximianus Episcopus." The front of this chair is quadrangular, the back being concave on the inside, the top of the back rounded, and the chief decorations occupying the front below the seat. Among them are five figures,

representing St. John the Baptist and the Four Evangelists, surrounded by arabesque borders. The figures are nine inches high, that of the Baptist occupying the centre. Mr. Westwood thus identifies the style of one of these figures:—"The head of the Evangelist with the pointed beard is so exactly like the head of St. Paul in the grand Berlin diptych, while that of the left-hand Evangelist is quite like St. Peter in the same piece, that I could only arrive at the conclusion that they proceeded from the same sculptor's hand. The fine figure of St. Peter in the Archiginasio of Bologna is also evidently by the same hand." Identifications of this kind are very interesting. An eye capable of discrimination of styles is sadly wanted for the same purpose in the study of illuminated manuscripts. We ought to be able to distinguish the art of St. Alban's from that of Canterbury, and to know at sight a work from the school of Hyde or of Glastonbury.

Of another kind of identification, too, we find some examples in Mr. Westwood's book. In his account of this Ravenna chair, he notices the loss of some of the plaques, and recognises them in other places. One, representing the Meeting by the Well of Samaria, is in the museum at Naples. Another is in the Brera at Milan. A third is preserved in the Trevulzi collection in the same place. In the collection of M. Spitzer, exhibited at Frankfurt last summer, he finds "the other leaf of the Ricciardian diptych, of which one leaf is in the Imperial Museum of Vienna." The Vienna tablet is considered to represent the Emperor Justinian, and M. Spitzer's represents a Byzantine empress. In the same collection is a leaf the companion of which is at Frankfurt in the Public Library. Mr. Westwood gives an engraving from part of this remarkable work. It represents a priest in the act of performing mass by blessing the chalice placed in the centre of the table before him. He faces the spectator. The ivory is of the ninth century, and on M. Spitzer's piece, which evidently formed the other leaf, is the figure of a priest or archbishop preaching.

One great advantage of the method of taking casts is the possibility which it gives to collectors of bringing the several parts of a composition together for comparison. As to the success with which the "fictile ivory" imitates the real we have strong testimony from Mr. Westwood:—

"When properly made, and carefully coloured by hand from the originals (the steamed surface allowing the application of common water-colours), it is next to impossible to distinguish one of these casts from the original. I have treated my own copy of the great British Museum Archangel in this manner, and the late Dr. Waagen, one of the most consummate judges of ancient art, could scarcely believe that my specimen was not an original ivory, and the late Count Pulszky was surprised to see in my collection what he considered to be one of his own specimens belonging to the Fajervary Museum, which I had, in like manner, coloured up to the original."

One subject connected with art in ivory Mr. Westwood does not touch. It would be worth while to inquire how far such artists as Aldegraver and the Bohams were engaged in making designs for ivory. It seems very probable that they worked on copper primarily with some such object.

Examples of carvings occasionally occur in which the carver has closely followed the engraver; but the most common form in which such examples are found is that of engraving in black on flat plaques, for the ornamentation of arms and furniture. This art, which is at least as ancient as the invention of engraving on copper, and is in some respects analogous to *niello* work, has hitherto been neglected by writers like Mr. Westwood. It is not unusual to meet with plaques engraved in this way after Dürer, and not long ago an ancient ebony table inlaid with ivory tablets engraved with the Labours of Hercules after Aldegraver was sold by auction in London.

We have one or two faults to find with this valuable book. Setting aside a long list of errata, most of which Mr. Westwood corrects himself in the appendix, we are inclined to quarrel with the insufficiency of the indexes. There are, in fact, three in all, but one good one would have been far better. First we have, what is so needful in all these South Kensington treatises, an index of numbers. Then comes a so-called "Index of Museums:" but it is only a list of the museums noticed, the greater part not being in alphabetical order. It is quite as easy to find a collection in the text as in this apology for an index: that is, when a name occurs in both, but in this respect there is a discrepancy on the very first page. Lastly, there is an alphabetical list of subjects, with which we have no fault to find, except that there would have been no occasion for it had the book contained an ordinary general index.

W. J. LOFTIE.

THE "BLACK AND WHITE" EXHIBITION.

Paris: August 11, 1876.

I referred in a recent letter to an attempt which was being made here to organise an exhibition similar to your Black and White. Such a one, called like yours "L'Exposition des Ouvrages exécutés en Noir et Blanc," has now been opened.

Very few of the papers have taken any notice of it. People still find it difficult to understand what possible practical and aesthetic interest can attach to drawings and engravings. They are matters which, according to our academical education, are not "noble." And yet the *Gazette des Beaux-Arts* devotes several pages to them every year on occasion of the wretched exhibition of engravings, drawings, water-colours, &c., which accompanies the yearly Salons. It is clear, as the writer of the article points out, that, in the ill-lighted rooms of the Palais des Beaux-Arts, after the exhausting process of looking at the paintings, the public cannot bring any critical interest to bear on works which essentially need quiet and attentive study. We do not pretend that the collection now on view in M. Durand Ruel's rooms is perfect. It is confused and too numerous. Far too many beginners, or people who delude themselves as to their capabilities, have seized this opportunity of appearing in public; while the official engravers—members of the Institute, for instance, or their well-known pupils—have kept aloof, and thereby deprived this attempt at a free exhibition of the prestige which their name, their works, and their high position would have given it in the eyes of the public. Everything tends to prove that we are not yet used to associations of this kind. Our new political ways will probably lead us on in that direction.

But nevertheless, such as it is, the present exhibition has already been productive of one

good result—that, namely, of having brought over a certain number of English artists to the Continent. Of late years those who draw for the *Cornhill Magazine*, *Punch*, and more especially the *Graphic*, have exercised considerable influence on our designers, engravers, and publishers. A skilful and refined draughtsman, M. Edmond Morin, whose name deserves to be mentioned in connexion with the present movement in popular art, that which most directly addresses itself to the mass of the people by the multiplication of artistic reproductions, is the promoter of the movement. He spent several years in England at the beginning of the Empire, and worked with Sir John Gilbert. The dash he introduced on his return into the composition of domestic scenes, regattas, public ceremonials, hunting episodes, &c., struck our artists very much. Besides covering much larger blocks than we were accustomed to see in our illustrated papers with the most extraordinary ease, M. Edmond Morin added immensely to their effect by the admirable sense of light he evinced in the distribution of his blacks and whites. He possessed in the highest degree the feeling for what we call “*taches*”—i.e. for black parts in bold contrast with large spaces of white, and the suppression of intermediate grays.

One advantage of this system, economical as well as ingenious—since it allows the wood-engraver to proceed more rapidly, and to preserve more accurately the character of the artist's pencil—was that it brought Gustave Doré's method into disuse, a method which consists in concentrating the light under all circumstances upon some single point of the composition, and bringing all the rest into subordination to this brutal and tiresome effect.

With reference to Edmond Morin, for whom I have a great esteem, and whose natural modesty has been the only bar to his becoming more famous—to his receiving a decoration, that is to say, which is the dream even of the wisest among us—I would further remark that he is an excellent water-colour painter.

Your English artists are represented by the drawings of Mrs. Allingham (Helen Patterson)—much admired for the delicate feeling shown in her figures of women and children—of Messrs. Du Maurier, Herkomer, Woods, Hopkins, Marks, Gregory, Green, Linton. Your artists in general, we notice, aim at brightness more than ours do; then at natural attitude; next, truth of scenery or furniture; and lastly, at expression of feature: whereas ours, with their more classical education, give their figures a better equilibrium, and draw hands and feet more correctly. Also, our wood-engravers have, in some instances at least, made studies from the life which enable them to make their figures look like real men and women, and to draw the nude with greater vigour and suppleness.

With these few reservations as to technical qualities and defects, I do not hesitate to own how useful it is for us to study the general conditions of your art. We have no such thing as political caricature left in France, or as caricature of domestic life. Everything has become brutal or stupid in conception, inadequate in the rendering. Our press laws have, it appears to me, produced just the opposite effect to what the legislator expected: the artist who feels a sentence of condemnation perpetually hanging over him never rises to the level of his thought, and either remains obscure or grotesque or else oversteps his mark, and, having lost the habit of struggling with ideas, attacks his personages with strokes of unparadonable violence.

The *Eclipse*, a paper illustrated from the first by André Gill with large coloured drawings, sometimes highly ironical, has now been obliged to change its original form for a more economical one, because the public demanded caricatures of political celebrities, and it was impossible to furnish them sufficiently severe to satisfy

them. With you public opinion serves instead of police. At the house of my friend Mr. Edwin Edwards last winter in London, I turned over several hundred sketches or studies of Charles Keene for his drawings for *Punch*. In treatment they are most interesting, but far more interesting to me was the truth of observation, the sincerity of criticism, the delicate insinuations, the moderate form which the fun invariably took when the subject to be represented was one of those popular dramas the scene of which is laid either in a ball-room, at the sea-side, beneath a window, or on a bench in the park.

Mr. Bradley, of Florence, and M. Buckman, of Brussels, are the only other foreign artists to be met with here. Our own illustrated papers have sent nothing, but our Reviews are here: the *Gazette des Beaux-Arts*, *l'Art*, *Paris à l'eau-forte*; also, Cadart's monthly publications and Durand Ruel's enormous and most interesting illustrated catalogue.

The lithographs, which are as interesting when they are the work of a painter as an original drawing in black chalk, are attracting the attention of our amateurs. Fantin has sent his *Anniversaire de Berlioz* and his highly poetical scenes from *Tannhäuser*; Manet, some bold and singular sketches; Amand Gautier, a portrait; Chauvel, a proof of a *Marine* of Méryon's, which has never been in the market. Méryon, a retired officer of the navy, with an accuracy which is the admiration of all seamen, and a poetical feeling which enchants all poets, drew a corvette executing her *abbatie*, which, it appears, is a difficult and complicated movement, as creditable to the captain in command as to the crew who are able to execute it well and quickly. The drawing is in chalks. Méryon had a defect in his vision which made it difficult for him to distinguish differences of colour—for instance, he took red for green. I only know three chalk-drawings by him, and a little bit of oil-painting, painted in great part with the finger for a brush. The sea-line is dark and gloomy. The vessel is seen, with her sails puffed out by the wind, heeling over to the right, like a swan turning round in the water. The tops of the masts and the rigging are cut off by the frame, and this gives the vessel, which just skims the surface of the waves, almost fantastic proportions.

MM. Léopold Flameng, Edmond Hédonin, and Charles Waltner were the devoted organisers of this attempt to introduce a new and hitherto unsuspected source of enjoyment to the public. The pleasure of hunting after and securing a fine proof of a fine work, of an etching, a dry point, a lithograph, or even a coloured woodcut, is a more attainable one than that of becoming possessed of a painting by a master, and, in the hours either of solitude or of intimate companionship, is a source of charming reflection and conversation to the amateur who is really enamoured of the endless varieties of the art. There is no doubt that the taste for modern etchings and lithographs, now beginning to show itself with us and with you by the high prices attained originated, with the group of amateurs who, in 1859, founded or kept up the *Gazette des Beaux-Arts*; thence also arose the need for newer publications, such as the *Portfolio* and *L'Art*, to present their subscribers with more and more perfect works.

M. Legros has sent some pen-and-ink drawings from London, very splendid in style. Mr. James Tissot contributes some dry-point studies of figure-subjects and landscape which have awakened lively curiosity. The dry-point process, which Mr. James Whistler has treated with great superiority, has for the last two years again become the fashion here, through the able portraitist M. Desboutsin.

I cannot dwell more at length on this exhibition: it is sure to be succeeded by a similar one next year, arranged on a better system, if the artists who have taken part in the present one have the good sense to combine and elect a committee of management, to consist of modest and

devoted workers, together with artists and amateurs.

The Union Centrale des Beaux-Arts Appliqués à l'Industrie is holding its fifth exhibition in the Palais de l'Industrie. Like the three preceding ones, it is a double exhibition—that is, the rooms on the first storey are devoted to a retrospective exhibition of Flanders, Beauvais, and Gobelins tapestries; and the nave to the industrial productions of modern art.

In spite of the heat, which is cruelly intense, the public come and are interested. I shall tell you more about it hereafter. Noticeable in the modern department in point of number, quality, and originality, is the ceramic collection.

I must confine myself to a few brief notes on the several competitions for the “Prix de Rome.” We must not judge of the works of the competitors as we should at the Salon. We must recollect that the competitors receive a special education, and at the decisive moment would lose all their advantages if they did not restrict themselves to obeying traditions. The painting is mediocre, and holds out no promise of either a good draughtsman or a good colourist to come. The subject was “Priam asking Achilles for the Body of Hector.” The sculpture was better. The subject was “Jason carrying off the Golden Fleece.” A prize is given every half-year for line-engraving—that art which is dying of old age. The subject set for the students of architecture was “Un Palais des Beaux-Arts.”

PH. BURTY.

CHRISTIAN ANTIQUITIES AT ROME.

Not long ago another link in the chain which unites the earlier Mediæval with the later Christian art in Rome was secured through the identification of a small and obscure building near the Appian Gate as an ancient oratory, dedicated to the Archangel Gabriel and the “Seven Sleepers” of Ephesus—the now much dimmed but still valuable and interesting frescoes on its walls (figures of the Saviour and St. Gabriel, besides other archangels; also of sainted Doctors and other canonised persons) being, as may be inferred, of some period in the eleventh century. Recently there has been discovered another long-forgotten—indeed, totally buried—chapel for the worship of the primitive Church (apparently of much higher antiquity than that on the Appian Way), under a mound of earth near the railway station on the Viminal Hill, and precisely in that part of the heaped-up soil where the remains of the Agger of Servius Tullius are obscured by, or rather confounded with, later adjuncts, the gradual growth of centuries, that have so much altered the modern as compared with the ancient level of Rome. Here was lately brought to light, in the course of labours for clearing away the soil on railway premises, first the roof, and gradually the whole upper part of a building, recognised by its terminating member in form of a vaulted apse, and still more clearly by the paintings on its inner walls, as a Christian oratory. The subjects of those fresco paintings are such as the traditions of primitive sacred art prescribed for church walls: the Saviour on an elevated throne, dressed in a tunic and pallium, the face beardless, the aspect youthful, seated in the midst of the twelve Apostles, who are also seated, and in similar costumes, with sandals on their feet, each holding a volume in the left hand; the Divine Master having two caskets filled, not with volumes, but scrolls (the books of the Old and New Testament) placed beside His feet; His head alone being encircled by the nimbus, which the others are not distinguished by. The style of these figures, and of some accessory ornaments introduced in the painting, suggests dates within either the later years of the fourth or the earlier of the fifth century. When we have the benefit of Chevalier de Rossi's elucidations and comments on this recent discovery, which may be expected in

the forthcoming *fascicolo* of his *Bullettino di Archeologia Cristiana*, we may arrive at more definite conclusions with respect to the merits and the presumable period of these long-lost paintings.

In those hypogea called "Catacombs" not much has been done of late, excepting some works for the further excavation of the south corridors in the cemetery of St. Callixtus, on the Appian Way; also certain labours, now suspended. I am sorry to learn, owing to want of funds, in that range of the St. Agnes Cemetery entered below the extramural basilica of Sant' Agnese on the Nomentan Way. That part of the hypogeum in question was first re-opened about eight years ago by the monks—Lateran canons—established in the long-deserted cloister adjoining the same basilica, by desire of Pius IX. Their discovery was but slowly followed out. We may infer that a great part of the subterranean corridors and chapels, connecting this with the others, the previously known section of the St. Agnes "Catacombs," has yet to be cleared out. But what those monastic canons have already discovered below and around their church is indeed most interesting. The excavated *loculi* (or tombs cut in the solid tufa, rising tier above tier) are, at least in the great majority, still closed and intact. The epitaphs—among the many Latin a few being Greek—are, in several examples, of such fine orthography and good Latinity as justify the inference of very early date, within the second, if not actually (as the directors of these *scavi* themselves assume) within the first, century of our era. Two small chapels containing those more honoured tombs called *arcosolia*, which were undoubtedly used as altars for Eucharistic rites, are the latest discoveries of importance obtained before the want of means obliged labours here to be discontinued, about the beginning of the spring. Near an angle in one of these ancient oratories there are two sepulchres, each with a glass vase and a terra-cotta lamp set into the tufa below the bed of death, and nearly at the level of the floors. The glass vase, though broken, is still marked by those dusky reddish stains believed to be blood, and therefore to be classed among those records which, when thus placed beside the tomb, ecclesiastical authorities in Rome have determined to be the recognisable signs and tokens of martyrdom. Other objects found in this section of the subterranean cemetery are noticeable. Beside one tomb is set in the tufa a cameo, apparently of dark-hued agate, with a female figure riding on a lion in *intaglio*—this serving, no doubt, as a mark of recognition for a not otherwise distinguishable sepulchre; clumsy objects similarly used for the identifying of the graves are fibulae and ivory dice. A monogram of the Holy Name—X P—in bright-tinted mosaic, found in the soil with which one of the corridors was filled, is an almost unique specimen of such formation of the sacred letters among the ornaments of the Roman "Catacombs." The following brief epitaph implies in symbolic phrase an artless testimony to the belief in the Divinity of Christ, with such retrospection of the life as seems to preclude all notions of prayer for the departed one: "Heracius qui vixit in pace X P. annis LV." None of that pictorial decoration which abounds in the other parts of the Sant' Agnese Cemetery is seen here; neither painting nor sculpture, save in one sole instance, on a tombstone, the incised figure of a female *orante* in the usual attitude of prayer. The massive brick walls, in good preservation, which cover some of the tufa surfaces, and in some of the chapels form fronts that conceal the tombs, are evidently of later date, perhaps thrown up for support to the buildings of the church when the St. Agnes basilica was restored by Pope Symmachus, about A.D. 500, or for the other rebuilding of it by Pope Honorius I., 625-638. It is to Christian epigraphy, not to Christian art, that the acquisitions in this newly-discovered hypogeum are important.

I am sorry to report what seems to me a most unsuitable attempt at restoration—that, namely (ordered by ecclesiastical authority), of the long-buried basilicas discovered about two years ago between the Ostian and Appian Ways, and in communication with a section of the vast cemetery called "Catacombs of SS. Nereus and Achilleus." This interesting example of early Christian architecture has been styled "Basilica of St. Petronilla," because supposed to have been dedicated to the martyred daughter—either the real or spiritual child—of St. Peter. It was found all roofless, with some scattered columns and their basements *in situ*, the apse partly preserved from decay, and the *Confession*, or Crypt Chapel, under the high-altar still discernible, though ruinous. De Rossi believes it to be so ancient as the fourth century; but there seem to be grounds sufficient for assuming that it is mainly the restoration or enlargement of a primitive chapel, dedicated to the above-named saint and to the SS. Nereus and Achilleus, whose bodies lay in the contiguous cemetery—the original building, perhaps, of that early date, the restored one of a period towards the end of the eighth century. Descending into this disinterred church, at a depth considerably below the surrounding Campagna, we may enter a dark corridor, behind the apse, and thus reach one of the small oratories of the adjacent "Catacomb," where over an *arcosolium* we see the figures, painted within the arched recess above the altar-tomb, of Petronilla and another saint named Veneranda, each with name inscribed, the former youthful, the latter more matronly in aspect, and with a veil over her head, her (Veneranda's) attitude being that of prayer, with extended arms.

The works now in progress—which I must regret, as they threaten, not truly to restore, but to alter and mask over the antique—have already gone so far as almost to renew the original apse of this basilica, and surround its chancel, its nave, and aisles, with high modern walls, indvidiously withdrawing from view what is venerable, and detracting from the picturesque in the long-buried structure. It is, I believe, the intention to roof over the entire building. Something similar, though fortunately not carried so far as essentially to alter the antiquities now provokingly concealed, has been effected in the case of two other ancient, and alike disinterred, basilicas, both long hidden by accumulated earth, and both rescued from oblivion in the time of Pius IX.—that of St. Stephen, founded by a matron named Demetria in the fifth century, near the Latin Way, about two miles from the Lateran Gate (Porta S. Giovanni), and that (probably of much earlier origin) on the site of the martyrdom of Pope St. Alexander (A.D. 130), whose body was laid under its high-altar, at about the eighth mile from Rome on the Via Nomentana.

O. I. HEMANS.

NOTES AND NEWS.

MESSRS. HUNT AND ROSKELL (New Bond Street) have had on view lately a service of silver-gilt plate manufactured by them for the Mikado of Japan. Certain elements of Japanese design—the dragon and stork in especial—are largely utilised in the decorative forms of this plate, which is, of course, handsome, sumptuous, and what not, so far as material and workmanship are concerned. However, if we substituted the word "spoiled" for the word "utilised," we should not be far astray from the truth; for, in fact, there is no genuine designing capacity shown in the service. We wish that the Japanese could only be persuaded that, in matters of decorative art, they are now committing an act of national *barakiri*, and that competent people in Europe mourn and groan over the replacing of the magnificent and unmatched Japanese work by the stunted, stunted, and incapable European work of our epoch.

We understand that the elections at the Royal

Academy of the three Associates to fill the places vacated by Mr. Poynter, Mr. Leslie, and Sir John Gilbert, will not take place till January of next year. At that time there will be a further addition to the associateship, in accordance with a determination already announced. Some little time ago, when reform in the constitution of the Academy was being discussed, there was talk of a very salutary rule to the effect that no vacancy in either rank should be allowed to remain for more than three months; but, if the above-named date for the election is correct, we are forced to suppose either that the rule was never finally adopted or that it has been since rescinded.

THE awards of medals in the Fine Arts Department of the Philadelphia Exhibition have been made, and the report of the jury will shortly be published. Thirteen medals have, we believe, been awarded to English artists, and sixteen to the French. The jury was composed of representatives of all nations, Mr. Cope, R.A., acting on behalf of England. Among the successful English competitors, Mr. Fildes and Mr. Holl take a prominent position. The former was represented by his picture of the *Casuals*, and the portrait study called *Betty* exhibited in last year's Academy. The show of English pictures, thanks to the energy of the Fine Arts Commissioner, turned out, on the whole, a good one. Mr. Leighton, who is, without doubt, among the medallists, was represented by his beautiful picture called *The Summer Moon*, and Mr. Millais by a less important work called *Early Days*. Mr. Millais, we believe, does not occupy a foremost place among the successful competitors.

MR. WALTER PARIS, a pupil of the late Mr. Rowbotham the water-colour painter, has lately returned from the United States with a very interesting series of sketches of American scenery.

AMONG the artists who will contribute to Sir Coutts Lindsay's new Gallery in Bond Street is Mr. Richard Doyle, whose water-colour paintings, highly valued wherever they have been known, have but rarely been brought within the knowledge and appreciation of the public. The peculiar character of Mr. Doyle's invention has always secured for him a unique place in modern art, but to many it will be a surprise to find how happily that invention can express itself in delicate and graceful schemes of colour. It is rare to find a fancy so free and unrestrained associated with a regard for nature that is both searching and intense. Sometimes the artist allows himself to realise the beauty of an actual scene without the intervention of any fairy incident, and sometimes the choice of weird or mysterious landscape seems naturally to demand the presence of the little fairy people who inhabit his pictures. In the first class we may mention a view of the river Nith in Scotland, and a powerful study of the village of Haworth, Charlotte Brontë's birthplace, with the large churchyard half obscured by the grey light of evening. In the range of fanciful subjects Mr. Doyle's invention seems inexhaustible, and yet remains always delicate and graceful. He has completed two exquisite little drawings in illustration of the legend of La Dame Blanche. Larger designs represent *The Dragon Slayer's Return* and the *Return of the Fairy from the Christening of the Sleeping Beauty*. Both of these are elaborate compositions brim-full of a humour that never forgets the claims of beauty.

AMONG the coins and medals collected by the late Mr. Robert Younge, which were sold by Messrs. Sotheby, Wilkinson and Hodge on the 9th and 10th of this month, were the following noteworthy lots:—a Mysore war-medal, 1791-92, 7l. 10s.; a St. Patrick's halfpenny, 1l. 15s.; a Philip and Mary shilling, 1l. 6s.; a noble of Edward IV., 1l. 16s.; an angel of ditto, 1l. 7s.; a five-guinea piece, William III., 6l. 17s. 6d.; a quadruple dollar of the Genoese Republic, 1697, 1l. 5s.; an Anne farthing, 1l. 5s.; an Oxford pound piece, Charles I., 1643, 4l. 6s.; a ten-

shilling piece, ditto, 1644, 2l. 6s.; another, 1642, 1l. 14s.; a Charles I. crown, 1l. 2s.; five Commonwealth crowns fetched from 1l. 2s. to 1l. 15s.; a set of crown, half-crown, and shilling of Cromwell, 1l. 8s., and an oval silver Dunbar medal, with bust of the Protector by Simon, 1l. 8s.; a double stater, Panormus, 3l. 18s.; a gold macrinus, 14l. 5s.; a denarius of Didius Julianus, 1l. 10s.; a Legion of Honour, Napoleon, First Consul, 15s.; a Legion of Honour, Henry IV., 16s.; a gold cross, Louis, 2l. 6s.; ditto, Louis XV., 1l. 12s.; ditto, St. Stanislas of Poland, 1l. 11s. A collection of about 2,700 tradesmen's tokens, in copper, of the seventeenth century, including 300 varieties not mentioned by Boyne, sold for 43l.

THE splendid collection of china and faience in the Museum Johanneum at Dresden has just been opened to the public. It consists of more than 20,000 pieces, and will drive collectors to despair. It is hoped that the keeper of the collection, Prof. Graesse, will soon publish a catalogue.

It is announced that a Photographic Exhibition, organised by the Edinburgh Photographic Society, will be held in the galleries of the Royal Academy next December. The exhibition is to be international and competitive, and medals are to be awarded for separate classes of reproductions, the cost to be defrayed from a fund especially subscribed for this purpose. It is likewise intended to illustrate the historical development of photography from its earliest beginnings to the present day, and to show some of the many processes now in use. The exhibition will be opened on December 15 and closed about the middle of January.

A LARGE and carefully-executed wood-engraving of Albrecht Dürer's great painting of the *Trinity*, in the Belvedere at Vienna, has just been finished by Josef Schönbrunner for the German Society for the Reproduction of Works of Art. It will be interesting to compare this modern effort of xylographic art with Dürer's own magnificent engraving of the same subject, which is considered one of the finest works that German wood-engraving ever produced. The Dürer woodcut is not identical in design with the painting, although executed in the same year, but it bears a close resemblance to it. The modern engraving exactly reproduces the painting, and has at all events the advantage of being considerably larger than the old. It measures more than two feet high.

SOME interesting Roman antiquities, such as terra-cotta vases, lamps, and small glass hour-glass, &c., have been discovered by some workmen at Capua, while digging the Traforo Canal. In the neighbourhood of Francolise also, on some property belonging to Signor Pietro di Rosa, seven tombs have been excavated, which were found to contain bronze bracelets, lamps and coins. One can hardly, indeed, take up an Italian newspaper without finding records of discoveries of this sort, not only in Rome and its neighbourhood, but all over Italy.

THE articles on the Salon by M. Charles Yriarte and M. Louis Gonse are finished in this month's number of the *Gazette des Beaux-Arts*. It cannot be said that the illustrations to these articles have been distinguished by any particular merit; indeed, many of them have been so poor that it is difficult to understand how they found place in such a journal. It is to be feared that this long-famed Review will lose its well-earned position in the artistic world if it goes on much longer lowering the standard of its artistic excellence. It would be sad to see it superseded by a younger rival. One illustration, however, in the present number is a little gem. It has nothing to do with the Salon, but is etched by W. Unger, from a drawing by Rembrandt of his charming young wife, Saskia van Ulenburg. An inscription underneath tells us that it was taken by the

master three days after his marriage. The original is in the Cabinet of Prints at Berlin. It has evidently been rendered with the utmost fidelity and sympathy by Unger, and is almost as good as a real Rembrandt. The only articles beside notices of exhibitions in the number are a description of the bed of Castellazzo, under the title of "Art et Industrie au XVI^e Siècle," by the Marquis Girolamo d'Adda; a short account, by A. Racinet, of Virgil Solis, the Nürnberg engraver, who, however, is not usually reckoned as one of the Little Masters of Nürnberg, this term being more correctly limited to seven of the more immediate pupils and followers of Dürer; and a catalogue of the furniture and other objects from the Château of Versailles which were sold during the Reign of Terror. This catalogue is taken, strange to say, from a Dutch contemporary newspaper, but the description of the "unheard-of luxury of the richest Court in Europe, of the grandeur of which there is now no trace," is most probably derived from a French paper. The sale does not seem to have taken place in Holland.

THE STAGE.

"ARRAH-NA-POGUE."

Arrah-na-Pogue, the Irish drama reproduced at the Adelphi on Saturday, is an overpraised piece. Its characters share the lot of most of Mr. Boucicault's *dramatis personae*, in that it is a difficult thing to have any serious care for them or for their fortunes. Here, as elsewhere, strong human interest is wanting to the work of Mr. Boucicault. The lack of it was atoned for in the earlier and more ambitious literary essays—notably in *London Assurance*—by a glitter of dialogue and liveliness of intrigue. *Old Heads and Young Hearts*, which is likely some day to be allowed to be about the best piece by its author, had something of the true ring of human interest wanting to the rest. The great quality was not so much as sought in *Babil and Bijou*—which London accepted as a display of barbaric splendour in dresses, lights, and women—and in the popular Irish pieces of which the *Colleen Bawn* was the first and the *Shaughraun* the last the lack of it was atoned for by the adroit presentation of the virtuous puppets of the stage, dancing in the accustomed places at the bidding of the accomplished hand.

The first-rank puppets here—the hero of humble life, the hero of an upper class, the gushing heroine of the cabin, the stalwart soldier, the cringing informer—are types as familiar and habitual as those of the still more popular entertainment to which the cheerful drum is wont to beat the summons in every London street. Shaun the Post, Beamish Mac Coul, Colonel O'Grady, Michael Feeny, and Arrah Meelish are conventional embodiments of the vices and the virtues, or genial mixtures of the two. Their fortunes are too well known for us to need to follow them in detail, and one can but enquire how it is that they and the work in which they appear continue to be welcome to a large public. For not only are the characters themselves the conventional and common properties of the stage, but those that are held to be most winning are here occupied in setting authority at defiance, and sympathy is given, not to the English suppressors of insurrection or allayers of discontent, but to the Irish in rebellion or unrest. But this is easily explained. London has forgotten Clerkenwell, and a London audience, far from the island washed by a "melancholy ocean," does not trouble itself in the least with the vexed questions of local politics, even when they become large and threatening. It sees an artless heroine, unjustly accused, and a spirited hero, bearing a charge he would be proud to suffer for; and it sees in these the generosity and geniality of the Irish character—recognises in them the fine and pleasant qualities really much rarer, to its thinking, on this side of the Channel

than on that; and its applause of Mr. Boucicault's Irish dramas is an unconscious tribute to our English need of the Irish gifts of humour and fascination. The Irish blitheness and cheeriness which play through Mr. Boucicault's pieces are elements of national character, the value of which we instinctively recognise. Ireland may have been troublesome to Britain, as France to Europe. That goes for nothing. We can no more do without the Irish spirit than the Continent can do without the French. There is a sort of personal charm that is a very real force; and something of the strength of it is shown in the reception of Mr. Boucicault's dramas, when most things in them but the national humour may be either wearisome or repellent.

But of course Mr. Boucicault is too artful a playwright to give even a long-suffering or easily-pleased public his work in a crude form. If he gives his Irish popular humour, he does not give it alone. He had had thirty years' experience when he wrote *Arrah-na-Pogue*, and like a physician skilled to treat his patient, he had learnt, not only the ingredients of the draught to be liked as well as swallowed, but the proportions in which these must be mixed. The ingredients of the Irish melodrama, as it is everywhere administered, are easy to discover. There is popular humour, and there is a faction fight; there is a sunset in Wicklow, and there is a grouping of red petticoats; there is a song with a chorus; there is a cabin which is the home of suspected virtue, and there is a mysterious stranger striding in a long cloak. These are the ingredients; but how to mix them? That is indeed Mr. Boucicault's art, which Time has perfected; so that he can put together a piece any serious human interest in which, as I began by saying, it would be difficult to discover, but which somehow holds the attention of Adelphi pits and galleries on our weariest summer nights, and does so, too, without any exceptional display of the craft of the actor.

For the opportunities of acting, not being great to begin with, are indeed but sparsely taken. Mr. Williamson succeeds Mr. Boucicault himself as Shaun the Post, and he, though without the variety of the older favourite, has the saving quality of genial humour. Unknown in England twelve months ago, the Adelphi has now adopted him. Miss Moore, his companion in these Irish pieces, is likewise fully accepted. She is not without pathos, and she can sing a song with intelligent expression. Her patriotic ditty "The Wearing of the Green" is justifiably repeated. Mr. Terriss is accustomed to characters in which it is chiefly important to appear comely, and, though without much force at present, he has sufficient grace. Mr. Shiel Barry, succeeding Mr. Dominick Murray as the informer Feeny, gives to the part more individuality than its conventional attributes would seem to allow. Miss Hudspeth brings to the not-pleasant part of Fanny Power but little air of reality. Mr. Emery, for the time being, can hardly be said to be wasted as Colonel O'Grady, for the part, albeit mostly insignificant, is of so totally different an order from that of those Dickens-portraits which have brought to this most sterling actor his latest fame that the faultless and grave care with which he goes through the poor task is only another proof of his good claim to be ranked very high in his profession. It gives added value to the fine things he has done before. FREDERICK WEDMORE.

A VERSION of *Bleak House*, different from that in which Miss Jennie Lee has acted so successfully, is announced for production at the Globe this evening. Miss Lee will afterwards return to the theatre with the version to which she has accustomed the public. This will be under the management of Mr. Edgar Bruce.

WE regret to announce that the Duke of Meiningen has now finally decided *not* to send his dramatic troupe to England next year.

Abel Druce, Mr. Gilbert's new play for the Haymarket, will be produced there on the re-opening of the house early in September. Mr. Hermann Vezin will act a principal character, and Mr. Howe and Miss Marion Terry will appear in the piece.

THE re-opening of the Court Theatre on September 9, by Miss Helen Barry, is already largely announced. The experiment of a drama which promises to be sensational being acted in a little playhouse hitherto devoted to the airiest comedy will at all events be a curious one.

MR. IRVING is about to appear at Manchester, after a holiday of unusual length.

M. PAUL FERRIER has read to the actors at the Gymnase a three-act comedy to be called *Compensations*. The piece had already been accepted at the Théâtre Français, from which, however, it was by arrangement withdrawn. M. Saint-Germain, the admirable comedian, will now appear in one of the chief characters, and he will be supported by Mlle. Jeanne Bernhardt, the younger sister of the celebrated actress, and by Mlle. Dinelli, who brings from the provinces as good a reputation as youth can acquire.

PREPARATIONS are being actively made by M. Ballande for the opening of the "third Théâtre Français," for which purpose, as our readers have been told, he has taken the Théâtre Déjazet. No one has done more than M. Ballande has already done at his morning representations to encourage a new dramatic literature in France, and it is of course his intention to give, at his new theatre, every possible chance to the young and unknown writers. Aware of this, they are already taking advantage of him. In one month of preparation he has received between two and three hundred manuscripts; and he has taken upon him a task which the most active of London managers would certainly shrink from—the task of recording with each piece which he refuses his reasons for refusing it. Manuscripts therefore come up to M. Ballande somewhat in the light of examination-papers, and he bids fair, if he continues his method, to establish a school of dramatic writing as well as of acting. The beginning of October is the time fixed upon by M. Ballande for opening the "third Théâtre Français," as to which we shall then probably speak from personal observation.

M. THÉODORE BARRIÈRE, one of the most prolific writers for the stage, is busy in editing his *Théâtre complet*. Each piece is to have a preface, and, as there are more than a hundred pieces, his task is not a light one. M. Barrière may be said to be in reality writing his reminiscences of the theatre, of the actors and authors with whom he has worked.

M. SARDOU is making his arrangements for the winter. He has not yet, it is said, given names to the pieces he has promised for the Vaudeville and the Porte Saint-Martin, but the pieces themselves are in a very forward state. The first, for the Vaudeville, is a five-act comedy-drama (as they now style it)—a study of modern manners, of the nature of the *Famille Benoiton*. The chief character has been written for Mlle. Blanche Pierson. The hero of the piece for the Saint-Martin is to be acted by Dumaine.

EVEN a manager active and keen as M. Montigny of the Gymnase is not above the managerial weakness of trying to make a second success out of exactly the materials that have produced a first. Thus *Le Salon au Cinquième Etage* now played at the Gymnase is played as the result of the success last summer of the *Galerie du Prince Adolphe*. Both are slight pieces which exist for the sake of introducing *tableaux vivants*—of "realising," as the English word is, the pictures that have appeared at the Exhibition. The little piece itself is of course not without satire; the critical opinions of a Prudhomme of the provinces, the art-critic of the *Echo of the Dubs*, giving some amusement. He is a critic who has admired

little since the work of Horace Vernet and the great school, and he finds himself at issue with most of the things that are highly thought of today. Malard plays the part gaily, and the literary framework of the *tableaux vivants* is beyond doubt laughable. But it is perhaps a mistake to have so closely repeated a success of last season, and it is certainly a mistake to have introduced for the most part pictures little noticed, and to have omitted for the most part the pictures that were talked about. The piece is of a kind that affords admirable opportunity for the introduction of one of the best and subtlest "puffs" enumerated by Sheridan, and there are practitioners of modern art who are by no means inappreciative of the use of such advertisement.

M. JOUAUST has just published the first volume of the selected works of Regnard. There are many editions of the comic poet, but this is distinguished in the first place as forming part of a collection—*Nouvelle Bibliothèque Classique*—and in the second as being at once a cheap book and a luxuriously printed one. The volume of Regnard now issued is the first of two, and it includes the *Joueur* and the *Distrain*—two pieces which the Comédie Française may probably take up. In the *Distrain's* leading character Delaunay, it is conjectured, would be excellent. Paul Deshayes played it a dozen years since at the Odéon. The *Retour Imprévu*, which concludes the volume, reminds the reader that Regnard was the Labiche of his generation.

MUSIC.

WAGNER'S THEATRE.

Bayreuth: August 12, 1876.

It is by no means easy to give any clear account of the preparations for the great festival which commences to-morrow, in the midst of such general excitement as pervades the entire town of Bayreuth. At ordinary times it must apparently be a quiet enough, old-fashioned German town, clean and less malodorous than many, very pleasantly situated, with the picturesque old gables of the houses turned toward the street. At present, however, if old it is certainly anything but quiet; and at almost any hour after 7 A.M. the streets remind one of Rotten Row in the afternoon. It is not only the number of people to be met which renders the place just now so exciting. Greater crowds have often been seen at musical gatherings in London; but probably never in the whole history of the art has such a representative assemblage of musicians been brought together. There seems, unfortunately, to be no such institution here as a "visitors' list," and I am therefore unable to name more than a few of those who are here. First must certainly be mentioned Franz Liszt, one of Wagner's earliest and most ardent adherents. It was he through whose instrumentality *Lohengrin* was first heard in Germany; and it was therefore only appropriate that he should assist at the first representation of the great work which develops to their full extent the theories of which *Lohengrin* may be regarded as the first exposition. Here also are Edvard Grieg, from Norway, and Peter Tschaiikowsky, from Moscow—both of whom will be known, at least by name, to the readers of the ACADEMY. Of musical critics the number present, as may be imagined, is very large; there is probably hardly a German writer of any eminence but is either already here or will be here before to-morrow afternoon. England will be fairly represented. Of our musical reporters, those of the *Times*, *Daily Telegraph*, *Standard*, *Examiner*, *Guardian*, and *Weekly Dispatch* are, I understand, already in Bayreuth, and I am informed that the musical critic of the *Athenaeum* will come next week for the second performance; while among musicians from England not connected with the press are Sir Julius Benedict, Mr. G. A. Osborne, Signor Randegger,

Mr. Dannreuther, Mr. Walter Bache, and others too numerous to mention. On the other hand, there are some musicians, both German and English, whose non-appearance here is a cause for some little surprise. Dr. Ferdinand Hiller is so thoroughly a disciple of the old rather than of the new school that his absence will probably astonish nobody, as it is well known that he has but little sympathy with Wagner; but one might have reasonably expected that such men as Anton Rubinstein, Johannes Brahms, and Joachim Raff (none of whom will, I understand, be present) would have attended to do honour to their distinguished brother in art. It is a cause for regret also that two of our best English musical critics—the representatives of the *Daily News* and *Morning Post*—should be conspicuous by their absence. Yet, after all deductions are made, it may safely be asserted that no such audience has ever been assembled within the walls of a theatre as that which during the coming week will witness the first performance of what the Germans most appropriately describe as an "epochmachendes Werk."

The warm interest which the King of Bavaria has taken from the first in Wagner's project is well known. Unfortunately, his Majesty has such a morbid dislike to publicity that the hopes which were expressed that he would attend the first performances will not be realised. He has, however, been present at the beginning of this week at the last full rehearsals of the *Rheingold* and *Walküre*; and (as was announced some little time since in the English papers) he has written an autograph letter to the German Emperor inviting him to attend. His Imperial Majesty has accepted the invitation, and arrived here this afternoon shortly after five o'clock amidst very hearty popular demonstrations. Among other distinguished visitors who have arrived or are expected are the Grand Duke of Weimar, Prince William of Hesse, the Grand Duke and Duchess of Baden, the Grand Duke of Mecklenburg, Prince Vladimir of Russia, and the Emperor of Brazil.

That the inhabitants of Bayreuth are fully alive to the importance of the occasion is evident from the festive appearance of the town. Even in the smaller streets there is hardly to be seen a single house which is not decorated with flags and garlands, while to-day workmen have been busily planting rows of trees along the principal thoroughfares, thus adding much to the picturesqueness of the scene. In all the booksellers' shops in the town the counters are loaded with books of every conceivable size and style, but all upon the same subject—the "Ring des Nibelungen." Within the last few weeks there have been at least a dozen works published, either on the old "Sage," or on Wagner's treatment of the same; and the study even of the chief only of these treatises would involve a larger expenditure of time than is possible at present.

This morning I took the opportunity of walking up to the theatre to see what I could of its external and internal arrangements. In his choice of a site it must be allowed that Wagner has shown a true poet's instinct. The building is situated on the side of a hill about half a mile outside the town. The platform in front of the building commands a lovely view. In the foreground is the town of Bayreuth, and beyond is a beautifully undulating and well-wooded landscape, bounded by the gray heights of the Fichtelgebirge. The exterior of the theatre is of the plainest possible description, of red brick, in no way striking in design, but constructed with the greatest regard to convenience, there being at least ten entrances to the auditorium. On passing through one of these, we come at once into what would in ordinary theatres be called the pit, but may more accurately be described as the amphitheatre. Wagner's theatre differs from all others in that it contains no tiers of boxes, and no gallery in the ordinary sense of the term. This peculiarity

of construction has arisen from the fact that in order to increase the scenic illusion Wagner has resolved that his orchestra shall be entirely invisible to the spectators. The instrumentalists are therefore placed so far below the level of the stage as to be quite unseen from the pit. It would, however, have been impossible to preserve this arrangement had the customary tiers of boxes been retained; they have, therefore, been altogether dispensed with, and the house may be said virtually to consist of pit only. This pit, or amphitheatre, contains thirty rows of seats, each so far raised above that in front as to afford to every spectator an uninterrupted view of the stage. Behind these seats is the Royal box, which contains accommodation for one hundred persons, and over the box is the gallery for the holders of free tickets, which is so far removed from the stage, and so little raised above the level of the pit, that the orchestra is no more visible than in the rest of the house. There are no seats of any kind at the sides of the theatre.

Though the whole building will accommodate only 1,650 spectators, it must not be imagined that the house is a small one. The amphitheatre contains 1,345 spacious seats, and the auditorium must therefore be considerably larger than that of either Drury Lane or Covent Garden. What will be the acoustic effect of the invisible orchestra it is difficult to say without hearing it. Through the courtesy of one of the officials of the theatre, Herr Krapf, I was allowed to enter the orchestra, and examine the arrangements for myself. The floor is sunk several feet below the level of the stage, and also extends beneath it for some little distance; the hinder walls are, so to speak, concave reflectors which throw the sound forward towards the audience. Herr Krapf also took me over the stage, and through the property-rooms; and it was very evident, even from a necessarily very cursory examination, that the *mise-en-scène* of the work will be of the most remarkable kind.

It may help my readers to form some idea of the enormous labour which the preparation of the music has involved to say that with the exception of an occasional day's rest, the rehearsals have been in active progress ever since June 3. In the preliminary rehearsals the wind instruments were first taken by themselves, then the strings by themselves, and afterwards the full orchestra alone. Each scene was meanwhile twice practised by the soloists with piano, and then lastly, the voices and orchestra were tried together. These preliminary rehearsals alone lasted till July 12, and then succeeded others, with more and more completeness of stage effect, up to within the last few days. The final rehearsals came to an end on Wednesday, three clear days being allowed for rest before the first performance. Those who have been present at these rehearsals speak in the highest possible terms of the perfection of the orchestral playing. On this, however, some remarks can be made next week.

It will be hopeless to attempt any notice in this number of the performance itself, because it will not conclude till Wednesday, and the work is pre-eminently one which must be judged as a whole, and not in isolated portions. I shall therefore conclude this notice by giving the complete cast of the work for the four evenings:—

1. *Das Rheingold*.—Wotan, Herr Betz; Donner, Herr Gura; Froh, Herr Unger; Loge, Herr Vogl; Alberich, Herr Hill; Mime, Herr Schlosser; Fasolt, Herr Eilers; Fafner, Herr von Reichenberg; Fricka, Frau Sadler-Grün; Freia, Fr. Haupt; Erda, Frau Jaide; Rhine-daughters, Fr. Lilli Lehmann, Marie Lehmann, and Lammert.

2. *Die Walküre*.—Siegfried, Herr Niemann; Hunding, Herr Niering; Wotan, Herr Betz; Sieglinde, Fr. Schefzky; Brünnhilde, Frau Materna; Fricka, Frau Sadler-Grün.

3. *Siegfried*.—Siegfried, Herr Unger; Mime, Herr Schlosser; The Wanderer, Herr Betz; Alberich, Herr Hill; Fafner, Herr von Reichenberg; Erda, Frau Jaide; Brünnhilde, Frau Materna.

4. *Götterdämmerung*.—Siegfried, Herr Unger; Gunther, Herr Gura; Hagen, Herr Siehr; Alberich, Herr Hill; Brünnhilde, Frau Materna; Gutrune, Fr. Weckerlin; Waltraute, Frau Jaide; the three Norns, Frau Jachmann-Wagner, Fr. Schefzky, and Frau Sadler-Grün; the three Rhine-daughters, Fr. L. and M. Lehmann, and Lammert.

The chorus in *Götterdämmerung* consists of twenty-eight male and ten female voices, and it is characteristic of the enthusiasm of the principal performers for their work that such men as Vogl, Eilers, Reichenberg, and Niering have volunteered to sing in the chorus, to add to the general effect.

EBENEZER PROUT.

It is arranged that the second Silesian Festival shall be held on July 8, 9, and 10 next year, at the same place as on the first occasion (Hirschberg), and with the same soloists and conductor. The programmes will include the oratorio *Samson* and Beethoven's ninth symphony.

The story of "Francesca da Rimini" supplies the groundwork of the plots for three operas by composers of different nationalities: the subject being treated in German by Götz, in French by Ambroise Thomas, and in Italian by Cagnoni.

THE *Musikalisches Wochenblatt* states that Giulio Ricordi, formerly publisher in Milan, has been invested with the order of Charles III. by the King of Spain, in consideration of his services rendered to the Musical Conservatoire at Madrid.

Le Baiser is the title of a new opera written by Félix Pardon, the Belgian composer.

A SERIES of four Chamber Music Concerts will be given at the Langham Hall by Herr Hermann Franke in October and November next. The programmes will consist chiefly of new compositions by Brahms, Rubinstein, Raff, &c.

EMANUEL CARRION, the well-known tenor, died at Milan on July 24 last.

TABLE OF CONTENTS.

	PAGE
GROTE'S SEVEN LETTERS CONCERNING THE POLITICS OF SWITZERLAND, by the Rev. T. HANCOCK	177
TELPER'S CRIMEA AND TRANSCAUCASIA, by ANDREW WILSON	178
FLAY'S SHAKESPEARE MANUAL, by Dr. C. M. INGLEBY	179
FAIRHOLT'S TOBACCO: ITS HISTORY AND ASSOCIATIONS, by H. B. WHEATLEY	181
THE ENCYCLOPEDIA BRITANNICA, VOL. IV., by J. S. COTTON	182
THOMAS' RECORDS OF THE GUPTA DYNASTY, by Major-Gen. Sir F. J. GOLDSMID	183
NEW NOVELS, by GEORGE SAINTSBURY	184
RECENT VERSE	185
NOTES AND NEWS	187
EDWARD WILLIAM LANE, by R. STUART POOLE	188
NOTES OF TRAVEL	189
EXTRACTS FROM SPENCE'S CORRESPONDENCE	190
SELECTED BOOKS	190

CORRESPONDENCE:—

<i>Adakpra</i> , by Col. H. Yule; <i>Assyrian Research and the Historians</i> , by the Rev. A. H. Sayce; <i>Jacopo de' Barbari</i> (Jacob Walsh), by W. B. SCOTT	191-2
BANCROFT'S NATIVE RACES OF THE PACIFIC STATES OF NORTH AMERICA, by EDWARD B. TYLOR	192
BAEHRENS' EDITION OF CATULLUS, by ROBINSON ELLIS	194
SCIENCE NOTES	195
WESTWOOD'S DESCRIPTIVE CATALOGUE OF FICTILE IVORIES, by the Rev. W. J. LOFTIE	196
THE "BLACK AND WHITE" EXHIBITION, by PH. BURTY	197
CHRISTIAN ANTIQUITIES AT ROME, by C. I. HEMANS	198
NOTES AND NEWS	199
ABRAHAM-NA-POGUE, by FREDK. WEDMORE	200
STAGE NOTES	200
WAGNER'S THEATRE, by EBENEZER PROUT	201
MUSIC NOTES, TABLE OF CONTENTS, NEW PUBLICATIONS	202

NEW PUBLICATIONS.

Ashley (J. M.), <i>Promptary for Preachers</i> , Part 2, 8vo. (Hayes)	12/0
Battersby (H. S.), <i>Home Lyrics, a Book of Poems</i> , 16mo	1/0
Bibliotheca Pastorum, edited by Ruskin, vol. 1.—Xenophon's Economist, 8vo. (Ward, Lock, & Co.)	5/0
Bowman (Hetty), <i>Life, its Duties and Discipline</i> , new edition, 12mo (Book Society)	7/6
Charlesworth (Miss), <i>Oliver of the Mill</i> , new edition, 12mo (Seeley & Co.)	3/0
Child's Own Text Book, 32mo. (Ward, Lock, & Co.)	5/0
Clayton (Cecil), <i>Azalea</i> , 3 vols. post 8vo. (Hurst & Blackett)	31/6
Cliff Hut (The) or, <i>Perils of a Fisherman's Family</i> , new edition, 16mo. (Partridge)	1/0
Davies (Dr.), <i>Select Thoughts on the Ministry and the Church</i> , 2nd ed. 8vo. (W. Tegg & Co.)	7/6
Don Quixote, translated by C. Jarvis, illustrated new edition, 8vo. (Ward & Co.)	7/6
English Lake District, by Harriet Martineau, 5th edition, 12mo. (Garnett)	3/6
Faulkner (Frank), <i>The Art of Brewing, Practical and Theoretical</i> (Lyon)	10/0
Freeman (Edward A.), <i>Historical and Architectural Sketches</i> , chiefly Italian, 8vo. (Macmillan & Co.)	10/6
Freeman (Edward A.), <i>History and Conquests of the Saracens</i> , Six Lectures, 2nd ed. 8vo. (Macmillan & Co.)	3/6
Fry (Herbert), <i>Royal Guide to London Charities</i> , 8vo. (Hardwicke & Bogue)	1/6
<i>Garden (The)</i> , Vol. IX., 4to. (Office)	18/0
Giberne (Miss), <i>The Curate's Home</i> , new edition, 8vo. (Seeley & Co.)	5/0
Guide to Evangelical Work on the Continent of Europe, 16mo. (Nisbet & Co.)	2/6
Hayward (W. S.), <i>High Road to Ruin</i> , 12mo. (C. C. Clark)	2/0
Heywood's Poetical Reader, a choice selection arranged by J. A. Ferguson, 12mo. (J. Heywood)	1/6
Historical Biographies.—Simon de Montfort; Edward the Black Prince (Rivingtons) each	3/6
Illustrated Anecdotes, compiled by T. B. S., new edition, 8vo. (Partridge)	3/6
Kennedy (Grace), <i>Father Clement</i> , illustrated, 8vo. (Ward, Lock, & Co.)	3/6
Lever (Charles), <i>Tom Burke of "Ours," vol. 2</i> (Harry Lorrequer ed.), 8vo. (Routledge & Sons)	3/6
Little Birdie's Sunday Picture Book, 4to. (Seeley & Co.)	1/0
MacNaughton (S.), <i>Joy in Jesus</i> , brief memorials of Bella Darling, 16mo. (Elliot)	2/0
Manual of Domestic Economy, edited by J. H. Walsh, new edition, 8vo. (Routledge & Sons)	10/6
Manual of Heraldry, new edition, 12mo. (Virtue & Co.)	2/0
Martineau (Harriet), <i>Biographical Sketches, 1652-1875</i> , 4th ed. 8vo. (Macmillan & Co.)	6/0
Monsabré (Félix), <i>Gold and Alloy in the Devout Life</i> , trans. by T. N. Burke, 12mo. (Gill & Son)	2/6
Mosheim's Institutes of Ecclesiastical History, by James Murdoch, 10th ed. 8vo. (W. Tegg & Co.)	8/6
Mozley (J. B.), <i>Sermons preached before the University of Oxford</i> , 2nd ed. 8vo. (Rivingtons)	7/6
Napoleon Bonaparte, <i>Life of</i> , by Charles Macfarlane, new ed., 12mo. (Routledge & Sons)	2/6
National Sunday Album, by H. Caunter, 12mo. (Ward & Co.)	2/0
Notes on Building Construction, part 2; Second Stage, 8vo. (Rivingtons)	10/6
<i>Notes and Queries</i> , vol. V., Jan. to June, 4to. (Office)	18/6
Ortolan's Institutes of Justinian, including Roman Law: Analysis of, by Meares, 8vo. (Stevens & Sons)	12/6
Parker (J. H.), <i>Archæology of Rome</i> , vol. 2.—Forum Romanum and Via Sacra, 8vo. (J. Parker & Co.)	15/0
Paid Preaching to Poor People, edited by E. Fowle, 10th series, 16mo. (Steffington)	1/6
Post Office Directory of Stationers, Printers, Booksellers, &c., 2nd ed. 8vo. (Kelly & Co.)	20/0
Post Office Suburban Directory, new edition, 8vo. (Kelly & Co.)	25/0
Practical Commentary on the Acts of the Apostles, by G. B. Crosby (Nisbet & Co.)	3/6
Railway Library.—Fairer than a Fairy, by James Grant, 12mo. (Routledge & Sons)	2/0
Real and Ideal, the Beautiful and True, by a Rustic Rustic, 8vo. (J. Tinsley)	3/6
Roe (E. P.), <i>What Can She do?</i> 8vo. (Ward, Lock, & Co.)	1/0
Rose Library.—Sherwood's The Nun, 12mo. (Ward, Lock, & Co.)	1/0
Ruby Series.—The Path She Chose, 10s. 8vo. (Routledge & Sons)	1/6
Saint (Sir W.), <i>The Surgeon's Daughter</i> and <i>Castle Dangerous</i> , illustrated, 8vo. (Routledge & Sons)	3/6
Scott (Sir W.), <i>Waverley Novels</i> .—Talisman, 12mo. (Routledge & Sons)	2/0
Sea Bathing Guide; containing articles on Sea Bathing, edited by Albert Smith, 8vo. (Mack & Co.)	1/0
Sherman (S. K.), <i>One of the Least</i> , new ed. 8vo. (Book Society)	1/6
Sherwood (Mrs.), <i>History of the Fairchild Family</i> , 8vo. (Ward, Lock, & Co.)	3/6
Smith's Elementary View of Proceedings in an Action-at-Law, 12th ed. by Foulke, 12mo. (Stevens & Sons)	10/6
Snowdrops (The), or <i>Life from the Dead</i> , 16mo. (Partridge)	1/0
Stewart's School and College Song Book, 8vo. (Stewart & Co.)	1/0
Tourist's French Pronouncing Hand-Book, 32mo. (Whittaker)	1/0
Turton (Zouch H.), <i>To the Desert and Back, Travels in Spain</i> , the States of Barbary, &c., 8vo. (S. Tinsley)	12/0
Ward (J. R.), <i>Lyric Poems and Thoughts in Verse</i> , 2nd ed. 12mo. (Moxon & Co.)	2/6
Webb (Captain), <i>Art of Swimming</i> , cheap edition, 8vo. (Ward, Lock, & Co.)	1/0
Wellington (Duke of) <i>Life</i> , by Chas. Macfarlane, new edition, 12mo. (Routledge & Sons)	2/6
White's General and Commercial Directory of Sheffield, Rotherham, &c., 8vo. (White)	14/0
Wigley (Mrs. W. H.), <i>Our Home Work, a Manual of Domestic Economy</i> , 12mo. (Jarrold)	3/0

Now ready, VOLUME IX. of the ACADEMY, January to June, 1876, bound in cloth, price 10s., free by post, 12s. Also, CASES for BINDING Volume IX., price 2s., free by post 2s. 4d. R. S. Walker, 43 Wellington Street, Strand.

TERMS OF SUBSCRIPTION TO THE ACADEMY.

	YEARLY.	HALF-YEARLY.	QUARTERLY.
	£ s. d.	£ s. d.	£ s. d.
If obtained of a Newsvendor or at a Railway Station	0 13 0	0 6 6	0 3 3
Including Postage to any part of the United Kingdom	0 15 2	0 7 7	0 3 10
Including Postage to any part of France, Germany, India, China, &c.	0 17 4	0 8 8	0 4 4

SATURDAY, AUGUST 26, 1876.

No. 225, New Series.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

LITERATURE.

The History of the Norman Conquest of England. By Edward A. Freeman, M.A., &c. Vol. V. (Oxford: Clarendon Press, 1876.)

MR. FREEMAN'S fourth volume brought the tale of the Norman Conquest to its natural end with the death of the Conqueror; the fifth and last traces its influence on "our laws and constitution, our social and religious history, our language and our architecture." To do this effectually, it was necessary to give some account of William's successors; and, accordingly, the history is carried on as far as the time of Edward I., when "the Angevin King, the Norman baronage, the English commons, had forgotten that they sprang from three stocks which had once been such deadly enemies," and every outward sign of foreign conquest had finally disappeared. This history, forming the narrative portion of the volume, as distinguished from the chapters in which the political and other effects of the Conquest are severally discussed, easily divides itself into two periods, including respectively the reigns of the Norman and the Angevin kings. As, however, the author confines himself throughout almost entirely to such matters as bear upon his immediate subject, and the relations between Normans and Englishmen, even the earlier and more fully treated period is not given in anything like the same detail as the reigns of Edward the Confessor, Harold, and William the Conqueror. Although, therefore, within its proper scope the volume is no less characteristically exhaustive than its predecessors, it is satisfactory to learn that the author himself regards it as "in some sort provisional." The fulfilment of his expressed intention of treating more at length the reign of William Rufus will be looked forward to with the keenest interest, and with the hope that he will be enabled to continue his invaluable labours at least to the end of the Norman period.

Before entering upon his masterly sketch of the character and reign of Rufus, Mr. Freeman fitly devotes a chapter to the great Survey, the immense importance of which to the historian he was the first to adequately recognise. Among the endless purposes which Domesday serves as the record of the most direct and immediate result of the Conquest, the settlement of the Normans in England, not the least valuable is that it incidentally enables us better to understand those results which were more complex and remote. The spirit of legal fiction, which

makes itself so conspicuously prominent on every page of it, primarily illustrates the system of outward formal legality with which the actual Conquest was carried out; but, beyond this, it goes far to account for that continuity of English history in general which is the great lesson Mr. Freeman has set himself to teach. How far the Conqueror, with all his political sagacity, really looked beyond his own interests in assuming himself to be the legal successor of Edward the Confessor, it is impossible to say, but it is certain that

"the course of our history at home and abroad, for the last eight hundred years, has been the direct result of the fact that our Crown was claimed and won by a foreign prince, who gave himself out as the lawful heir of England, but who had to cut his way to the English throne by the help of the swords of strangers."

In so far as this claim brought the Conquest about, it was the source of the darkest temporary evil; but its subsequent effect on the destinies of the nation was distinctly beneficial. If under cover of it, and the confirmation it received by his election by the Witan and consecration by Ealdred, the Conqueror was enabled with some show of outward legality to treat all who opposed him as rebels, and all the soil of England as forfeited to the Crown; on the other hand, it was because he professed to be king, not by conquest, but by regular succession and election, that it became his object to preserve intact, as far as circumstances would allow, the old English laws and institutions upon which his supposed rights were grounded. Fortunately, too, the fiction served him equally well in his relations with his own followers. He still had to reward them; but it made a real difference, as between grantor and grantee, that the lands transferred from English to Norman holders were formally regarded, not as the spoils of a joint conquest, a share of which might be claimed by right, but as the strictly personal property of the king, to be bestowed at will upon those who had earned his gratitude by aiding him in its recovery. And this leads to the great question, how far William can be said to have introduced into England the so-called Feudal System. Mr. Freeman's arguments on this point, which are expressed with singular clearness and force, tend to show that with regard to feudalism, as in so many other respects, the effect of the Conquest was mainly to further and strengthen pre-existing tendencies, and not to introduce a new element into the national polity. But, although the system of tenure by grant from a lord was no innovation, the impulse it received at the Conquest was enormous. What before was partial and incidental assumed a totally different character when all lands whatever in lay possession were taken into the king's hands and partitioned out in new grants either to the former owners or to Norman strangers. After this "there was no longer such a thing as an *edel*; all was bookland, bookland, too, held only by the actual gift of the reigning king or by his confirmation of some earlier gift." Viewing feudalism, however, in its political aspect, William's legislation was as distinctly anti-feudal as it well could be. The single act, by which

at the famous *Mycel Gemot* on Salisbury Plain he required, as common overlord, not only the tenants-in-chief, but every freeman through the descending scale of under-tenancy to plight him personal fealty, cut at the very root of the feudal principle that the allegiance of the under-tenant was due, not directly to the head of the State, but only to his immediate lord. Wherever, as in France, this pernicious doctrine obtained, its fruit was seen in a weak central Government and more or less chronic anarchy. By checking it, by refusing "to sink from the national king of the whole nation into the personal lord of a few men in the nation," William opposed feudalism in one direction as much as he had promoted it in another. Even as a form of land-tenure, however, as Mr. Freeman points out, feudalism under the Conqueror lacked what was afterwards its most distinctive feature. Neither in Domesday nor elsewhere is there a trace in his reign of land being held directly on condition of military service. The fact, therefore, that, only thirteen years after his death, in the charter of Henry I., the existence of military tenures, with their concomitant obligations of wardship, marriage, and relief, is taken for granted suggests the obvious inference that they came into existence in the time of William II. Mr. Freeman, indeed, following Mr. Stubbs, goes farther than this, and sees in the organised system of oppression, into which feudalism had developed, evidence of the logical deductions and unscrupulous craft of a single mind, that of the notorious Flambard. Thus the conclusion to which he leads us on the whole question is that, so far from William the Conqueror being the introducer of the feudal system, "it would be more accurate to say that all that we are really concerned with—that is, not an imaginary Feudal System, but a system of feudal land-tenures—was not introduced into England at all, but was devised on English ground by the malignant genius of the Minister of Rufus." On this question we shall doubtless hear more when Mr. Freeman returns to the reign of William II.

Another theory, that the Conquest resulted in a deliberate substitution of Norman in place of English laws, is shown to be equally unfounded:—

"The way in which the law, or rather custom, of Normandy really affected the law of England was of quite another kind. Few or no new institutions were substituted for old ones, but several new institutions were brought in alongside of old ones. . . . Our institutions, in short, are in no sense of Norman origin, but they bear about them the trace of deep and abiding Norman influence. The laws of England were never abolished to make room for any laws of Normandy: but the laws of England were largely modified, both in form and spirit, by their administration at the hands of men all whose ideas were naturally Norman. . . . During the reigns of the two Williams and of Henry the First, the old laws went on, whatever might grow up by the side of them. The law was still the law of King Edward, with the amendments of King William."

Nor did the anarchy of Stephen's reign really break the continuity. For, although the great Angevin lawgiver, for whose work it cleared the way, was an innovator, he was no more a destroyer than the Conqueror

himself, or than his own grandfather, Henry I., with whom, by the way, Mr. Freeman most instructively compares and contrasts him. His claim to be called the founder of modern English law is perfectly just; but it rests, not so much upon the new and apparently foreign elements which his legislation introduced, as upon the fact that he gathered up and systematised the old laws and customs, reconciling them where they were discordant, and adapting them to the changed circumstances of a time when, by the silent drawing together of Normans and English, it was possible to legislate for a united people.

As with the laws of England, so too with the *Witanagemot*, its National Assembly. After the Conquest, seemingly as a matter of course, the meetings of the Witan still went on without a break. When three times a year the king wore his crown and gathered round him his *Magnum Concilium*, it was but a *Mycel Gemot*, under a new name, but attended by the same class of members and with the same deliberative functions. But here again, although there was continuity, there was silent and gradual innovation. Thus even so early as the *Salisbury Gemot* Mr. Freeman sees the germ of the two modern Houses of Parliament in the distinction between those who were summoned personally and those who were summoned in a body. In the Great Charter of John these two classes, the Witan and the Landsittingmen, reappear, with the same distinction, as the Prelates, Earls, and greater Barons, and the King's tenants-in-chief; and there can be little doubt that, as the Lords are the direct successors of the former, the latter, as personal attendance gave place to representation, are to be recognised in the Knights of the Shire. But the greatest change effected by the Conquest in the constitution of the Assembly, one which carried with it, too, most important changes in its spirit and working, was the change in the nationality of its members. Least of all, however, was this the result of any law excluding Englishmen; for it naturally and silently followed the gradual transfer of the greatest estates and offices to Normans.

"At the beginning of William's reign the inner circle of the Assembly, those whose attendance was habitual, the Witan, as distinguished from the Landsittingmen, were a body of Englishmen, among whom a few places here and there were filled by strangers. By the end of William's reign, without any formal enactment, without any sudden change, they had become a body of strangers among whom a few Englishmen kept their places here and there. . . . But here again time did its work. Without any formal enactment, without any change of established custom, the Assembly of foreigners changed back again into an Assembly of Englishmen. As the distinction of Norman and Englishman was forgotten, places of honour and authority were again opened to men of Old-English birth, and the descendants of Norman conquerors and settlers gradually became as truly English as the men of Old-English birth themselves."

Although Mr. Freeman characterises the Angevin period as especially the period when this fusion was effected, the process, as he shows, had begun long before. In one of the invaluable appendices, in which, as in the previous volumes, special subjects are exhaustively worked out, the notion, so

eloquently elaborated by Thierry, that for generations after the Conquest there existed a strongly-marked antagonistic distinction between Normans and Englishmen is conclusively disproved. In spite of arguments drawn from rhetorical passages of Henry of Huntingdon and others, the truth seems to have been that, when once the bitterness of the immediate conquest was past, "whatever distinction was drawn soon became a distinction of rank and not of race." And between the highest class of Normans and the lowest class of Englishmen—that class of *villains*, namely, in which *ceorl* and *theow* were confounded—there were important classes in which almost from the first the two races must have been largely intermingled. In these classes, among the small landholders and traders, the fusion was doubtless proportionately rapid, as common class-interests were sure to develop themselves; and in the towns especially, according to the unimpeachable evidence of Orderic, Normans and English were already in the time of the Conqueror living peaceably together, and, what is still more important, had begun to intermarry. In the next generation the ameliorating effects of time were at once more powerful and more extended, with the natural result that "the Norman settled on English ground, holding his estate by English law, not uncommonly the son of an English mother, soon came to look on himself and to be looked on by others as English rather than as Norman." Thus the work had really advanced far towards completion before the end of the Norman period; and the policy of Henry I. especially (not so much, however, by any special favour shown to his English subjects, or by any such direct action as is attributed to him in a remarkable passage by Walter Map, as by the despotism which reduced Normans and Englishmen of whatever rank to a common level of subjection to the royal authority) is credited by Mr. Freeman with having done more than anything else to blend the two races together. How the personal character and position of each of Henry's successors, and every event of their reigns, tended silently and surely to carry on the work till the Great Charter of John and the Parliament of Edward I. gave the noblest evidence of its absolute completion is admirably traced out by Mr. Freeman in the latter part of the volume. His enthusiasm over the perfected union and the advent of a king, in the person of Edward I., who in feeling as in name was wholly English, is, however, not unalloyed. As the one exception to the ultimately beneficial results of the Conquest in every other respect, politically and socially, its effect upon the English language he considers to have been "purely evil." His lament over "the abiding corruption" of the English tongue by the strong infusion of Romance will probably appear to many to be too strongly worded; but the whole chapter on language and literature is pregnant with interest and deserves the most careful study. We have no space, however, to do more than direct attention to it, as well as to the equally interesting chapter treating of the effects of the Conquest on architecture, a subject on which Mr. Freeman speaks with the authority of long ex-

perience and unrivalled critical knowledge. To do, indeed, anything like justice to a volume of this kind, each main division of which involves within it a multitude of subordinate subjects, is well-nigh impossible within the limits of a single review. Like the volumes before it, it contains a mass of information that is really prodigious; while it exhibits the author's learning and vigour, his scrupulous accuracy and fearless independence, if possible, even more conspicuously. From every point of view, in short, it forms a fitting conclusion to a work which, if it has not entirely superseded the brilliant compositions of Thierry and Palgrave, is more indispensable to the student than either as the standard history of the all-important period of which it treats.

GEO. F. WARNER.

BARNABEE'S JOURNAL.

Barnabae Itinerarium; or, Barnabee's Journal. By Richard Brathwait, A.M. With a Life of the Author, a Bibliographical Introduction, and a Catalogue of his Works, by Joseph Haslewood. A New Edition, by W. Carew Hazlitt. (London: Reeves & Turner, 1876.)

It requires an ample digestion and not too sensitive appetite to enjoy all the collected editions of old minor poets which are foisted upon us so abundantly nowadays. Not every learned and laborious editor knows how to select the object of his researches, and the little circle for whom he caters does not like to blame his taste for fear of checking his ardour. We have almost, however, reached the limit of endurance with regard to "complete works" of seventeenth-century versifiers. There is much, doubtless, to be wished in the form of handy and cheap editions; there are one or two notable lyrists still uncollected, such as Lodge and Stanley; but, speaking roughly, there are no longer any non-dramatic poets of that period at once of intrinsic value and inaccessible to the student. There is now the dread upon us of having to make room upon our shelves for the poetasters. Already the garrulity and rubbish of John Taylor, misnamed the Water Poet, has been magnificently collected and reprinted; and we are in daily expectation of a circular announcing a reprint of the entire works in prose and verse of poor old lamentable Churchyard. While thus we "buy at vast sums the trash of ancient days," we leave it for posterity to judge whether the antiquarian interest this generation shows in poetic matters is or is not a mere fashion, and guided by tradition more than taste. Among the poetasters of the Elizabethan age Richard Brathwait was not the least obscure; but he wrote one book, out of forty-seven, which has attained a distinct celebrity as a work of humour. Oddly enough this dreary Brathwait, as very a "poor sixpenny soul" as ever lived, inspired the late Mr. Joseph Haslewood with an absorbing enthusiasm. The result was the learned bibliographical monograph, in the midst of which runs a slender stream of text, which Mr. W. C. Hazlitt has once more reproduced in the volume before us. The book, however, is to be praised as highly as the "complete

editions" above spoken of are to be blamed, in that it inflicts but one, and that the best, work of its author upon us, with such a biography and study as suffice to satisfy all possible curiosity about the author. So, if at all, but only so, should these poetasters be reprinted.

Richard Brathwait was born, as it is believed, near Kendal, in 1588. He died at Catterick on May 4, 1673, being therefore in existence from the prime of Spenser's life until after the birth of Addison. He became a commoner of Oriel College, Oxford, in 1604, and, if we may believe his own words, about that time began the work that he was all his life polishing up, the *Barnabae Itinerarium*. Removing afterwards to Cambridge, he became a pupil of Lancelot Andrews, but distinguished himself more as an inveterate lover of dissolute company than as a student or a thinker. He married in 1617, became the captain of a foot-company of trained-bands, deputy-lieutenant of the county of Westmoreland, and a justice of the peace. The only other noticeable fact of his life was that he became the father of the gallant and unfortunate Sir Strafford Brathwait, who died fighting the Algerines. His works range from *The Golden Fleece*, published in 1611, to a sort of commentary on Chaucer, which appeared in 1665, and thus his literary life embraced more than half a century. His serious poems, elegies, odes, madrigals, and the like, are unredeemed dulness, the very flattest ditch-water imitations of such rare poets as Breton and Daniel; but he had a genuine vein of boisterous humour, and this gives some doubtful value to a few vivacious pieces. The *Barnabae Itinerarium*, however, is worthy of rather more definite praise than this, if only on the score of its novelty and oddity. It was printed in Latin and English, in a six-line rhymed stanza, the Latin on one side, the English on the other. As a feat of versification the English version is distinctly remarkable, being written throughout in double rhymes. The meaning is usually more obvious and expressed more naturally in the Latin, and one may therefore surmise that this is the original text. The poem is divided into four books, each describing a distinct journey, and each probably composed at a different part of the author's life. All are ribald, but the first and youngest is peculiarly profligate and reckless. Inasmuch as we may take the recital as being autobiographical, it gives us the undisguised portrait of the poet as a drunken ruffian. Praise of liquor is the great inspiring theme, and he worships Bacchus with the fervour of a devotee. "Jamais homme noble ne hayst le bon vin: c'est ung apophthegme monachal," says somebody in *Gargantua*, and Brathwait might have taken this axiom as his text.

"This way, that way, each way shrunk I,
Little eat I, deeply drunk I,"

he says, and his *Itinerary* is distinctly unedifying. Unamusing it is not. On the threshold we meet with a famous morsel of burlesque:—

"In my progress travelling Northward,
Taking my farewell o' the Southward,
To Banbury came I, O prophane one,
Where I saw a Puritane one,
Hanging of his cat on Monday
For killing of a mouse on Sunday."

At Nottingham he finds highway riders still imitating the great deeds of Robin Hood and Little John; at Wakefield he is disappointed not to meet with the veritable Pinner, George-a-Green:—

"Veni Wakefeeld peramoenum,
Ubi quaerens Georgium Grenum,
Non inveni."

At Ingleton, some women threw half a brick at him, in quite the modern manner. At Hodsdon he is prevailed on to play cards with some coney-catchers, who fleece him of everything; he has them up before a justice, but he is only jeered at for his pains. At Wansforth Briggs he has an odd adventure, which he thus recounts in his terse fashion:—

"On a hay-cock sleeping soundly,
Th' river rose and took me roundly
Down the current; people cried;
Sleeping, down the stream I hid;
'Where away,' quoth they, 'from Greenland?'
'No! from Wansforth Briggs in England!'"

His constant complaints of the accommodation he meets with are pathetic:—

"Inns are nasty, dusty, fusty,
Both with smoke and rubbush musty."

These quotations do not give an unfair idea of the best humour of a poem that never drags or becomes dull, but which is generally indecorous and always doggerel. It does not belong to literature at all, but it deserves a place in every library that admits what is dedicated to whimsical humours.

EDMUND W. GOSSE.

Holidays in Tyrol. Kufstein, Klobenstein, Paneveggio. By Walter White. (London: Chapman & Hall, 1876.)

TWENTY years ago, as he reminds us in his preface, Mr. White published a little volume entitled *On Foot through Tyrol*. At that time the Eastern Alps beyond the few valleys traversed by the high roads to Italy were strange to the English public. Now, when Mr. White speaks of the region he describes as "comparatively unknown," the expression, though justifiable if the comparison is with the Oberland or Zermatt, strikes us at once as somewhat forced.

It is true that the programmes of our travelling agents do not as yet recognise the attractions of South Tyrol; but in other literature they have been adequately dwelt upon. After Gilbert and Churchill's charming volume, and Mr. Ball's exhaustive Guide, it is difficult for later writers to plead seriously the novelty of their subject. The names which head Mr. White's chapters are mostly familiar to the readers of Alpine books. It is not, however, as a discoverer of unknown valleys that he comes forward. He seldom, taking his map as guide, penetrates into the side glens, far from roads and pensions, in which the Dolomites often conceal their most characteristic scenery. Nor does he yield to the fashion of the day, and seek incident by climbing peaks and passes. He disbelieves in beauty near the mountain-tops—except one or two he has visited himself—and has invented, accordingly, for his banner, a new motto, "Pulchritude better than Attitude" (*sic*), before which, if the strangeness of the device has any influence, "Excelsior" must surely go down. He is still faithful to the traditions of the time when Alpine travellers tested their

muscles by carrying weight instead of by scaling crags: in place of increasing the list of "New Expeditions," he has earned gratitude from many by the invention of a new knapsack-frame.

It is only by a rare exception that in this volume we are taken off a mule-path. Such a determined adherence to beaten tracks involves, I think, a certain incompleteness in the traveller's survey. Sometimes he misses the most noteworthy scenes, as when he passes round the Rosengarten, leaving unvisited the glens of Vajolet and the Tschaminbach, or stirs heedlessly past the mouth of Val Travi. In other cases he carries away an incomplete idea of the region visited. No one can thoroughly understand the Primiero country who has not gained at some spot the crest of the great rock-reef—it is only two-and-a-half hours' easy walk from a good inn—and thence told its towers and contrasted the desolation of the white table-land they enclose with the blue and purple glories of the world below. Mr. White refers to Mr. L. Stephen's walk up Val Pravitale with an expression of surprise that anyone should care to climb so far. If he will compare Mr. Stephen's vivid account of what he saw on that walk with his own experiences, he will, I think, admit that the toil was amply repaid.

Mr. White's habit of returning again and again to the same spot has gone far, however, to make up for some of the defects to which his want of enterprise exposes his book. He has at once an appreciative eye for the beauties of Nature, and a practised pen with which to describe them. We are, it is true, seldom arrested in his pages by a studied word-picture or a sketch which by a few touches leaves a vivid and distinct impression on our minds. But we feel throughout as if a pleasant and varied diorama of hills and forests was being unrolled behind the groups which fill the foreground. For it is rather as a *genre* than a landscape painter that he presents himself in this volume. He summons us to listen to "gossip over daily experiences." From an ordinary tourist such an invitation would be far from attractive. We know only too well the dull detail about dinners, inns, and insects, the perpetual flow of weather-foolish remarks, the repetition of a few conventional adjectives as to scenery which form the ingredients of most *table d'hôte* conversation. But our author is very far from being an ordinary tourist. He takes pleasure in travelling alone and finding his company among the people of the country, learning of their modes of thought as much as may be picked up in roadside encounters or round the inn fireside. He has thus gathered quite enough of South Tyrolese character and customs to make his book entertaining, and if, as each subject is touched on and dropped, he rather stimulates than satisfies curiosity, this was probably in his plan. Still, the slightness of treatment throughout the book seems carried to excess. One cannot help wishing that Mr. White had sometimes consulted other volumes than strangers' books. The omission by Miss Busk of the legends of central Tyrol left him an opportunity of which he might well

have taken advantage. Writing out of fuller knowledge, he would, I think, have given us a book of lasting value. As it is, we have to thank him for a collection of pleasant and lively sketches, which all who take an interest in the districts described may turn over with pleasure and profit.

Two or three important facts are very clearly indicated. First, we find that the Italians are slowly pushing back the German invaders into the Alps. At Brixen "Tyrolese become every year fewer as owners and more numerous as tenants." The dwindling of the German element is thus explained: "Your German-speaking Tyroler is slow and dull, likes to eat five times a day, and is easily outwitted by his active neighbour from the south, who eats moderately, but has an insatiable appetite for land, and knows how to captivate a German-speaking widow."

From the south, and to some extent together with the movement of races, liberal ideas are advancing. The peasantry are still, as a body, devoted to the Church and to Church-festivals, which they celebrate with all the good old rites of processions, petards, and beer-drinking. But the influence of the clergy is no longer unchallenged, even in remote valleys: at Innsbruck the Liberals are an influential minority; at Botzen they are in a position to be intolerant, and arches erected in an Archbishop's honour were lately pulled down, I believe, on the ground that permission for their erection had not been sought from the municipal authorities. Our favourable impressions of Botzen are considerably shaken, however, by the account of its "five Wine Factories," where red stuff is manufactured in thousands of gallons, and sold as wine.

Predazzo is an important village in Val Fassa, and Mr. White's description gives us a very fair notion of its inhabitants and their mode of life. In a country where a summer seldom passes without a village being destroyed by fire from heaven, it sets a good example by maintaining an efficient fire-brigade. Winter, when the men who have been earning money, some as labourers, some as *unternehmer* or gangers, come home, is the gay season. Then the theatre—a large barn—is open, with young men to personify the female characters.

"In February, 1875, a scriptural play—the history of Nebuchadnezzar—was acted in the Piazza. Snow lay on the ground, but the sun shone brightly, and in the clement temperature the people sat through the performance from noon till four o'clock on two successive days. Some of the incidents excited roars of laughter, particularly the representation of a little forest, in which the monarch was seen eating grass as an ox."

Primiero boasts a "Teatro Sociale," with boxes, pit, and gallery, and regular "subscribers;" but the performers are only life-sized puppets.

Kufstein, the first of the three places which figure on the title-page, is soon dismissed. Klobenstein, above Atzwang and under the Rittnerhorn, the panorama from which is given in the *Alpine Guide*, does not seem very attractive. It is cut off from the Dolomites by the deep trench of the Eisack, and the visitor's opportunities of imbibing fresh air are seriously interfered with by the tyranny of the German guests.

The solitary hospice of Paneveggio (5,160 feet), on the new road to Primiero, in the centre of a great forest belonging to the State, is Mr. White's favourite resort. Its situation is thus described:—

"Very striking is the scene that meets the eye every time you look forth from the stoop, or the balcony on the first floor.

"To begin with the tallest: leftwards rises the peak of the Cimon della Pala, with a consort of lesser height but greater breadth; both naked rock, reddish yellow, which looks lustrous at times in the sunshine. They peep over the topmost edge of the great forest through which we descended yesterday: a mighty slope of trees stretching down to the level of our resting-place and up the valley on the left, beyond the green shoulder of Giuribello, and down the valley on the right far as the eye can see. The height and breadth of that solemn expanse of wood invest the mountains that stand behind with a quality which they did not seem to possess when we could measure them with one glance from base to summit. We now imagine them higher than ever."

Of the paths and scenery of the neighbourhood, as well as of the inmates of the house, we have an excellent account. Mr. White tells us how he sang bass in the chapel choir, and how he dined with the "Wirth," and composed a song in many stanzas in honour of Paneveggio, which was duly sung at the hearth to the tune of "Yankee Doodle." The music was copied out for subsequent use in the church of Predazzo! The guest of the rustic inn was once disturbed by an Erzherzog and his Duchess, who had come to visit their neighbouring Alp, Giuribello; on another occasion, by the arrival of a band from Predazzo to celebrate the Emperor's birthday. It is amusing to hear that Garibaldi's hymn was sung up to the chapel door on this occasion. Such an incident is a singular proof of the liberality which has succeeded to the old harshnesses of Austrian rule.

I have said enough to show the kind of fare Mr. White offers his readers. *Holidays in Tyrol* makes no pretence to be a guide-book, but the practical information as to places which the author has himself visited is, so far as I can test it, uniformly accurate. Mr. White deserves special praise for the pains he has taken to go behind the too-often careless and arbitrary decisions of the compilers of the Austrian map, and to discover the names in use in the country.

Whether his respect for local usage is not a little exaggerated may perhaps be questioned. Native writers do not imitate the abbreviations common in the speech of the peasantry. They write Campidello, Castello della Pietra, San Pellegrino, not Campidel, Castel Pietra, Pellegrin: they would not, I think, turn the national hero into Garibald. Moreover, abbreviation may sometimes sacrifice meaning. "Boche" and "Venigia" standing alone are unintelligible. "Pian" or "Monte di Boche;" "Passo" or "Coston di Venigia," have a meaning for those who care to look for it. "Cozon" should be Coston (= French *coteau*), as in Costonzella; "Val-assa" (p. 154) is, as shown by the inscription quoted (p. 145), Vallazza, "the valley." The same inscription seems to prove that Valles, not Velles, has local sanction as well as that of the map. On p. 297 "Coston de di Venigia" and "Pala di San Martino," and on p. 255 "Passo di Cre-

nelli," are obvious misprints. I notice also several slips in the spelling of foreign words—e.g. "briefsammlung," "edelweis," "er-rärisch," and (p. 72) "strick" for strich. But as a whole the book has been carefully prepared and revised.

A route-map, useful as showing the position of the different valleys, accompanies the volume. Its value would have been greater if half the carriage-roads had not been left out.

DOUGLAS W. FRESHFIELD.

German Home-Life. Reprinted from "Fraser's Magazine." (London: Longmans & Co., 1876.)

HERE is another book about Germany and German home-life, but in this case one well worth reading. Not that the work is free from faults of exaggeration and a tendency to caricature, nor can the author be acquitted of a persistence in looking at the dark side of things. The more agreeable features of daily existence in Germany are steadily kept in the background, some are left out altogether, yet on the whole we have not had so valuable a contribution to our knowledge of Continental manners and customs for many years. The author's style, moreover, is lively, and she trusts mainly to her own experiences, which is a virtue seldom met with in writers of travel. Under the circumstances, *German Home-Life* is sure to find many readers, and, being a book with a *raison d'être*, is a decided novelty.

The subjects treated of are these:—Servants, Furniture, Food, Manners and Customs, Language, Dress, Amusements, Women, Men, Marriage and Children, Religion, the Church. The first three, to which may be added that of Dress, may be briefly dismissed. We have all the comfort on our side with regard to domestic arrangement generally, but the Germans have all the economy on theirs. This point must never be left out of sight. If our English households were regulated on German models they would be just as homely and devoid of anything like luxury. But the strictest economy—an economy which it is impossible to understand without personal observation—rules the German housewife. She has only a certain sum to spend upon the necessities of life, and it is eked out with an ingenuity, laboriousness, and good nature, quite unknown here. We find it detestable, for instance, that a young German lady kills the chicken we are bidden to partake of at her father's table; we find her washed stuff gowns and general appearance dowdy in the extreme; we compare the slatternly maidservants to our own tidy servants with disgust. If the young lady did not kill the chicken, she would be occupied in some other equally menial way; if she did not wash her stuff gowns, she would have to wear them dirty; and if slatternly maids were dismissed, no better could be had for the poor wages offered them. Thus the homeliness, the shabbiness, the hardships of ordinary domestic life are explained satisfactorily enough. Elegance, nay, comfort, are only to be purchased at a high price, and the large bulk of German society cannot afford a high price. Elegance

and comfort are to be found in German as well as English homes, but they are those of the rich or, at least, the *ditiores*. Admitting that middle-class life among our neighbours is less refined, less agreeable, more homely than among ourselves, it must also be admitted that it is less snobbish, less artificial, and, without a doubt, more honest. People do not try to appear better off than they really are, they are not ashamed of their narrow circumstances, they practise what in England would be called degrading little economies with a cheerful face. It is a necessity of daily life, and is no more rebelled against than the habitual servitude of the weaker to the stronger sex. And, after all, the very servitude of the women arises more from the necessities of the case than from want of chivalrous feeling. Englishmen are shocked beyond measure when custom compels them to remain seated in German drawing-rooms and be waited upon by the ladies of the house. Did it ever occur to them that they do this because they have neither footmen nor parlour-maids as is the case with us, and that they could not dispense hospitality at all if compelled to adopt more pretentious principles?

Thus, look at it whichever way we may, the simplicity, sordidness, or whatever else we may call it, so severely condemned by the author of this book, has a logical reason and a meaning. With the best intentions in the world, the mistress of a German home could no more remodel her household upon an English pattern than she could change her husband's income into that received by his insular neighbour in precisely the same position of life. The standard of comfort is reduced by inexorable necessity, if by nothing else.

With regard to hygiene it is not so, and it is certainly strange that the best-educated nation in the world should be sadly in the dark respecting soap and water. Even in France, you hear educated people calmly affirm that the mania for washing accounts for the prevalence of consumption in England, and that, like other hobbies, it will pass away. It is considered unsightly and indecent to suffer a wash-hand basin and jug to be seen. The toilette apparatus is made to shut up and look like something it is not, while to splash the polished floors with water would be desecration. Still, a German bedroom is worse off in these respects, and if the Frenchman uses soap and water scantily, the German uses it least of all. Ablutions in the proper sense of the word take place at rare intervals and in public baths.

But when our author treats of marriage and the effects of consanguinity, she brings such startling statements before us that we can only regret they have not been backed by facts and figures. The subject is too grave to be treated except scientifically and at length, which doubtless the author's wide experience would have enabled her to do.

"German physicians will tell you," she writes, "with jeremiads prolonged and sonorous, that the women of their country—the women of the upper classes, that is—are totally unfitted for the fatigue and duties of maternity. By inheritance, by education, by prejudice, by continued inter-marriage, by defective diet, poor nourishment, horror of exercise, hatred of fresh air and cold

water, the German lady has persistently enervated herself from generation to generation. Look at our prettiest girls, cried an eminent physician to me, they are like those flowers that bloom their brief hour, fade and fall to make room for fresh blossoms, who in turn will bloom, fade, and fall also. They are all *bleichsüchtig*, they cannot fill the functions that nature intended every mother should fulfil—not one here or there, but all; they have no constitution, no stamina, no nerve, no physique, no race."

And elsewhere she says:—

"In the upper classes marriage is determined, if not chiefly, yet decisively, by means. It is part of that peculiar prosaic, practical (and yet how fatally unpractical!) programme which seems the law of the modern German nature—that money, if in a family, shall not be allowed to go out of it. Hence, both in the case of gold and lands, marriages and intermarriages go on generation after generation, the relationships growing ever nearer and nearer, more and more confused; and the results, as may be readily imagined, ever more and more disastrous. In no other country does one meet with the same number of goitrous throats, scarred necks, spinal diseases, bad teeth, and generally defective bone-structure as in Germany."

And the following stories are given to bear out the statement:—

"In a family where cousins had intermarried with cousins apparently since the flood, the sole heir to a vast property was a delicate, spineless boy, a child whose bones had a cruel tendency to work their way through the skin, and so to slough away to the agony of the little sufferer. It was not possible that he should live, and when, after twelve years of terrible existence, death came and mercifully set him free at last, the childless father, looking round, picked out another cousin, took her to wife, and lived to have three more children, whereof two were grievously afflicted in body and mind, but the third, a hectic boy, survived to inherit the estate.

"In another family where the estates were considerable, and where the same immemorial marriage-customs between near relatives had obtained (uncles marry their nieces in Germany), the representatives of the last dwindled down to five. The son and heir blew his brains out; the second daughter drowned herself; the third became a confirmed hypochondriac; the second son, tormented with a terrible complaint (*Flechte*) akin to the leprosy of the ancients, after washing in all the waters that the wells of Germany afforded, unable to find even in religion and good works the consolation he sought, put an end to his miserable existence. Only the eldest daughter remained. The estates went in the male line and devolved upon a distant cousin, a mere *Namensvetter*, she said, but the old feeling prevailed; it was a pity to take her fortune away from her name, and when the *Namensvetter* proposed, he was accepted. I saw her some years later, she was a widow with one idiot child."

We repeat, such statements amount to nothing unless borne out by unquestionable evidence. Either this treatment of the subject should have been adopted, or it would have been wiser to say nothing at all. On the topics of Church and Religion we find some matter for thought, and throughout the whole volume plenty of entertainment, which is sure, nevertheless, and not without good cause, to affront our German neighbours.

M. BETHAM-EDWARDS.

History of Hertfordshire. By John Edwin Cussans. (London: Chatto & Windus; Hertford: Austin & Sons, 1876.)

THE man who undertakes the compilation of a County History enters upon no easy task,

and often a thankless one. There are so many persons who think that he might have done his work better, or that they could have done it better themselves, that in the end he usually finds what he regarded as his *chef d'œuvre* pretty much in the position of the fabled picture which cavilling critics had painted out altogether. That this is no random suggestion the results of a recent experiment will abundantly prove. The very work before us was selected as a test. The question was put to a dozen or more intelligent men, all of antiquarian tastes, and all more or less eminent in the various branches of archaeological science, as to which portion of the work they objected to, or would like to see omitted. The answers were as various as the subjects which they had made their special hobbies. One objected to the tabular pedigrees, another to the monumental inscriptions, a third to the lists of incumbents of the numerous parishes, a fourth to the biographical sketches of eminent persons of the county, a fifth to the documentary evidence concerning the descent of the manors, and others to the other peculiarities embraced in the work, until, after all the portions so denounced had been mentally erased, there was nothing whatever left of poor Mr. Cussans' book except the bare covers and a quantity of blank paper. As a matter of course, the converse result would have been obtained if each had been asked which particular feature of the work he would insist upon retaining to the exclusion of all the others. This experience fairly shows the true value of the hasty or careless criticisms of works which have involved the labour of years, and an expenditure of time and money for which no subscription lists are likely ever to afford an adequate compensation. Indeed, it may be safely asserted that none of the ponderous County Histories of the past have ever produced a pecuniary balance in favour of either their authors or publishers. And yet, what should we do without them? It is highly creditable to the enthusiasm and public spirit of such men as Nichols, and Ormerod, and Clutterbuck, and Hutchins, that they have cheerfully bestowed their time, and labour, and money, upon such vast literary enterprises, whose results remain as imperishable monuments to their memory; and those who now avail themselves of their researches should avoid, in very charity, the thoughtless comments upon their fancied shortcomings or excesses, so often flippantly made, because they sometimes fail to find in their pages what they want, or find a great deal which they do not want.

It is a subject for congratulation that the day is apparently over for the ponderous folios into which the earlier County Histories shaped themselves. It is somewhat trying to one's physical capacities, if one has frequently to consult such books as Nichols's *Leicestershire*, or Manning and Bray's *Surrey*, or Hoare's *Wiltshire*, or Clutterbuck's *Hertfordshire*. The editor and publishers of the new edition of Ormerod's *Cheshire* have wisely consulted the convenience of purchasers by greatly reducing the size of the volumes, so that one can handle them with some degree of comfort. Below the small folio, or royal quarto, it would be incon-

venient to descend, on account of the importance of displaying the tabular pedigrees on one page, or, at most, on opposite pages, and these sizes also afford ample space for the engravings, without which no County History appears to be complete. Mr. Cussans, in the work before us, has adopted the imperial quarto, perhaps the most desirable of all shapes for a history of this kind.

More than fifty years have elapsed since the publication of Clutterbuck's well-known *History of Hertfordshire*, which still deservedly takes high rank among similar works, and renders comparatively useless the former productions of Salmon, Chauncy, and others, as well as the minor topographical volumes confined to special localities. But Clutterbuck and his predecessors did not enjoy the facilities for investigation which are vouchsafed to archaeological students of the present generation, to whom are freely opened rich fields for original research which were either unknown to or else hermetically closed against them. The consequence is that, although Clutterbuck may be still accepted as a standard authority so far as he goes, it was high time that his great work should be continued or supplemented, his often incomplete details perfected, and the family history of the county brought down to the present time. Mr. Cussans did not propose a new edition of his valuable history, or a mere continuation of it, but it was impossible not to go over precisely the same ground. In doing so, however, he has, from sources not accessible to Clutterbuck, made most valuable additions to the manorial history of the county from the earliest period downwards, cleared up many doubtful points, and given original details concerning various subjects untouched or imperfectly treated by that writer. The same may be said as to the lists of incumbents and the monumental inscriptions. Clutterbuck's errors and omissions have been carefully corrected and supplied, and the occurrences of the last fifty years added, so that we have these important features of the work complete. Particular attention has also been paid to the heraldry of the county. Mr. Cussans has not thought it requisite, except in a few instances, to reproduce Clutterbuck's tabular pedigrees, which are readily accessible, to those who do not possess his volumes, at any of the public libraries, but has chosen instead to furnish those of other families which have come into note or become connected with the county since his time. These seem to have been constructed with great care, and are a valuable addition to the genealogical history of the county.

Mr. Cussans appears to have done his work conscientiously, and to have spared neither time, labour, nor expense to render his volumes worthy of ranking in the highest class of County Histories. The typography is entitled to unqualified praise, the paper, type, and illustrations being unexceptionable. He has, moreover, more than kept faith with his subscribers, for whereas he only engaged that each part should comprise seventy-two pages, the last two parts just issued contain double that number. Six more parts will complete the work, ten having already appeared.

The only questionable feature is the arrangement of the *History* in eight separate divisions, each treating of a distinct hundred, with separate paginations and indexes. It is difficult to understand how the complete work is to be bound so that it can be consulted with perfect convenience. We are promised, it is true, a general index, but it is doubtful whether it was worth while, for the convenience of the few persons who may care to purchase only the *History* of their respective hundreds, to adopt the system of Hoare's *Wiltshire*, issued in the same form, which has always been a standing grievance with those who are compelled to consult it. Still, with the work bound in three or four volumes, and the names of the hundreds displayed on the backs, with the proper references in the index, one need not lose very much time; and Mr. Cussans may perhaps yet hit upon some plan to obviate the only serious objection to his important undertaking.

JOSEPH LEMUEL CHESTER.

AUSTRALIA.

Sketches of Australian Life and Scenery. By one who has been a Resident for Thirty Years. (London: Sampson Low & Co., 1876.)

The Queen of the Colonies; or, Queensland as I knew it. By an Eight Years' Resident. (London: Sampson Low & Co., 1876.)

South Australia; its History, Resources, and Productions. Edited by William Harcus, Esq., J.P. (London: Sampson Low & Co., 1876.)

THE author of *Sketches of Australian Life and Scenery* preserves a strict incognito, and represents himself to be a medical man who, some thirty years ago, left England to seek his fortune in Australia; he settled himself among the gold-diggers in Victoria, and became what one of Miss Austen's heroines calls "an absolute old bachelor." From this state he is awakened by having to undertake the guardianship of two orphan half-nieces; one of these young ladies marries, and he himself becomes engaged, and so the book ends. We are assured in the preface that "although the names are fictitious, the scenes and facts may be relied on as correct, with no more variations than the few sentences required to connect the various incidents," and we marvel that any one can be found to inflict so uninteresting an autobiography on the public. The author's style is no better than the story; nevertheless it is impossible for one who writes after living thirty years in a colony not to have observed some things worth telling, and the reader who has patience to extract them will find a few interesting facts scattered through this book.

The author first sees Melbourne in its early days, and after many years returns to find it the splendid city it now is; yet he evidently has a lingering longing for the town he first knew, when good houses and huts of wattle and dab stood side by side, and tents were pitched in the main streets; when every one knew every one else; when the era of *at homes* had not arrived, and there were few dignitaries in Church or

State; when there were "a good English clergyman and a genial Roman Catholic priest, who might be seen walking amicably in Collins Street together."

The doctor tried gold-mining, but before any profits were made a sudden flood inundated his "claim," destroyed his machinery, and put an end to his speculations. He bears out what has been so often repeated, that thrift and industry prosper in Victoria as elsewhere, but there is no room for the idler or the drunkard—they had better remain at home than go to a country where there are fewer restraints and greater temptations.

The author describes the squalor in which Irish settlers live, and their wretched farming, in a very fertile part of the colony; their miserable huts, with a stagnant pool in front, the receptacle for all sorts of filth, are never free from fever:—

"Year after year the same exhausting crops are put in. The land gets no rest. Rotation of crops is not thought of. Manuring is neglected; what comes out of the soil is never repaid. If the present system of farming be not changed, it must end in destroying the productiveness of this most fertile portion of Victoria. The large land-owners see this; some who formerly let their property in farms have resumed it, laid down the land in grass, and put in sheep, to give it time to recover. Doubtless ill-managed farms must be the result of encouraging people to take up land without sufficient capital to work it, persons, too, ignorant of agriculture."

We turn with pleasure to the work of the Eight Years' Resident in Queensland, but wish he had given his book a more rational title. Doubtless, this title was suggested by the name of the colony, and he amuses himself with playing on the word "Queen," but he ought to have remembered that Queensland has before now suffered from being unduly cried up, and that to exalt it above all our other colonies is consistent neither with truth nor good taste.

The author, who also writes anonymously, tells us in his introduction that his book was written at the end of 1871, and that various causes, among others his diffidence as to the value of his work, have delayed its publication. This is, we think, to be regretted; four years make a long period in the life of an Australian colony, and many great changes have taken place in that time—these are, indeed, mentioned in notes, and a concluding chapter brings the state of the colony up to last year, yet we fear the reader who seeks for present information may be tempted to lay the book aside as too old.

Queensland, the youngest of the five Australian colonies, stands third in extent and fourth in population, fourth also in the amount of its exports and imports. The Tropic divides the colony into nearly equal halves, but the southern portion includes nearly all the agricultural and mining population as well as every town of importance. The part within the tropics which, from the configuration of the country, possesses a very much greater extent of sea-coast, consists, so far as it is settled at all, of squatting districts, and was not visited by the author.

We propose to touch on some of the most important points connected with the southern portion of the colony as treated

by the writer, who is evidently a shrewd observer, shows a thorough knowledge of his subject, and writes with vigour and authority.

He describes the climate as singularly temperate for a country lying so close to the tropics; this is owing to the sea-breeze that invariably blows inland every day in the summer season.

"It usually begins to be felt about 9 A.M., before which time it will be hot. But as soon as the toiler feels the cooling breeze playing about his forehead he is sensible of a wonderful change. Although the sun rises higher and higher, until he shines down the chimneys into the pots on the fire, the cool breeze tempers his rays and makes him bearable. Were it not for this breeze, we believe it would be almost impossible for the European to do much manual work in the Queensland summer. As it is, he can work with as much comfort and more safety than in the more southern colonies, or even in the fields of Upper Canada, or on the prairies of the Western States. We are aware that many will be inclined to doubt this statement. But we have found the summers of Queensland more endurable than those of Upper Canada, frost-bound region as many suppose that to be. As to safety, it is only necessary to compare the number of deaths from sunstroke in those places to prove the truth of our assertion" (pp. 184, 5).

During the eight years the writer spent in Queensland the hot wind known by the southern colonists as the "brick-fielder" blew but once. The rains continue, as a rule, from February to April; then begins the Queensland winter, than which it is scarcely possible to conceive a more lovely season: slight frosts occasionally occur, sufficient to injure the sugar-canes and bananas in exposed situations. The great scourges of Australia are drought and flood; our author inclines to believe that the settlement of the country may in great measure modify these evils: old inhabitants observe that the weather is now more showery than formerly. A vivid description of floods will be found at pages 170-1.

Queensland is favourable to the produce both of temperate and tropical climates. Barley, oats, maize, lucerne, tobacco, arrow-root, potatoes, yams, bananas, sorghum, vines, pine-apples, ginger, several fibre-producing plants, and all sorts of vegetables and fruits are successfully grown; the wheat is of the very finest quality, and we cannot doubt that sugar and cotton will become the great staple of the colony; coffee, tea, madder, and silk will also probably succeed. An absurd notion has been started that the less a man knew about farming the better he would succeed in the colony, but common sense teaches us the reverse—that a practical farmer will always have an advantage over others, both from his experience and his habits of life. Capital too is necessary here as elsewhere, and we gather both from this book and the *Sketches of Australian Life and Scenery* that small farmers with some capital are the class most likely to make fortunes in the colonies of Victoria and Queensland. In no colony can good land be bought so cheap as in Queensland; a farm one mile square can be purchased in fee simple at the almost nominal price of 6*d.* per acre for five years. The climate is so favourable to our bees (there are inferior native sorts) that instances have been known

in which a hive has increased thirty-fold in one year—swarms are thrown off all the year round; they are advancing westward, and

"in a few years will have penetrated into the great unknown interior. When that time arrives the explorer may push out with confidence as to a supply of food, for no one need be hungry when the bee can be seen humming among the grass and flowers" (p. 274).

The author's experience of the Chinese immigrants is very favourable to their industry, honesty, morality, hospitality, and domestic virtues. The Chinaman never holds himself at a cheaper rate than a white man, and accepts with great reluctance a lower rate of wages. This would seem to be an important element in the labour question. The chapter on the aborigines is particularly interesting: the writer passed two or three years in a part of the country into which few whites had at that time penetrated, and had thus an opportunity of studying them in their primitive simplicity; he corrects some misrepresentations concerning them, and altogether forms a higher opinion of both their physical and mental powers than the one generally received. They have a curious superstition, which dates from a time anterior to the first visits of Europeans, that after death they rise up white.

A highly important industry is the dugong (*Halicore Australis*) fishery; these strange mammals frequent in immense herds the shallows of the Queensland coast, in which grows the sea-grass on which they feed. The oil of this animal is equal to cod-liver oil, with the advantage of being pleasant to the taste. The bones are valuable as ivory.

We have no inclination to enter into the politics of the colony, or the land question which has caused such heart-burnings and dissensions, though we must think there is something to be said on the side of the squatters, and we cannot but feel some sympathy for a man who, having occupied and probably improved land for years, sees strangers come and select and, as he thinks, deprive him of portions, and those probably the best. In any case, it is not to be wondered at that the squatters should use the influence they possess to keep the land in their own hands; the real fault probably rests with the system of granting vast tracts for a time limited, without a sufficiently well defined and considered right of pre-emption.

Our author modestly disclaims for his work the merit of being exhaustive, but there is hardly anything relating to the colony that may not be found in his book, which we heartily recommend to all those who either contemplate emigration, or desire to obtain information respecting Queensland.

We have only space left for a brief notice of Mr. HARCUS's *South Australia, its History, Resources, and Productions*, published by authority of the Government of that colony as a handbook for the commissioners appointed to collect specimens for the Philadelphia Centenary Exhibition. Mr. HARCUS is editor of the whole and author of a considerable portion, and has produced a work as comprehensive as that of the *Eight Years' Resident in Queensland*, and brought down to the latest possible date. He gives

us a complete history and general account of the colony both past and present, and evidently writes from his heart; but, while we admire the progress and prosperity of his favourite country, we must be permitted to doubt whether it is in every respect as perfect as he represents it to be.

The prosperity of South Australia (the largest of the five Australian colonies) is likely to be hampered by its enormous and unwieldy extent; indeed, South Australia has now become a misnomer, inasmuch as the colony contains a larger portion of the north of Australia than either Queensland or Western Australia. Should this northern part ever be peopled, a separation of the colony into two divisions is inevitable. It now stretches from lat. 11° S. to lat. 38° S., about the same distance as Gibraltar is from the Farøe Islands, and that without any water communication. The capital, moreover, is at the extreme south.

This colony may justly be proud of its overland telegraph, traversing the centre of Australia from Adelaide to Port Darwin, a distance of nearly 2,000 miles. It might naturally be supposed that the natives would have injured the telegraphs and appropriated the iron posts and wires to their own use. This danger has been ingeniously removed:—

"They seem to have a wholesome dread of the telegraph. During the process of building, the operators gave several of the curious blackfellows electric shocks, which alarmed them beyond measure, and vividly appealed to their imagination. They learned to associate the peculiar sensation caused by the shock with the line, and this has prevented them interfering with it. The terror caused by reports of 'whitefellows devil' spread like wildfire amongst the timorous savages. They have attacked the operators at the stations, and sometimes with fatal consequences, but they fight shy of the wires" (p. 107).

Wheat is one of the great staples of South Australia, and the quality is described as excellent, but the tables furnished show, what we have before noticed in the produce of other recently-settled countries, that the quantity per acre is very much less than is produced in England. In no case has the average for the year amounted to fifteen bushels per acre, and in two years it was below five. In this country thirty-five bushels per acre is no extraordinary yield.

Chapters on special subjects from the pens of other writers are added to Mr. HARCUS's more general account of the colony, and among these we would call attention to the able treatise on the flora of South Australia, by Dr. SCHOMBURGK, the director of the Botanic Gardens at Adelaide, who extends his observations to those vegetable productions which, though not yet forming articles of export, or of much colonial consumption, might be raised with advantage in the colony. His account of the troublesome foreign weeds now naturalised is remarkable.

The book, which is well got up, is profusely illustrated and furnished with useful maps.

WILLIAM WICKHAM.

DR. A. WILSON, not Dr. A. Wright, is the author of the pamphlet *On the Study of Zoology*, mentioned in our Science Notes of last week.

NEW NOVELS.

Jennie of "The Prince's." In Three Volumes. (London: R. Bentley & Son, 1876.)

Playing for Love. In Three Volumes. By E. C. Clayton. (London: Tinsley Brothers, 1876.)

Captain Fanny. In Three Volumes. By the author of "John Holdsworth, Chief Mate." (London: R. Bentley & Son, 1876.)

The Three Brides. In Two Volumes. By Charlotte M. Yonge. (London: Macmillan & Co., 1876.)

Jennie of "The Prince's" is written professedly with the object of showing that a right-minded woman can, in the words of the author, "hold her own bravely even on the much-abused stage." We should be very sorry, and very much surprised, if any one asserted she could not; but we fear that the book before us would be very far from convincing such a sceptic of his error. It would, indeed, be pleasant to believe that the life of every actress ran in such smooth grooves. No sooner has Jennie made up her mind to take to the stage (of course, on the strength of some amateur theatricals, where she has been pronounced "a born actress") than she meets with Mr. Favor, the star of the "Royal Magenta Theatre." This gentleman, whose cultivated daughters afterwards become her great friends, introduces her to Mr. and Mrs. Hazel Browne of the same theatre, and of equally irreproachable character. With these she boards and lodges; and they, in their turn, introduce her to the manager of the theatre, and then to the proprietor, Mr. Bothwell, who is discovered to be a distant cousin of Jennie's. By the aid of these kind friends she studies under another delightful lady, Miss Gordon, and eventually a small engagement is procured for her at a town called "Forrester," the description of which bears a strong resemblance to Exeter. Here a sister of Mrs. Hazel Browne—an author—is kindly waiting to receive her into her house; and, after a short interval, Jennie is of course afforded an opportunity of distinguishing herself. The leading lady is to take her benefit, and chooses the *Colleen Bawn* in which to shine; but with truly remarkable taste reserves the part of Ann Chute for herself, leaving Eily O'Connor to a subordinate. The subordinate sprains her ankle, and Jennie plays the part to perfection with only twenty-four hours' preparation. Another London manager and his wife—Mr. and Mrs. Jonas Belfoy—if possible still more highly gifted than our previous acquaintances, present themselves that very evening, and the result is that Jennie is offered the position of leading lady at the "Prince's"—a theatre which is described to us as the most fashionable in London. For an account of the wonderful play entitled *Lady Undine*, written by Mrs. Jonas Belfoy herself, which achieved such a conspicuous success, we must refer our readers to the book; we do not think it likely that a dramatic author of the present day will be tempted to pirate any portion of it. In this way, at the age of eighteen, within a year of her first decisive step in the

direction of the boards, did the fortunate Jennie win for herself a place in the foremost rank of her profession—and all this without a mishap, with hardly one of the disagreeables incident to the life she had chosen: certainly having incurred less rudeness than she had submitted to in the previous year from the hero of the story, whom she afterwards married. But, as the following is the author's description of that gentleman's *modus operandi*, this is scarcely to be wondered at:—

"Frank addressed the ladies he liked in a certain bantering tone peculiar to himself, lectured them mercilessly on little weaknesses that other men would have passed over in silence, and gravely called the ladies to order on subjects of taste, dress, and manners."

In spite of an unhappy straining after smart writing in the first volume, and an immense deal of carelessness and sheer nonsense all over the book, *Jennie* is readable enough, and the author's next attempt will probably be better. She would do well, however, to abstain from using Latin phrases in future, as "in multo terrorem" is a blunder that should not be repeated.

Playing for Love is a very colourless book. The characters of the men in particular are thoroughly wanting in life, and through two volumes of small print no action whatever takes place. In the third volume, to be sure, we have a will stolen, and an attempt at murder and suicide, but the experienced reader well knows that all these efforts to disturb the course of true love will in the end be frustrated. There are three couples respectively ready to start in life if only sufficient funds are forthcoming, and accordingly an old gentleman, who has up to this point been absolutely notorious for his excellent health, in a few weeks fades away by a species of atrophy, and very conveniently cuts up into three six-thousands a year, which are bequeathed to the right people. The book is perfectly harmless, and may be interesting to those who like long descriptions of dress, and what are supposed to be pictures of society.

It is difficult to conceive an author who is clearly capable of better things writing such a book—or, when written, giving his book such an odious name—as *Captain Fanny*. The heroine is a certain Miss Fanny Rogers, who has an admirer in the person of a rich but elderly Colonel, the owner of a beautiful yacht. Conveying his admiration by no very roundabout method, he declares that she shall be his and his yacht's captain, and ultimately Miss Rogers takes the same view and marries him. She is described as a young lady who "honestly says what comes into her head; some vulgar words are expressive, and she outs with them, and cares so little about opinion that she never troubles to think that her talk may be very ungraceful, not to say even low, at times." As is the heroine, so is the book: we are entertained with a long description of a regatta, and of the heroine's delight at witnessing what is called "the greasy-pole business;" further on, of a pic-nic, where a young man sits down in the salad bowl; and other incidents occur of a like character. Colonel Swayne is a gentleman, and it is incredible that he should have tolerated for a

moment Miss Rogers or her belongings, still less that he should have accepted her at her own invitation, on the very day that the man for whose sake she had previously refused him had jilted her.

It is characteristic of Miss Yonge that she loves to deal in numbers. Novelists in general find moderate families more manageable; but Miss Yonge insists on the mental effort which is required to grasp the names and individualities of a perfect phalanx of brothers and sisters. The reader might approach one of her books with the hope that there might be a reduction on taking a quantity; but we can assure him that in the present case the two portly volumes of rather small print are fully equal to the conventional three. It is true that here the family consists of a mother with only five children; but the five children are all sons, and three of them have wives when the story opens. A feeling of bewilderment and despair creeps over one when on page 2 we read: "Raymond and his Cecil will be at Holford's Gate at 5.30," "Julius and Rosamond by the down train at Willansborough at 4.50," and that Mrs. Johnson is to drop "that poor wife of Miles's by the express at Backsworth at 3.30." We cannot attempt a description of the differences that take place between the squire's wife and the rector's, nor of the curious discussion on Woman's Rights which is introduced. There is no want of incident, of excellent morality, or of long conversations. The whole does not seem to us very interesting; but we suppose that those who have liked Miss Yonge's novels before will like the *Three Brides*, and we are sure we hope they will.

F. M. ALLEYNE.

CURRENT THEOLOGY.

The Humiliation of Christ, in its Physical, Ethical, and Official Aspects. (Cunningham Lectures for 1875.) By Alex. B. Bruce, D.D., Professor of Divinity, Free Church College, Glasgow. (T. and T. Clark.)

Christianity as Taught by St. Paul. (Bampton Lectures, 1870.) By William J. Irons, D.D., Rector of St. Mary Woolnoth, and Prebendary of St. Paul's. Second Edition. (James Parker and Co.)

The Doctrine of Retribution. (Bampton Lectures for 1875.) By William Jackson, M.A., F.S.A., formerly Fellow of Worcester College. (Hodder and Stoughton.)

Priesthood in the Light of the New Testament. (The Congregational Union Lecture for 1876.) By E. Mellor, D.D. (Hodder and Stoughton.)

THE Free Church of Scotland has not in general the reputation of a very learned body, but its representative among these specimens of theological teaching is unquestionably entitled to precedence over all the rest. There are many men in the English Church who are not supposed to be in any wise ignorant of theology to whom Dr. Bruce's volume will be the opening of a new region of thought, as well as an illumination and vivification of what knowledge they had. It is true that recent controversy in England has broken up the state of mind, produced by the unacknowledged influence of Gibbon, to which the Nestorian and Eutychian controversies seemed mere logomachies; the discussion as to the value and the origin of the Athanasian Creed has even familiarised men with the fact that the formula of Chalcedon was by no means the last word spoken on the subject. But the isolation in which the English Church

or Churches have lived since the seventeenth century has made English theologians, and not those of the National Church exclusively, apt to lose sight of the progress of religious thought in other countries, except so far as it could be appealed to in direct illustration of the controversies they themselves were concerned in. The age from the Council of Chalcedon to that of Frankfort is well called by Dr. Bruce "the dreary period of Christology," and anyone who has mastered the history of the earlier period may be allowed to content himself with a cursory survey of the latter. But few have thought of, though some may have vaguely felt, the difference of mediæval language from Scriptural and even Patristic on the one hand, and from that of modern Christianity on the other: and while no one can help knowing that theological thought has been active in Germany from the sixteenth century to the nineteenth, few Englishmen probably conceive its activity to have been engaged on the same questions as that of the primitive Church. The controversies which Englishmen have heard of and shared in, on the nature of grace, of justification, of the sacraments, and more recently on the reality of the supernatural in Christian history and literature, seem to average students to contrast with those about the natures and person of Christ as practical questions with speculative: it will be a surprise to such to learn that the one class of questions was found to involve the other. We sometimes hear Hooker praised for the profundity of his conception that "it seemeth requisite that we first consider how God is in Christ, then how Christ is in us," before enquiring "how the sacraments do serve to make us partakers of Christ." No doubt the conception is truly profound as compared with the empirical or verbal controversies of our day on sacramental grace: but the praise of it is by no means exclusively to be ascribed to Hooker personally. Dorner's *History of the Doctrine of the Person of Christ* has done something, and ought to have done more, to teach men that that doctrine has a history which, instead of ending 1,400 years ago, is not ended yet: but Dorner is a dull and difficult writer—not a man to put life into the questions he discusses technically, scarcely even a man to make his readers realise that the questions are vital. Now, Dr. Bruce's book is not one to supersede Dorner's, but in these respects it may do what Dorner's fails to do. He opens with some technicality of statement, which suggests that his hearers or readers, as well as himself, are expected to have some familiarity with a literature in which the tradition of scholastic method has never been broken: but in the main substance of the work, he constantly, and on principle, treats the questions under discussion in the light of their relation to practical Christianity. And thus he brings out the virtual doctrines—not always formulated in express terms, and never confessed to be inconsistent with the received Catholic dogmas—characteristic of different ages and schools of thought. Tracing the Catholic tradition in East and West down to Damascene and Aquinas, he points out the Monophysite, not to say Sabellian, tendency of Mediæval theology; which he might have illustrated, but does not, by the popular English oaths "sdeath," &c., and their analogues in other languages. This is followed by a comparison of "the Lutheran and Reformed Christologies"—with an avowed preference, as was natural, given to the latter, and a just observation of the pantheistic tendency of the former. It is a slight deduction from the credit due to this part of the work, that it is not noticed that the Reformed doctrine has historically shown a tendency, at least equally pronounced, to Socinianism: Dr. Bruce, without mentioning the fact, shows its causes sufficiently plainly. Perhaps disproportionate space is given to what are called "Modern Kenotic Theories"—the semi-Apollinarian speculations of so-called orthodox German and Danish theologians of our time. And there is not much

of original value, though there is not a little of suggestiveness and devout insight, in what is said on the doctrine of the Atonement. Here, more than anywhere through the volume, the reader feels that Dr. Bruce's theological reading, large as it is, is still one-sided—that he is too little familiar with Roman Catholic and even with Anglican writers on the subject. He acknowledges the difference between the doctrines of St. Anselm and of the Reformers, and, while repudiating the painful language of the latter, gives in his adhesion to the substance of their opinions. But he seems not to see the inadequacy of the term "redemption by sample" which he applies to the doctrine of the pre-Anselmian fathers, and (if general terms may be used) of modern Catholic and Catholicising theologians: when he rejects this as coming short of the teaching of Scripture, they may fairly contend that their own teaching as well as that of Scripture is misconceived. But they are able to speak for themselves, to at least as many in England as are likely to hear Dr. Bruce's censure.

Dr. Irons's volume of Bampton Lectures has reached a second edition, owing to its possessing all the merits which an exegetical work can have when executed by a man totally destitute of the exegetical faculty. In nearly every difficult passage in St. Paul's Epistles where it can be affirmed that one explanation is right, Dr. Irons adopts a wrong one—often not the wrong one which is obvious or popular, but one excogitated with more ingenuity than might have guided another man right. What is to be said of the critical capacity of a believer in the Apostle's release from Rome and second imprisonment, who dates the First Epistle to Timothy between the two to the Corinthians, that to Titus shortly after the Romans and the Milesian address, and makes the Second to Timothy to be followed in order by the Ephesians, Colossians and Philemon, Philippians and Hebrews? In this case Dr. Irons not only mistranslates, but entirely evacuates of meaning the sublime passage which, more than any other evidence, seems to establish the genuineness of the Pastoral Epistles to those who in such matters give weight to their affections; the Apostle is made to declare that "the time of my release from prison is at hand," when it was not, and to be as jubilant in the prospect as if it were indeed his final triumph. But this sort of mistake is exceptional in the book. Speaking generally, Dr. Irons has a real insight into the spirit of his author, greater than can be secured by the merely critical faculty. There are few, if any, writers of our day who could have ventured, without far more entire failure, to express the Apostle's thoughts in modern language, as is done in the "Continuous Sense" appended to the Lectures; it is really clearer than a translation would be, and only further from being exegetically right because it is forced to be wrong when a translation could afford to be ambiguous. Both from it and from the Lectures, a well-informed reader will derive many valuable suggestions as to St. Paul's real attitude on the main questions he dealt with; and a reader even not well-informed may find the elevation that comes from intercourse with a spirit trained under St. Paul's influence. Dr. Irons is too anxious to show that St. Paul was not a Protestant to do full justice to the side of his teaching out of which Protestantism has developed; but it is sufficiently true that that is only one side of his teaching to allow a commentator who minimises it to be far from valueless in his view of the whole.

Either Mr. Jackson's method is obscure in explaining his subject, or his title misleading in expressing it. Two or three passages may, with difficulty, be found in the volume, where "the Doctrine of Retribution," understood in its plain sense—something approaching the spirit of

ἐκ κατὰ τοὺς ἄλλους ἐρεξε, δικη καὶ ἰδὲα γένετο—

is not enunciated or defended, but assumed. But

the real subject of the book is the Reality of Moral Distinctions, as taught by Kant and denied by Hume—a perfectly legitimate subject, no doubt, for a course of University Lectures, and perhaps not as entirely beyond the range of ideas of an undergraduate audience as it would have been eight or ten years ago. But if it is possible and desirable that the ethical doctrines of Kant shall be taught as an intellectual basis for Christian virtue, there is a right and a wrong way of teaching them. Kant is no doubt a difficult writer, but his difficulties are not solved by encouraging the student to drift past them on a flood of emotion. Mr. Jackson tries to be an emotional preacher, and gives the impression that his emotion is itself somewhat strained, as well as the utterance of it out of place. No one who did not know Kant well would learn much of him from these lectures: anyone who did know him, and admired him, would feel little sympathy for his eulogist.

Dr. Mellor is scarcely successful in maintaining the position which the Congregational Union Lecture promised to hold in the theological literature of the day. He really need not have troubled himself to prove that the word *ιερεὺς* and its cognates are seldom used in the New Testament of Christians, still more seldom of Christian ministers as distinct from the body of the Church, and never of Christian ministers in regard of what are now considered their especially sacerdotal functions. If it was worth while pursuing this argument at all, it would have been necessary to meet those that have been, or may be, advanced on the other side—e.g., that *λειτουργεῖν* seems to have as distinctly sacerdotal associations as *ιεροῦργεῖν*; or, that functions which confessedly are ascribed to the whole Church may by a legitimate use of language be ascribed to the "differentiated" members, by which, as an organised body, the Church discharges them. But a more serious fault than this omission is the total want of moral sympathy with his opponents, which degrades his tone to that of a religious newspaper. Sacerdotalism may or may not have roots in the Christian Revelation: but if not, it is all the more certain that it has roots in human nature, and that those roots strike in some less corrupt soil than the corporate vanity of the clergy, or the moral indolence and cowardice of individuals among the laity.

L'Exode et les monuments Égyptiens. Discours prononcé à l'occasion du congrès international à Londres. Par Henri Brugsch-Bey. (Leipzig: Hinrichs.) A brilliant and all but successful attempt, after Schleiden, to revolutionise the interpretation of the route of the Israelites at the Exodus. Our readers are already familiar with its main features from the very full report published in these columns on September 26, 1874. The hypothesis that the "yam süph" of the original tradition meant the Sirbonian lake, and that the scene of the Pharaoh's catastrophe was the narrow strip of land which separated the "yam süph" from the Mediterranean has not met with general acceptance either among Egyptologists or among Biblical scholars. Apart from the philological difficulties to which Dr. Birch has alluded, it is not easy to see how the women and children of the Israelites could have been collected in a single night at a place so far to the north of Phakussa (Brugsch-Bey's Goshen) as Tanis (our author's Rameses), or how the proposed line of march can be reconciled with Ex. xiii. 17, which says that "God led them (the Israelites) not on the way to the land of the Philistines." But to these and other objections we may expect some answer in the work of which a prospectus has been circulated called "Bibel und Denkmäler," by the same eminent explorer of the hieroglyphic records. Is it too much to hope that the self-assertion which pervades the London address, and the almost fulsome language towards the Scriptures, may be mitigated in Brugsch-Bey's next publications? The map of ancient Egypt which accompanies the address will be found

highly useful by historical students; it sums up the author's main geographical results.

A Retrospect of the Religious Life of England. By John James Tayler, B.A. Second Edition, re-issued with an Introductory Chapter on Recent Developments, by James Martineau, LL.D., D.D. (Trübner.) The late Mr. Tayler was one of the most accomplished theologians of his day, one whom an Ewald or a Dorner would not hesitate to call "scientific," but amply endowed with English sense and reverence for the historic past. Of the latter quality his *Retrospect of the Religious Life of England* is a beautiful monument. It may be doubted whether there is any single book which covers such a wide extent of ground and offends so few prejudices. It is, indeed, not only a History of Theology, but a *Culturgeschichte*, as Dr. Martineau most truly remarks, in so far as it surveys the national culture in its religious aspect. There are few subjects of general interest which may not be illustrated historically from these well-filled pages—among others, academic reform. Cromwell's interest in learning, and his own and the Puritans' services to Oxford, deserve to be more widely known. The liberal theological spirit of the old Dissenting academies contrasts favourably with the depressing system which is not yet extinct in the universities. The academy at Warrington numbered among its professors one of the most learned Hebraists of the day, Dr. John Taylor, to whom is due a *Paraphrase on Romans* which has, we happen to know, extorted the admiration of the most cautious and learned of living German theologians. The Introductory Chapter by Dr. Martineau contains some weighty criticisms on recent religious developments; that on *Ecce Homo* is specially remarkable for its penetration.

Studies Biblical and Oriental. By the Rev. William Turner. (Edinburgh: A. and C. Black.) A volume of essays, some of which have already appeared in the *Journal of Sacred Literature*. The first contains a description of the method of cuneiform decipherment, with plain directions how to verify its results. This is extremely opportune, as sceptics like Dr. Kay continue to throw doubt on the trustworthiness of the decipherers, generally without having taken ordinary pains to learn their method. There is also an elaborate examination of Brugsch's theory of the Exodus, and a very careful summary of the Assyrian notices of invasions of the Land of Israel. But the most valuable article is probably that on the Hebrew Tenses, in which the writer, after examining other views, propounds a distinction between the first or factual and the second or descriptive verbal form. A slip on p. 289, note 1, may be corrected in a second edition.

Messianic Prophecy: its Origin, Historical Character, and Relation to New Testament Fulfilment. By Dr. Edward Riehm, Professor of Theology, Halle. Translated by the Rev. John Jefferson. (Edinburgh: T. and T. Clark.) It is a pleasure to meet an old friend (we refer to the original articles here re-issued) in a new dress. In an extract from a letter to the translator, Dr. Riehm states that "many believing theologians in Germany, who were suspicious of criticism and severe historical exegesis, have testified [after reading this book] that they are reconcilable both with faith in divine revelation . . . and the acknowledgment that all divine prophecy is Yea and Amen in Christ Jesus." A statement like this necessarily disarms criticism. All that need be added is that the method of exegesis is, not dogmatic, but grammatical and historical. The first two sections explain the origin and historical character of Messianic prophecy; the third, its relation to the New Testament.

Biblical Commentary on the Prophecies of Ezekiel. By C. F. Keil, D.D. Translated by the Rev. J. Martin, B.A. (Edinburgh: T. and T. Clark.) The merits and defects of Dr. Keil as a commentator are too well known for us to

do more than call attention to this useful and laborious work.

A Concordance of the Hebrew and Chaldee Scriptures. Revised and corrected. By B. Davidson. (Bagster.) The size and costliness of Fürst's *Hebrew Concordance* has prevented many Hebraists from acquiring this indispensable aid to their studies. Messrs. Bagster deserve warm thanks for their enterprise in publishing this convenient and beautifully printed volume, the publishing price of which is, we believe, three guineas. Each word has its meanings given in brief, and is furnished with a condensed but complete analysis, so that the learner of Hebrew may from the first familiarise himself with this great storehouse of linguistic facts. Every exertion appears to have been made to ensure accuracy.

The Antiquities of Israel. By Heinrich Ewald. Translated from the German by H. S. Solly, M.A. (Longmans.) Purchasers of Ewald's *History of Israel* will welcome this translation of the supplementary volume. Nowhere, perhaps, is the author's architectonic ability more conspicuously displayed than in this bold attempt to systematise "the heterogeneous and bewildering mass" of the Jewish laws, both civil and religious (but Ewald rightly ignores the distinction). No criticism of details would be of any use to the reader. Ewald is always interesting and suggestive; but the views formulated in this volume were arrived at many years ago in a now-antiquated stage of Pentateuch-criticism, and must not be regarded as final. The great point in this, as in other subjects, is to get a definite principle of arrangement; this Ewald gives us, and, whether right or wrong, we may be thankful for it. Unarranged matter is worse than useless. The translation is simply excellent; no correction of any moment occurs to us. One only regrets that such good abilities were not more productively employed. A tithe of the trouble involved in turning Ewald into English would have taught most people German. Perhaps in future editions of the *History* and the *Antiquities* we may hope to get the misleading Jahveh corrected into Yahveh. The horror of the sound of Jehovah was nothing to this new abomination.

The Psalms, with Introductions and Critical Notes. By the Rev. A. C. Jennings, M.A., and the Rev. W. H. Lowe, M.A. Book V. Psalms cvii. to cl. (Macmillan.) We have nothing to add to our former notice of this useful introductory work, except a more decided eulogy of the Rabbinical acquirements of the editors. The untrustworthiness of the quotations from Jewish works in Raymond Martini's *Pugio Fidei*, and even Schoettgen's *Horae Hebraicae*, is shown by several examples. Among the best notes we may mention that upon Psalm cxix. 54, where it is shown that "everlasting house" merely means "the grave (cf. *domus aeterna*, in *Inscr. Orell.* 1174, &c.), not, as has been supposed, the state of continued existence after death." This has an important bearing on the doctrine of the pessimistic, though (in spite of himself) theistic, writer of Ecclesiastes (see Eccl. xii. 5, and comp. iii. 21).

Mivah; a New Translation with Notes for English Readers and Hebrew Students. By John Sharpe, M.A., Rector of Gissing, Norfolk. (Cambridge: J. Hall & Son; London: Whittaker & Co.) It is difficult to criticise a work which, professing to explain Hebrew from itself alone, contradicts the fundamental principles of Semitic philology. We fear it can only mislead students, and retard the revival of Hebrew scholarship.

NOTES AND NEWS.

We hear that Mr. William Morris has an Epic poem in the press, the subject of which is the great Northern story of Sigurd and the Niblungs. The author has for the most part followed closely the Eddaic version of the tale.

MR. W. E. H. LECKY is engaged in writing a history of Social Life in the eighteenth century.

PROF. J. P. MAHAFFY has written a detailed and very interesting book on his recent travels in Greece, which will be out this autumn.

THE second volume of the late Lord Dunraven's *Notes on Irish Architecture* (see ACADEMY, vol. ix., p. 491) is in a state of forwardness under the unwearied hands of Miss Stokes, and will be ready, it is hoped, in a few months. It will deal principally with the Round Towers and Ornamented Romanesque Churches anterior to the Anglo-Norman Settlement: on the former problem the manuscript letters of O'Donovan and O'Curry written when engaged in the Ordnance Survey, as well as the posthumous papers of Dr. Petrie, have been laid under contribution. Miss Stokes will add a *résumé* of the whole work.

THE late Sir William Wilde's excellent Guide to the Boyne and Blackwater, now out of print, will shortly be re-edited by his son.

MR. FURNIVALL in his recently issued Report to the Chaucer Society asks again for the payment in advance of subscriptions for 1877 and 1878, in order to cover the expenses of some ten new instalments of work besides the completion of the *Canterbury Tales* and *Minor Poems*. We heartily wish him success.

The Yorkshire Lias, by Messrs. Ralph Tate and J. F. Blake, a work which has occupied the attention of its authors for some years, is just ready for publication by Mr. Van Voorst. It forms a volume of 475 pages, half of which is devoted to Geology, and half to Palaeontology, illustrated by maps and plates. Nearly three hundred species of Fossils are figured.

THE donations to the Cambridge University Library during the past year have been numerous and valuable. The annual Report of the Syndicate, just issued, makes special reference to the Sanskrit and Tibetan MSS. presented by Professor Wright and his brother, Mr. D. Wright, among them being an important collection relating to Northern Buddhism, some portions of it as old as the ninth century, obtained in Nepaul, and a Samaritan Pentateuch of the tenth century. The first volume of Dr. Schiller-Szinessy's Catalogue of the Hebrew MSS. has been published.

THE French papers announce that an important collection of documents has just been bequeathed to the National Library, consisting of the voluminous correspondence of Napoleon III. with his foster-sister, Mdme. Cornu. The letters begin when Prince Louis was only ten years of age, and the last was written by the ex-Emperor two months before his death. By the will of Mdme. Cornu it is provided that the letters shall not be published until the year 1885, and they were accordingly at once sealed up on their delivery at the National Library. The testatrix has named M. Renan, or in default M. Duruy, to superintend their publication.

BESIDE the new manuscripts in the British Museum noted in our issue of last week, the following, we are informed, chiefly of interest to the student of Church history, have also been added to the list:—"Hymnarium in usum Fratrum heremitarum ord. S. Augustini, apud Locum S. Salvatoris de Silva lacus," (Sienae) 1415, vellum, with miniatures; "The Mirror of the Life of Christ; translated from the Latin of Bonaventura by Nicholas Love, Prior of Mountgrace, co. York," vellum, fifteenth century; "Cronica Monasterii Sancti Bertini [in St. Omer] to the Election of Eustace Gommer, 14th Abbot, in 1294," fifteenth century (this manuscript is noteworthy from its containing not only matters strictly ecclesiastical, but also much information respecting secular affairs from the reign of Clotaire II. to the thirteenth century, including the Crusades and early English history); the Four Gospels in Dutch, written in the year 1426.

formerly belonging to the Nunnery of St. Catherine of Hoern; a Life of Christ, in Russian, eighteenth century; the Four Books of Pope Gregory the Great's Dialogues, in Spanish, fifteenth century. (This manuscript formerly belonged to D. Jayme La Cueba, and subsequently to Fray Henrique Florez, author of *España Sagrada*, and has both their autographs. Inside the covers is written, "A Francorum rapacitate liberatus codex eximius Anno 1814." Beneath this, "Iterum ereptus propter Wandalismi timorem 8 die Augusti 1835.")

A "Chronique de la Pucelle Dorleans Jehanne Darc. Escript en la Ville Dorleans en nostre Convent lan 1612," was also, like some of the fore-named manuscripts, bought by the Museum authorities at Mr. Bragge's sale in June. This is written on very thick parchment, within scrolled borders composed of architectural ornaments, leaves, flowers, insects, quadrupeds, human figures, &c., executed in very bright colours, heightened with gold; and has on the first leaf an equestrian portrait of Joan of Arc, who is painted in armour riding from the gates of the city on a white horse, sword in right hand and flag in left. Beneath the portrait is written "De par Dieu pour la France et Mon Roy." The binding of the manuscript, especially the fastening of the leaves together, is a very uncommon specimen of the ingenuity of the nuns of that time.

AMONG other curiosities lately acquired for the same collection is a parchment roll, measuring sixteen feet and a half in length, and about seven inches in breadth, on which is written an "Inventory of all the Goods and Chattells of Robert Morton Gentylman preysyd by William Maryner and Simon Ogan Artezens of London and preysers to the most reverend flader in God the Archbysshop of Canterbury the first day of August in the yere of our Lord God 1488." From this inventory we learn that Morton's possessions included two chapels, 150*l.* in "Redy money," much plate, and a quantity of furniture; his library consisted of a "Masseboke, 2 Sawters, a Prymer, a lytell Masseboke, a lytell Grayle, an old porteforium." Among the bequests named are four standing silver-gilt cups to the Archbishop of Canterbury, my Lord of Worcester, John Forster, and Henry Assheborne. Morton's property lay chiefly in London, and in Standon, Hertfordshire.

THE eighth series of the New Shakspeare Society's publications, that of *Miscellanies*, will be opened by a reprint of Prof. W. Spalding's "Letter on the Authorship of *The Two Noble Kinsmen*," which convinced Hallam and Dyce, among others, that Shakspeare wrote a large part of that play. This reprint will accompany Mr. Harold Littleddale's edition of the play for the New Shakspeare Society, but has not been resolved on with reference to that play alone. The "Letter" contains one of the best, if not the best, extant discussions of the characteristics of Shakspeare's latest style and the secret of his supremacy. The reprint is undertaken with the gratified consent of Prof. Spalding's widow and family; and his old schoolfellow and friend, Dr. John Hill Burton, the well-known antiquarian and historian of Scotland, has written an interesting memoir of the author, to be prefixed to the new edition. The book will probably also contain an Introduction and Notes by Mr. Harold Littleddale and Mr. Furnivall.

THE New Shakspeare Society has done an act for which Shakspeare-students and the public generally will thank it. Having had the old Elizabethan survey or John Norden's map of Shakspeare's London in 1593, which was engraved by Peter van der Keere, enlarged to four times its original size, and cut on wood by Mr. Hooper, the Society has resolved to make the map, so full of interest to all Shakspeare-students and lovers in London, accessible to all who care to have it, at a small price, and not to confine it to the Society's own members. The proprietors of the *Graphic* have co-operated,

and will shortly issue the map in one of the numbers of their widely-circulated paper. The map of the Strand and Westminster will follow in due course.

THE forthcoming Part of the *Transactions* of the Philological Society will contain the Fifth Annual Address of the President to the Philological Society, delivered at the anniversary meeting, Friday, May 19, 1876, by the Rev. Richard Morris, M.A., LL.D., including Reports by the President, on the "Work of the Philological Society in 1875-6;" the President, on "English Dialects;" Dr. J. Muir, on "Sanskrit;" Prof. Eggeling, on "Sanskrit;" M. le Chev. E. de Ujfalvy, "Des Langues ougro-finnoises;" Dr. Ad. Neubauer, on "Talmudical and Rabbinical Literature;" the Rev. A. H. Sayce, on "Etruscan;" Mr. R. N. Cust, on the "Non-Aryan Languages of India;" Dr. J. Hammond Trumbull, on the "North-American Indian Languages;" M. Edouard Naville, "Revue des derniers travaux égyptologiques;" Dr. Külbing, on "Teutonic Languages;" and papers on "English Metre," by Prof. J. B. Mayor and Mr. Alexander J. Ellis; on "Words, Logic and Grammar," by Mr. Henry Sweet; on "The Russian Language and its Dialects," by Mr. W. R. Morfill; and on "Traditional Relics of the Cornish Language in Mount's Bay in 1875," by Mr. H. Jenner.

THE first volume of Luigi Manzoni's *Bibliografia statutaria e storica italiana* has just been issued (Bologna: Romagnoli). It is entitled *Bibliografia degli statuti, ordini e leggi dei municipii italiani* (parte prima), and the preface contains an explanation of the method adopted by the author in the compilation of his important and laborious work.

THE late Dr. J. Charles Coindret of Geneva, who was a diligent collector of literary and historical rarities, has bequeathed nearly the whole of his treasures to the city of Geneva. Foremost among these must be reckoned the Rousseau collections, including Latour's portrait of Rousseau, the original manuscript of the *Emile*, the correspondence between François Coindret and Rousseau, and a number of manuscripts of the latter. He has also left his fine library to the city, with the exception of a few books, and a number of coins, medals, and pictures. Among the latter there is a portrait of Necker painted by Thouron upon a snuff-box, and a water-colour of a village in Kamschatka by the Bern painter Weber, who accompanied Capt. Cook in his voyage round the world.

THERE is a noticeable article in the *Canadian Monthly* for July, by the Acting Principal of the Government College, Jamaica, on "Force and Energy." The writer is evidently a very well read and able dialectician; but, as he informs us himself that he is not a practical experimentalist, the laity cannot be sure whether his grasp on physical facts is sure enough to warrant them in trusting his handling of physical conceptions. For instance, we should like to know what a professed physicist would think of his argument that if the planets, through secular retardation, should fall into the sun, they would have already parted with most of their energy, and that therefore the whole solar system would collapse into a dead mass, not into a new nebula. The general thesis of the article is that we should distinguish between force as what aggregates masses, molecules, atoms; energy, as what segregates the same; while kinetic energy represents the process of transfer of potential energy from matter to ether. If the distinction could be established, it would certainly be an advance on the current "anthropoponic" definition of energy as the power of performing work.

THE *Nuova Antologia* for August contains an article on Ennius, by Signor Rapisardi, which is directed against Mommsen's view of the absence of any poetic art among the Latins. Signor

Rapisardi maintains that the genius of poetry developed naturally among the Latins, but took shape from Greek intercourse. He compares the remains of Naevius and Ennius, and argues that both were affected equally by Greek influences, and that there is no ground for assigning to Naevius the position of the last of the old Latin poets. In the same magazine Signor d'Ancona begins a series of articles headed "Del Secentismo nella poesia cortigiana del secolo XV." He examines carefully the writings of Serafino, Cariteo, and Tebaldeo, with the view of tracing the gradual change of style that came over Italian poetry in the sixteenth century. There is also a careful enquiry by Signor Barnabei into the manufacture of maiolica at Castelli in the Abruzzo Terramano. He gathers together all mentions that have been made of it, and traces the names and dates of the principal artists employed.

THE first part of a very important work, entitled *Lapidarium Walliae*, in which the early inscribed and sculptured stones of Wales will be delineated and described by Professor J. O. Westwood, will be issued in a few weeks by the Clarendon Press. We take the following from the editor's prospectus:—

"The object of this work is to bring together into one volume descriptions and figures of all the early inscribed and sculptured stones scattered throughout the Principality of Wales. It is now more than thirty years since I commenced the search for these venerable relics of ancient times. The desire to investigate their palaeographical and ornamental peculiarities originated in the desire to discover how far many of them, which tradition had connected with the early British Church, agreed with the styles employed in, and corroborated the dates given to, the earliest religious MSS. known to have been executed in these countries. To these it had been usual, previously, to give the name of Anglo-Saxon, but a careful investigation of the MSS. of Ireland (published in my *Palaeographia Sacra*) had shown them to be of Celtic rather than of Teutonic origin. Sharon Turner's "Vindication of the Genuineness of the Ancient British Poems," published in the appendix to his *History of the Anglo-Saxons*, had further incited my curiosity in the same direction, while the establishment of the Cambrian Archaeological Association and the commencement of the *Archæologia Cambrensis*, in 1846, afforded greater facilities of research than could otherwise have been obtained. The last-mentioned publication, conducted from the first on the genuine principles of archaeological enquiry (so totally distinct from the dreamy lucubrations of the antiquaries of preceding ages), has, during the thirty years of its existence, brought to light a large number of the ancient stones of Wales; and it is with pride that I look back to the first volume of that work as containing palaeographical articles by myself on the Psalter of Rhyddmarch, by the Bishop of St. David's on the Hiberno-Saxon and Welsh peculiarities of the letter M, and the first announcement of the existence of Oghams in Wales, given in my account of the Kenfig Stone. The Cambrian Archaeological Association, having long since urged the publication of a general work embracing the whole of the early carved and inscribed stones of Wales, has at length resolved to issue them as a supplementary work to the *Archæologia Cambrensis*, in annual parts, similar to the work on the Irish Stones, issued as the annual volume of the Royal Historical and Archaeological Association of Ireland, chiefly from the materials collected by the late Mr. G. Petrie and edited by Miss Stokes, of which five parts are already published. It is supposed that the Welsh Stones will occupy three or four parts, at a price barely sufficient to cover the expense of publication. The work will be arranged in counties, the first part containing the stones of Glamorganshire, the earliest seat of Christianity in Wales, and the richest in respect to its lapidary remains."

WE have received *The Sun: Ruler, Fire, Light, and Life of the Planetary System*, by R. A. Proctor, third edition (Longmans); *Proceedings of the Royal Colonial Institute*, vol. vii., 1875-6 (published by the Institute); *Cracroft's Trustee's Guide*, twelfth edition (Stanford); *The Nicomachean Ethics of Aristotle*, newly translated into English by Robert Williams, second edition

(Longmans); *The History of Napoleon I.*, by P. Lanfrey, vol. iii. (Macmillan); *Imperial Federation of Great Britain and her Colonies*, ed. F. Young (Silver); *M. Tullii Ciceronis De Finibus Bonorum et Malorum Libri Quinque*: D. Jo. Nicolaus Madvigius recensuit et enarravit; editio tertia emendata (Williams and Norgate); *English Landscape Art: its Position and Prospects*, by A. Dawson, second edition (Chiswick Press).

OBITUARY.

LEWIS, J. F., R.A., at Walton-on-Thames, August 15, aged 71.
MILLER, G. J. Somerton, at Westminster, August 18, aged 45.
NEFFTZER, A., at Bale, August 20, aged 55. [Founder, and for ten years Editor, of the *Temps*.]

NOTES OF TRAVEL.

AMONG the Reports by the Secretaries of Embassy and Legation most recently presented to Parliament will be found a long and very interesting account by Mr. Horace Rumbold of the progress and general condition of Chile. Mr. Rumbold is desirous in this Report to convey the notion that the community is one "sober-minded, practical, laborious, well-ordered, and respectfully governed," standing out in great contrast to the other States of kindred origin and similar institutions spread over the South American continent. The Chilean people have now attained a remarkable degree of prosperity, and their friendly critic cannot help thinking that they have lately shown some signs of the intoxicating effects of good fortune. This is particularly exemplified in the ambitious growth and luxury of the capital city of Santiago, which seem altogether out of due proportion to the power and resources of the country. Santiago is termed by its inhabitants, who number some 160,000, "the Paris of South America," but is more like "slices of Paris dropped down here and there in the midst of a huge, straggling Indian village." Chile seems to be the least military of South American countries, and few men of any standing are to be found among the army officers. The service, indeed, is not attractive, being confined chiefly to watching the Araucanian line, and chasing the Indian cattle-lifters who hang about that border.

THE *Times* announces that news of Colonel Gordon has been received in a communication dated Lardo, June 24, 1876. "From this source it appears that the White Nile splits up into two branches a little south of Lake Albert Nyanza. One branch flows past Lardo to Khartoum; the other, the newly-discovered arm, flows north-west, and joins one of the five rivers which flow into the Bahr Gazelle. This river in its turn enters the Lardo Khartoum branch of the Nile. Report says that there are no cataracts in the newly-discovered arm of the White Nile. In the old branch navigation is stopped by the Fola Rapids, which prevent any steamer passing from Khartoum to Lake Nyanza. If the rumour is true that the recently-found branch is navigable, Colonel Gordon's vessels will be able to steam from Khartoum to Nyanza. Should this be the case, all the previous military stations established by Colonel Gordon between Lardo and the Lake will have been to no purpose, and fresh stations must be formed along the Bahr Gazelle and the newly-discovered branch of the White Nile. Colonel Gordon is now busily engaged in the solution of this problem. Our readers will be glad to hear that he does not complain of bad health, in spite of his two years' sojourn in one of the deadliest portions of Central Africa."

AMONG recent books of travel not the least curious and in its way suggestive is *All the Way Round: or, What a Boy Saw and Heard on his Way Round the World*. (Sampson Low.) We frankly own that we are dumbfounded by the precocity of this awful little boy, who, at the age of eleven years, begins the narrative of his voyage round the world by supposing

we have heard of his grandfather, Mr. David Douglas Field's, account at New York of the same feat, with his wife and little grandson. "I am that grandson," writes little Master "Bouncer" in his first page, and anon records his adventures and impressions with an assurance that makes it clear he has never undergone the wholesome discipline of a public school or a grammar school. But then he hails from New York; and his grandsire was going to a social science congress in England, when, in a weak moment, his grandmamma interrupted his studies in order that he might bear them company. In gratitude, he was a zealous chronicler of her most casual remarks on the journey, and stuck to her with surprising tenacity even when, contrary to his advice, she ventured into a "dug-out," or scooped tree-trunk, manned by a native with two paddles, in the harbour of Bombay; and on its capsizing, they were "in a twinkling down in the bottom of the sea, with eyes and mouths filled with water" (see pp. 69, 70). The like tenacity seems to have been evinced when, in an earlier part of his travels, he wanted to see St. Peter's, while at Rome, and "was taken out of bed and carried there;" when, in visiting the Pyramids, he went to the top of Cheops, and only came down to lunch in the house built for the Prince of Wales; when he would not go to Abydos, in devout maintenance of his theory that "he did not care very much for ruins—he liked whole things best" (p. 37); and generally when, feeling a touch of home-sickness at the Suez Canal and elsewhere, he shook it off because—there was no remedy. According to this precocious traveller, the Taj Mahal Temple at Agra is the greatest wonder of the world; and because a poet and an American prose-writer have not succeeded in doing it justice, he felt bound to devote a chapter to it. Through India, Ceylon, China, Australia, the Islands of the South Sea, &c., those that list may follow this wonderful child, who, when riding on the engine of a railway train at Cairo, tells the engineer "all about our American railroads, which I happened to understand pretty well;" who held that it was good to mix some study with play, "to enjoy excursions so much the more;" and who chronicles *goody* stories, got from his grandmother, as occasion served: e.g., the story of the very good, pious woman, who, on the voyage from America, "one Sabbath afternoon took out her knitting-work," oblivious of the day of the week, and was "horrified when her daughter told her it was Sunday." In justice to Master Field, we must admit that he records no subsequent judgment, like that on Queen Charlotte's maid-of-honour, who pricked her finger with the needle wherewith she darned her stockings on Sunday, and, of course—died after it. But all that we read of this *enfant terrible* convinces us that, in the first place, it was a mistake to take him from his studies, and, in the second, a still greater to let him publish his adventures. The fault will be his grandparents' if a child—made didactic and self-sufficient in spite of himself in early youth—ripens in due course into a coxcomb and a bore.

FOREIGN REVIEWS OF ENGLISH BOOKS.

The EDITOR will be greatly obliged if the Publishers of foreign Journals will send him copies of those numbers which contain Reviews of English Books.

CHEIGHTON, M. The Age of Elizabeth. (Longmans.) *Literarisches Centralblatt*, July 29.
EARLY ENGLISH TEXT SOCIETY'S Publications. *Polybiblion*, August.
MAYOR, J. E. B. A Bibliographical Clue to Latin Literature. (Macmillan.) *Polybiblion*, August.
MINUTES of the Sessions of the Westminster Assembly of Divines, ed. Mitchell and Struthers. (Blackwood.) *Literarisches Centralblatt*, July 29.
TICKNOR, George, Life, Letters and Journals of. (Sampson Low & Co.) *Polybiblion*, August.

LOCAL EXAMINATIONS IN THEOLOGY.

THE success of the Oxford and Cambridge local examinations has inspired the authorities of Manchester New College with the idea of similar ex-

aminations in Theology. It will be remembered that this college, formerly seated in Manchester, but now in London, is the only theological seminary in England entirely free from dogmatic or ecclesiastical restrictions. From two interesting papers which have reached us we take the following particulars. The object of the proposed examinations is to induce young men engaged in business during the day, and young women who have finished their ordinary school education, to take up some branch of this subject, and study it, as far as is practicable, thoroughly and systematically. The professors of Manchester New College, calling to their aid in case of need such assistance as may be desirable, will act as examiners. The plan of operation will be as follows. Early in May of each year a subject of study under each of the five heads of—

1. Old Testament history and literature;
2. New Testament literature and theology;
3. History of the Church, especially in its more critical periods;
4. Rational grounds and truths of morals and religion;
5. New Testament Greek;

will be publicly announced, so that persons conducting classes in these subjects will be able to prepare their materials during the summer holidays. At the end of March the lecturers will send in to the secretary (Rev. O. T. Poynting, Fallowfield, Manchester) the number of those who will be prepared to be examined, and the subject or subjects of each candidate.

The examinations will be strictly simultaneous, and will be held as near the end of April as possible. The standard of proficiency required will not be higher than may be fairly reached by young persons of sixteen years and upwards, who have pursued a suitable course of theological study during the winter months preceding the examinations. In the first four branches an *English* knowledge only of the subject will be required. It is expressly stated that the object of these examinations is to test the student's learning, not their orthodoxy, and that no answer will be rejected on grounds of opinion, if it exhibits faithful study and reverent thoughtfulness. The names of successful candidates will be arranged in two divisions in alphabetical order, and college certificates will be delivered to the candidates.

The subjects for the local theological examinations in April, 1877, will be:—

Branch I. The Book of Deuteronomy in connexion with the development of the religion of Israel. *Text Book*: Kuenen's *Religion of Israel*, chaps. I.–VI.

Branch II. The Epistle to the Galatians, with the corresponding passages in the Book of Acts. *Text Book*: Jowett's *Epistles of St. Paul*, from the introduction to the Galatians to the end of the Essay on St. Paul and the Twelve.

Branch III. Preparation for the Christian period. *Text Books*: Ewald's *History of Israel*, Vol. V., sec. ii. (with aid from Stanley's *Sinai and Palestine*).

Branch IV. Butler's three Sermons on Human Nature, with dissertation on the nature of virtue, and prefaces in Whewell's edition; Dugald Stewart's *Outlines of Moral Philosophy*.

Branch V. Gospel of St. Mark, translation and grammatical analysis.

It is to be understood that the examinations will not be limited to a knowledge of the text-books, though a competent knowledge of the text-books will be expected of all candidates. We wish well to this well-intended endeavour to spread a sounder knowledge of the fundamental facts of theology, though we could wish that two text-books had been specified in each branch instead of one. The onesidedness of the ordinary theological examinations is notorious; would a student be any the worse for knowing how the facts of theology present themselves to different classes of scholars?

THE CASKET LETTERS AT HATFIELD.

(Second Article.)

THE second of the Casket Letters preserved at Hatfield is alleged to have been written from Stirling, with reference to the plot for carrying off the Queen, which was executed a few days afterwards. This letter was printed at the time both in Scotch and in French, and, believing the former to be the original, I will place it first before the reader as follows:—

"Allace! my lord, quhy is your traist put in ane persoun sa unworthie, to mistrust that quihik is bailley youris? I am wod. Ye had promist me that ye wold resolve all, and that ye wold send me word every day quhat I suld do. Ye haif done nathing yairof. I advertisit yow weill to tak heid of your fals brother in law. He come to me and without schawing me onything from yow tald me that ye had willit him to wryte to yow that I suld say and quhair and quhen ye suld cum to me, and that that ye suld do tuiching him, and thairupon hes preichit unto me yat it was ane fulische interpryse and that with myne honour I culd never marry yow, seeing that being maryit ye did cary me away and yat his folkis wald not suffer it, and that the lordis wald unsay yames-lis, and wald deny that they had said. To be schort, he is all contrarie. I tald him that seing I was cum sa far gif ye did not withdraw yourself of yourself, that na perswasoun, nor doith itself, suld mak me fail of my promise. As tuiching the place ye are to negligent pardoun me, to remit yourself thairof unto me. Cheis it yourself, and send me word of it, and in the meane tyme I am seik. I will differ, as tuiching the matter it is to lait. It was not lang of me that ye have not thoct thairupon in time. And gif ye had not mair changeit your mynd sen myne absence, then I have ye suld not be now to ask the resolving. Weill, thair wants nathing of my part, and, seing that your negligence does put us buith in the danger of ane fals brother, gif it succedet not weill, I will neuer ryse agane. I send this beirar unto yow, for I dar not traist your brother with thir letteris, nor with the diligence. He shall tell yow in quhat stait I am, and judge ye quhat amendments thir new ceremonies have brocht unto me. I wald I wer deid, for I se all gais ill. Ye pramisit uther maner of matter of your foirseing; bot absence has power over yow qua haif twa stringis to your bow. Dispatch the answer that I fail not, and put na traist in your brother for this interpryse, for he has tald it, and is also all agais it. God give yow gude nicht."

The French version of this letter, published in 1571 in the French edition of Buchanan's *Detection*, was as follows:—

"Monsieur helas! pourquoi est vostre fiance mise en personne si indigne pour soupconner ce qui est entierement vostre? J'enrage. Vous m'aviez promis, que vous vous resouldriez en toutes choses et que chacun jour vous m'enverriez dire ce que j'auroye a faire. Vous n'en avez rien fait. Je vous veux bien advertir que vous prenriez bien garde a vostre desloyal beau frere; il vint vers moy sans me faire apparostre que c'estait de vostre part et me dit, que vous l'aviez requis qu'il vous escrivit ce que je vous voudroye dire et ou et quand je pourroye aller a vous, et ce que vous deliberiez faire de luy; et sur cela il me remonstra que c'estait une folle entreprise, et que pour mon honneur je ne vous pouvoye prendre a mary puis que vous estiez marié; ny aller avec vous et que ses gens mesmes ne le suffiroient pas, voir que les seigneurs contrediroient a ce que en serait proposé. Bref, il semble qu'il nous soit du tout contraire. Je luy respondy, veu que j'on estoye venue si avant, que si vous ne vous retractiez, nulle persuasion, non pas mesmes la mort, me feroit manquer a ma promesse. Touchant la place, pardonnez moy, si je vous dy que vous estes trop negligent de vous remettre a moy. Choisissez la donc vous mesmes et m'en advertissez. Cependant je ne suis a mon aise, car il est ja trop tard, et n'a pas tenu a moy que vous n'y ayez pensé de bonne heure. Et, si vous n'eussiez changé d'opinion depuis mon absence, non plus que moy vous ne demanderiez maintenant d'en estre resolu. Tant y a qu'il n'y a point de faute de ma part et en cas que vostre negligence ne nous mette tous deux au danger d'un desloyal beau frere, si les choses ne succedent, jamais ne puisse je bouger de ceste place. Je vous envoie ce porteur, d'autant que je n'ose com-

mettre ces lettres a vostre beau frere qui n'usera aussi de diligence. Il vous dira de mon estat. Jugez quel amendement m'ont apporté ces nouvelles ceremonies. Je voudroye estre morte, car je voy que tout va mal. Vous me promistes bien autre chose par vos premieres promesses; mais l'absence a pouvoir sur vous qui avez deux cordes en vostre arc. Depechez vous de me faire reponse, afin que je ne faille, ne me voulant fier en vostre frere, car il en a bahillé et y est du tout contrain. Dieu vous donne la bonne nuit."

Let us now consider for a moment the circumstances under which this letter is alleged to have been written. On Saturday, April 19, 1567, Bothwell, after entertaining the leading nobles of Scotland at supper, obtained their consent to his marriage with the Queen. On that day they signed the famous bond pledging themselves to aid Bothwell to the uttermost in his daring scheme. On the following Monday, April 21, Mary repaired to Stirling to visit her infant son, who had been consigned to the care of the Earl of Mar. She was accompanied by the Earl of Huntly, the brother-in-law of Bothwell, and by various other persons of note. She remained two nights at Stirling and one night at Linlithgow; and on April 24, while returning to Edinburgh, she was met by Bothwell at the head of a thousand horsemen. We have no account of what passed between them, except from Mary herself. She says that when Bothwell rode up he assured her that she was in the utmost danger, and that he forthwith escorted her to the castle of Dunbar. As he was Sheriff of the county of Edinburgh, it would no doubt have been his duty, if he had told the truth, to provide for her safety. But among the Casket Letters three were produced at Westminster to prove that Mary was an accomplice in Bothwell's plan for carrying her off; and this is the first of the three. If, however, Mary was a party to the plot, it is inexplicable why the place and the manner of the seizure should have been left in such utter uncertainty as this letter would lead us to suppose. It was alleged to have been written on the very day on which she set out from Edinburgh. She unquestionably left Bothwell there; and common sense would suggest that, if they had been acting in concert, they would have arranged the time, the place, and the manner of the seizure before she set out on her journey. Buchanan seems eventually to have perceived this; for, although he published this letter in his *Detection* in 1571 to prove that the plan of the seizure had not been arranged before the Queen left Edinburgh, he gave it a flat contradiction in his *History*, which was published a few years afterwards. In the *History* he states distinctly that everything had been settled before the Queen commenced her journey. "*Antequam Edinburgo discessisset*," he says, "cum eo transgerat ut ipse revertentem ad Almonis pontem eam raperet, ac secum, quo vellet, velut per vim abduceret" (*Hist. Scot.*, lib. xviii.).

I come now to the Hatfield version of this letter, which is a contemporary document written in French, but not in the French originally published. My explanation of this fact simply is that both are translated from the Scotch, but by different hands. The variations between the two show plainly that the one is not a copy of the other. I shall mark these alterations in italics, and the reader will perceive at a glance the difference between the two versions:—

"Monsieur helas! pourquoi est vostre fiance mise en personne si indigne, pour soupconner ce qui est entierement vostre. J'enrage. Vous m'aviez promise que resouldriez tout et que me manderiez tous les jours ce que j'aurois a faire. Vous n'en avez rien fait. Je vous advertise bien de vous garder de vostre faux beau frere. Il est venu vers moy et sens me monstrier rien de vous, me dist que luy mandiez qu'il vous escrivo ce qu'aurez a dire, et ou et quant vous me trouveriez, et ce que faires touchant luy, et la dessus m'a presché que c'estoit une folle entreprise et qu'avecques mon honneur je ne vous pourriez jamais espouser, veu qu'estant marié vous

m'amenerés et que ses gens ne l'endurcroient pas et que les seigneurs se dedroient. Somme, il est tout contrain. Je luy ay dist qu'estant venue sy avant, sy vous ne vous retiriez de vous mesmes, que persuasion ne la mort mesme ne me feroient faillir a ma promesse. Quant au lieu, vous estes trop negligent (pardonnés moy) de vous en remettre a moi. Choisissez le vous mesme et me le demandés. Et cependant je suis malade. Je différeray. Quant on propose, c'est trop tard. Il n'a pas tenu a moy que n'ayés pensé a heure. Et si vous n'eussiez non plus changé de pensée depuis mon absence que moy, vous ne seriez a demander telle résolution. Or il ne manque rien de ma part; et puisque vostre negligence vous met tous deux au danger d'un faux frere, s'il ne succede bien, je ne me relèveray jamais. Je vous envoie ce porteur, car je ne ose me fier a vostre frere de ces lettres; ni de la diligence. Il vous dira en quelle estat je suis, et jugés quelle amendement m'a porté ces incertains nouvelles. Je voudrois estre morte; car je vois tout aller mal. Vous promettiez bien autre chose de vostre providence; mais l'absence peult sur vous qui avez deux cordes a vostre arc. Depechés la response afin que je ne faille, et ne vous fies de cette entreprise a vostre frere; car il l'a dist et si y est tout contrain. Dieu vous doint le bon soir."

It will be seen that this letter adheres much more closely to the Scotch than the version originally published in the *Detection*; for example, we find in the second sentence in the Scotch, "Ye had promist me, that ye wold resolve all," and in the Hatfield copy an exact translation, "Vous m'aviez promise que resouldriez tout." But the copy of the *Detection* says that Bothwell had promised to resolve himself—"que vous vous resouldriez en toutes choses." Then we read in the Scotch, "He came to me and without schawing me onything from yow," and in the Hatfield copy, "Il est venu vers moy et sens me monstrier rien de vous." But in the *Detection* we find this passage rendered thus: "Il vint vers moy, sans me faire apparostre que c'estoit de vostre part." Further on we read in the Scotch, "Seing that being maryit ye did cary me away;" in the Hatfield copy, "Veus qu'estant marié vous m'amenerés," while in the *Detection* an entirely different meaning is given—"puis que vous estiez marié; ny aller avec vous." Towards the close of the letter we find in the Scotch, "Ye promist uther maner of mater of your foirseing," and in the Hatfield copy, "Vous promettiez bien autre chose de vostre providence;" but in the copy of the *Detection* the meaning is entirely different, thus, "Vous me promistes bien autre chose par vos premieres promesses."

There are several omissions and mistakes in the Hatfield letter which afford additional proof that it is a mere translation. The words, "I am wod" (mad), which conclude the first sentence, are omitted; probably because the translator did not understand them. But in the margin "j'enrage" has been added by another hand totally different from that in which the letter is written. Further on the translator omits an essential word. The passage in the Scotch, "that na perswasoun nor death itself," &c., is rendered "que persuasion ne la mort mesme," &c. It ought to have been "nulle persuasion," as we see it has been rendered in the copy of the *Detection*. Another palpable blunder occurs towards the end of the letter, thus, "Vostre negligence vous met tous deux au danger," &c., instead of "nous."

One word as to the Earl of Huntly. The writer of this letter represents him as being resolutely opposed to the daring schemes of Bothwell; but history tells us the reverse. We have abundant proof that Huntly was at this time an active confederate of Bothwell. He had signed the bond for the marriage of the Queen, although Bothwell was at the time the husband of his sister. He was present when the Queen was intercepted by Bothwell, and with Bothwell he accompanied her to Dunbar. This letter, therefore, which represents Huntly as being strenuously opposed to Bothwell's scheme, seems to be a pure fabrication. And we can only account for the existence of the two different French versions

by concluding that both are translated by different hands from the Scotch original.

JOHN HOSACK.

LETTER FROM PEKING.

Peking: May 31, 1876.

Peking has lately been the scene of great agitation. The degree of Doctor of Literature has been awarded to about two hundred candidates out of nearly ten thousand. They are collected from all parts of the empire. Many are the adventures which some of them meet with on their way to the capital. A few days ago, a memorial from the Viceroy of this province, Li hung chang, appeared in the Gazette, which announced the plunder by banditti of three Masters of Arts coming from the extremity of the empire, Yunnan. They had almost reached Peking and were travelling in company, each in his two-mule cart, when they were set upon by bandits and robbed of silver to the amount of 300*l*. The Viceroy and the Court are exceedingly angry at the magistrate of the district where this robbery occurred for not catching the thieves, and he is consigned to the Board of Punishments to have his case considered.

The examination was conducted in the Kung ruen, where 9,999 cells are occupied by the candidates, should they be as many. There are eighteen subordinate and three chief examiners. The greater part of the essays are condemned to the waste paper basket, when they pass under the eye of the subordinates, who inscribe the word "recommended" upon good essays. The essay must consist of 700 and less than 800 Chinese characters, written on regulation paper. The mottoes of the essays are selected from the Four Books and Five Classics. The writers must not introduce anything from the adjoining text. The essay must be an expansion exclusively of the motto itself.

When the essays are given in, the names of the writers, in the right-hand corner, are folded in and sealed. The essays are then copied, and kept for reference. The copies are compared with the originals by readers. They are upon red paper, and when ready are handed to the chief examiners.

A fixed number are admitted to the degree for each province. When the candidates have all arrived and given in their names and residences, the Emperor appoints that such and such a number shall be admitted to the degree of Tsin she for each province. The number he appoints is in proportion to the number of applicants. A door is opened in this way for the Manchus of Peking to attain high literary rank. They compete not with scholars from the provinces so much as with each other.

The essays being copied, the examiner cannot know whose they are, except by some indication in the order and selection of the characters. Occasionally it happens that some one of the chief examiners is capable of being bribed. In that case he may be informed that certain characters will occur in the essay in a given position. In the year 1856 some man, formerly a play-actor and on this account legally disqualified from taking a degree, succeeded in passing. One of the chief examiners was accused of receiving a bribe of 500 ounces of silver and condemned to death. The sentence was carried out, and the excitement produced in Peking at the time was intense. This was partly because Sushun, whose influence was then paramount with the emperor Hien feng, was a personal enemy of the accused examiner, and partly because the trial was irregularly conducted, it being held at the prefect's office instead of at the Board of Punishments. The people took notice that the highest post in the prefect's office was filled by a creature of Sushun. At the beginning of the next reign Sushun himself, after an administration equally unsuccessful and unpopular, was pitilessly decapitated by command of the empresses.

After the examination for Tsin she, a subsequent one for honours is conducted. This takes place in the palace, in the chief Hall of Ceremony, the Tai ho tien. The new doctors are here examined afresh, and that one of the two hundred or more who reaches the first rank is called Chwang yuen. His good fortune is the occasion for the most extraordinary joy in his native place, and on the part of all his friends. He is allowed as a special distinction to ride on horseback through the courts and gateways of the palace on his way back to his lodging. The second, third, and fourth doctors in the list for honours have also special literary titles conferred on them.

By the display of ability on this occasion all the more successful candidates find their fortunes made. They are sure of good promotion, and enter the civil service with bright prospects.

The new doctors were ordered to be presented to the boy-emperor in batches of forty at a time on six successive days. This ceremony is now going forward on each morning. The empress regent sits behind a curtain, near the emperor, who though only six years of age, occupies the throne, which is a broad divan cushioned with yellow satin. Here the emperor sits cross-legged each morning from four o'clock till seven—or six, if business is not pressing. In Peking, the great Court officers must all get up early. So also must the empresses. Thousands of subordinate officers, eunuchs, and attendants must be out of their beds long before four o'clock. The healthful custom of early rising has been favoured by the Chinese Court through all past time.

A few of the successful essays are published for distribution among friends of the new doctors.

In the scarcity of new books, literary essays satisfy a certain want. But they are only specimens of clever writing, and make no additions to knowledge. They are simply invested with some interest on account of their having been fortunate enough to win the favour of the examiners, and as specimens of the sort of work that must be done by the next batch of aspirants to literary honour.

There is afterwards a presentation of imperial gifts to the new Chwang yuen, and all the new doctors. The senior wrangler of the year appears in a hat, collar, and sash, and all the doctors in new robes.

There is also an *al fresco* dinner at the Board of Ceremonies, given by the emperor. The president and secretaries of the Board here entertain all the new graduates in the principal square of their office. The ordinary state of dust and semi-ruin which distinguishes the lonely halls of the Board of Ceremonies is for the day disguised by red cloth and silk trappings.

With the recollection of this last manifestation of imperial grace in the form of good eating and drinking, the graduates proceed to their new duties, for the discharge of which they are retained in the capital.

A Diplomatic Guide is now being printed at the Foreign Office press, for the use of ambassadors and their suites travelling in foreign countries, or resident there.

The French Professor of Chemistry is translating the Code Napoléon.

The Professor of Russian and German is preparing a dictionary of Russian, German, and Chinese.

The American Professor of English is translating Fraser Tytler's *Manual of Ancient History*.

These works will all probably, when completed, be printed at the Foreign Office press, under the eye of the Principal of the College, Dr. Martin.

J. EDKINS.

SELECTED BOOKS.

General Literature.

- CHARRETTE, Le Baron de. Souvenir du régiment des zouaves pontificaux. Rome 1860-1870, France 1870-1871. T. 1. Tours: Imp. Mame.
- LURI DI VASSANO, P. Modi di dire proverbiali e motti popolari italiani spiegati e commentati. Roma: tip. Tiberina. L. 12.

- NOHL, L. Beethovens Leben. 3. Bd. Die letzten 19 Jahre. 2. Abth. 1824-27. Leipzig: Günther. 7 M. 30 Pf.
- PARKER, J. H. The Forum Romanum and Via Sacra. Parker. 15*s*.
- STRUBE, H. v. Hamlet. Eine Charakterstudie. Weimar: Henschke. 4 M.

History.

- CANNONERO, R. Dell' antica città di Sibari e dei costumi del Sibariti. Torino: Bocca. L. 2.
- GUETERBOCK, C. Die Entstehungsgeschichte der Carolina auf Grund archivalischer Forschungen u. neu aufgefundenen Entwürfe. Würzburg: Stuber. 8 M.
- PIO, Oscar. Storia segreta del Conclavi. Milano: Battezzati. L. 6.
- SCRIPTORES rerum Suecicarum mediæ ævi. Ed. C. Annerstedt. Tom. 3, sectio 1. Upsala: Akademische Buchhandlung. 14 M.
- STUBBS, W. The Early Plantagenets. Longmans. 2*s*. 6*d*.

Physical Science.

- ARDISSONE, F. Le floride italiane, descritte ed illustrate. Vol. II. Fasc. 2. Milano: tip. Lombarda. L. 5.
- SCHLEGEL, H. Monographie des sines. Leiden: Brill. 8 M.
- SCOTT, R. H. Weather Charts and Storm Warnings. Henry S. King & Co.

Philology.

- PROMIS, C. Vocaboli latini di architettura posteriori a Vitruvio, oppure a lui sconosciuti. Torino: Stamperia Reale.
- UJALVY, C. E. de, et R. HERTZBERG. Grammaire finnoise d'après les principes d'Eurén. Paris: Maisonneuve.

SCIENCE.

Illustrations of the Centimetre-Gramme-Second (C. G. S.) System of Units. By J. D. Everett, M.A., D.C.L., F.R.S.E., Professor of Natural Philosophy in Queen's College, Belfast. Published by the Physical Society. (London: Taylor & Francis, 1875.)

At the meeting of the British Association in 1872 a committee was appointed for the selection and nomenclature of dynamical and electrical units, and in 1873 and 1874 the reports of the committee were presented to the Association. In the first report the committee

"recommended the general adoption of the Centimetre, the Gramme, and the Second as the three fundamental units; and until such time as special names should be appropriated to the units of electrical and magnetic magnitudes hence derived, they recommended that they be distinguished from 'absolute' units otherwise derived, by the letters 'C. G. S.' prefixed, these being the initial letters of the names of the three fundamental units."

The committee proposed special names for two derived units, *dyn* (from the Greek δύναμις) for the C. G. S. unit of force; and *erg* (from the Greek ἔργον) for the unit of work. In their second report they expressed the belief that in order to make their recommendations fully available for science teaching and scientific work, a full and popular exposition of the whole subject of physical units was necessary, together with a collection of examples, illustrating the application of systematic units to a variety of physical measurements.

The volume before us, drawn up by Prof. J. D. Everett, the Secretary of the committee, is designed to meet this want. Though the volume is small, its scope is by no means narrow, and its rich lists of tables and data, all reduced to one uniform scale, will be hailed as a real luxury by those physicists who know from experience with what labour and weariness the conversion of physical data from one set of units to another is attended. The examples, which as a rule are appended to each chapter, and form a valuable adjunct to the text, will aid in impressing upon the mind of the student correct ideas on the subject of dimensions

and units, which are frequently found so difficult to grasp.

For the simplification of language, and for fixing definite notions in the mind, it would be a great advantage to have special names reserved for the more important of the derived units. Practical electricians have already brought into general use several such names—electrical resistance being expressed in ohms, capacity in farads, electromotive force in volts, &c. This work of Prof. Everett, which may be looked upon as embodying and amplifying the report of the British Association Committee, suggests only two new names, *dyne* and *erg*, above referred to, but doubtless we shall, in the course of time, have special names for other important units, both in the science of electricity and in other branches of physical research. The little volume before us, though not so complete as it will probably be made in later editions, will prove to be of the greatest service to the scientific calculator, and Dr. Everett deserves the best thanks of physicists for the work he has so successfully accomplished.

The *Illustrations of the C. G. S. System of Units* is published by the Physical Society, a Society which, though able to count little more than two years from its birth, is already beginning to rival in vigour, and more than rival in attractiveness, many of its older sisters.

In the first chapter of the book we find a complete account of the general theory of fundamental and derived units, and of dimensional equations. The dimensions are given of such magnitudes as velocity, acceleration, momentum, density, force, work, energy, angle, angular momentum, stress, strength of a centre, curvature, tortuosity, &c.

The question of the selection of units is then discussed. The reason which guided the committee in selecting the centimetre and gramme, rather than the metre and gramme, was that, since a gramme of water has a volume of approximately one cubic centimetre, the former selection makes the density of water unity; whereas the latter selection would make it a million, and the density of a substance would be a million times its specific gravity, instead of being identified with its specific gravity as in the C. G. S. system. Only one member of the committee dissented from this view, the grounds of his objection being that the centimetre is far too small, and leads to units of force and work which are so small as to be seriously inconvenient.

This objection will be deemed to have less weight when it is remembered that the exclusive adoption of any common scale necessarily involves the frequent use of very large and very small numbers. Whatever system of fundamental units be adopted, some of the derived units must be very large or very small. Such numbers are most conveniently written by expressing them as the product of two factors, one of which is a power of 10, the resolution being effected in such a way that the exponent of the power of 10 shall be the characteristic of the logarithm of the number. Thus 3240000 will be written 3.24×10^6 , and .00000324 will be written 3.24×10^{-6} . Very large and very small numbers being always written on this

plan, it appears to us that the disadvantage of their use is sensibly diminished.

We may remark that throughout the book no definition is given of a "gramme." A gramme is defined in the common text books as the mass of a cubic centimetre of distilled water at 4° C. under atmospheric pressure; from which definition it follows that the density of distilled water at 4° is unity, a cubic centimetre being the unit of volume. At page 18, however, the absolute density (in grammes per cubic centimetre) at 4° is stated—in accordance with the observations of Kupffer as reduced by Prof. W. H. Miller—to be not 1 but 1.000013. Hence water has the unit density when its temperature is not 4°, but between 2° and 3°, or between 5° and 6°. It should have been stated how it comes to pass that the density of distilled water at 4° is not equal to unity.

The unit of force—the dyne—is that force which, acting upon the unit of mass (a gramme) for the unit of time (a second), generates the unit velocity (a velocity of a centimetre per second).

The unit of work—the erg—is the amount of work done by a dyne exerted through a distance of a centimetre.

The standard pressure usually adopted in scientific work is the pressure of 76 centimetres of mercury at 0° C. It is obvious that this pressure is not absolute, since the weight of the mercury column depends upon the value of *g*, which varies with the locality. Hence the commonly adopted standard denotes different pressures at different places. At London it is 1.0138×10^6 (dynes per square centimetre), and at Paris 1.0136×10^6 . At London the height which would give a pressure of 10^6 is 74.964 centimetres or 29.514 inches. Prof. Everett proposes that this pressure should be adopted as the standard atmosphere. Calculation would thereby be greatly facilitated. Our standard pressure would thus be the pressure of a megadyne (i.e., a million dynes, the prefix *mega* denoting multiplication by a million) per square centimetre.

The subject of Heat has a larger place assigned to it than the subjects of the chapters which precede it—Astronomy, Acoustics, and Light. Questions relating to thermal capacity, thermal conductivity and emission, are fully treated and illustrated. Calculations connected with change of units in the case of conductivity are the more difficult for students, from the fact that the unit of heat adopted is sometimes the heat required to raise unit mass of water one degree, and sometimes the heat required to raise unit volume of water one degree.

Scarcely two observers have adopted the same units in their researches on Conductivity. Principal Forbes's results for the conductivity of iron are expressed in terms of the foot and minute, the thermal capacity of a cubic foot of water being unity. Sir William Thomson employs the same units except that he substitutes a second for a minute. Prof. Everett's results, obtained from the Greenwich underground thermometers, are in terms of the French foot and the year. Ångström employs as units the centimetre and the minute, Peclet the

metre and second. In the book before us we are able to compare at once the results arrived at by all these various observers, since they are reduced to one invariable scale.

The last two chapters—on Magnetism and Electricity—will be found to be among the most useful in the book. In the former Prof. Everett presents the dimensions of the various magnetical magnitudes in such an order that the reader is enabled to trace the dimensions of any particular magnitude he may require by following the series back to the fundamental units through the dyne. Thus, the unit magnetic pole is defined to be that which repels an equal pole at the distance of 1 centimetre with a force of one dyne. From this definition the dimensions of pole (or strength of pole) are at once obtained. The intensity of magnetic field is the force which a unit pole will experience when placed in it. Hence the force on a pole *P* will be intensity of field $\times P$. Thus the dimensions of intensity of field are obtained from those of pole and force. The work required to move a pole *P* from one point to another is the product of *P* by the difference of magnetic potentials of the two points. Hence the dimensions of magnetic potential are obtained from those of pole and work.

The same plan is followed in the case of the electrical units. Here it was necessary to distinguish between electrostatic and electromagnetic units, and this distinction has been very carefully and lucidly brought out by the author. The electrostatic unit of quantity is analogous to the unit magnetic pole. It is that quantity of electricity which repels an equal quantity at the distance of one centimetre with a force of one dyne. The remaining electrostatic units are those of potential, capacity, current, resistance, and electrical force. The dimensions of the fundamental electromagnetic unit (current strength) are obtained directly from those of magnetic field-intensity, the relation between the two being given by a tangent galvanometer of given form and construction. The dimensions of the other electromagnetic units, quantity, capacity, electromotive force and resistance, are deduced from those of current. The ratio of the two units of quantity—electromagnetic and electrostatic—is found to have the same dimensions of velocity and is equal to 3×10^{10} C.G.S. units of velocity.

In Art. 131 Prof. Everett investigates the units of length, mass, and time, such that this ratio may be equal to unity, or in other words that the electrostatic may be equal to the electromagnetic units. It is shown that

The new unit of time will be about $1^h 5\frac{1}{2}^m$.

The new unit of length will be about 118 thousand earth quadrants.

The new unit of mass will be about 2.66×10^{14} times the earth's mass.

A. W. REINOLD.

Der Platonische Staat. Von A. Krohn. (Halle: Mühlmann, 1876.)

This very curious and really instructive book may be best described as an attempt to apply to the Platonic canon the same principles of criticism which the school of

Tübingen has applied to the canon of the New Testament; it is not the author's fault that he has not been able to find a starting-point for his investigation which his opponents would be obliged to treat as respectfully as the opponents of the Tübingen school must treat the four test Epistles. It is not a matter of theory that St. Paul wrote the four test Epistles; it is a matter of theory that the *Memorabilia* of Xenophon, as we have them, are interpolated, and that the only genuine part of them is the account of Socrates' positive teaching, which was Xenophon's real "apology" for his master, and that the "apology" which we now have is a supposititious work coined when the real *Apology* had been interpolated into the *Memorabilia*. Dr. Krohn has expounded this thesis in a separate work, which I have not seen; but, as Xenophon's writings are generally regarded with more or less suspicion, it is not improbable that Dr. Krohn's view of the *Memorabilia* might gain acceptance with or without modification. To judge by the *résumé* of his argument in the present work, there really seems reason to think that it might be possible to reconstruct a book out of the *Memorabilia* which should answer better to Xenophon's programme, and do more credit to Socrates' memory, than the *Memorabilia* do as they stand. In the present state of opinion on such subjects, of those who had gone as far as this more might be inclined to decide that the book had been interpolated than that the author had enlarged it. But there is a great difference between admitting a theory of this kind as a *terminus ad quem* and admitting it as a *terminus a quo*: and it is this last admission which Dr. Krohn demands. According to him, Socrates was before everything else a social reformer whose originality lay in this, that he based his political hopes on a positive ethical doctrine. Plato found a psychological basis for this doctrine, and developed his psychology into a scheme of transcendental mysticism; the whole of which process is still to be traced in the *Republic*: the ironical, sceptical side of Socrates, both in "Plato" and "Xenophon," is to be set down to the ingenuity of Epigoni, who worked up the hints of their masters; the dialectical side of Platonism may be due either to the exaggerations of disciples or to the failing judgment of the teacher.

All this is very startling, and a great deal of it is very arbitrary. For one thing, Dr. Krohn simply refuses to see that Socrates looked at the relation of the sexes from a Greek, not from a Christian, point; for another, he has very little literary perception, and when he has proved that Plato's *Dialogues*, as we have them, come short of logical consistency and symmetry, he thinks he has proved that the universal esteem of Plato as a great artist is a superstition that rests on nothing better than the admirable style of the *Republic*. A still more general presumption against his scepticism might be drawn from a principle of his own, for Dr. Krohn has a very strong and refreshing sense of the truth that speculation ought, upon the whole, to be subordinate to practice: it is a corollary of this that criticism, upon the whole, ought to be subordinate to

tradition, for a demonstration of the necessity of believing everything that is believed ought to be as superfluous as a demonstration of the advantage of doing everything that is done. Moreover, if we admit the existence and authority of Xenophon's *Apology* in the shape to which Dr. Krohn would restore it as something incontestable, still it is possible to draw overstrained inferences from the most incontestable facts. Granting that the *Memorabilia* are largely interpolated, they may have been interpolated by a writer with much second-hand knowledge of Socrates, independent of Xenophon's book. It is surely uncritical to disbelieve everything about an historical character which is not stated by a professed apologist, even when the apologist is the best authority we have; and the question always remains to what charges the apologist means to reply. Such an apology as Dr. Krohn supposes Xenophon to have written would have been very well fitted to meet the case of people who disliked the elenchus without understanding it and would be reassured by learning that Socrates gave his pupils who really knew him sound practical advice; but then we should still be left to find out how an earnest practical moralist came to deal so largely in barren and unsettling dialectic. But although it is impossible to approve Dr. Krohn's method of criticism, which consists largely in setting up cheap objections against all data which it requires any mental effort to connect with the fixed points which he has selected, it is certain that his analysis of the *Republic* contains much that is unfamiliar and worth attention. We may refuse to believe that the *Republic* was the only monument of Plato's life, or the only one that is worthy of him, but we pass over much when we regard it simply as a part of his works, as a stage in his philosophy instead of a whole in itself and the record of more than one stage of his development. We know that the order in which the successive additions to *Faust* stand in the completed work is not a guide to the order in which they were composed; and there is really no reason for supposing that the eighth and ninth books of the *Republic* are later than the sixth and seventh, or even than the fifth, for, as Dr. Krohn correctly remarks, we find no trace of anything but ordinary family relations in the description of the transition from the perfect State to the timocratical, and the decline of education refers exclusively to the account of education given in the third book; and it is certainly very hard to suppose that Plato had a theory of ideas *in petto* when he was tracing out the psychological effects of the traditional education which he proclaimed to be perfect if rightly used, because, as Dr. Krohn points out, the upper classes in Greece needed education only to form character—their intelligence might be trusted to take care of itself. Nor, when Plato was occupied with the conception of *φύσις* as a paramount and sufficient guide to *πολιτική*, the highest science, can we think that he already had formed a conception of a transcendental antithesis between the sensible and the intelligible, in the light of which the world of sense and its practical occupations were reduced to the shadows of the cave.

We may even follow Dr. Krohn in the distinction which he draws between the cheerful idealism of the sixth book and the rather depressing and overstrained mysticism of the seventh, though it is hard to determine *a priori* whether both may not be different sides of the same view of things. At any rate, the author is on surer ground in the concluding section of the book, where he points out how closely the oldest parts of the *Republic* correspond to the Socratic programme as described in Xenophon, though he fails to notice that some of the coincidences he introduces from the later books are put into the mouth of Glaucon as coming short of the true Socratic spirit. On the other hand, his treatment of the doctrine of immortality in the tenth book is most unsatisfactory; the discussion of the symbolism is wooden and not even irreproachably correct, and the author actually allows himself to deny that *κατὰ τὴν εἰσθύναν μέθοδον* is an allusion to the inductive idealism of other dialogues. Dr. Krohn's present work is only the first volume of *Studien zur Sokratisch-Platonischen Literatur*; it is to be wished that before another volume appears he may make the acquaintance of Prof. Jowett's *Plato* (at present he seems to have studied no English Platonist but Grote), and the more subtle and sympathetic method of the Master of Balliol might perhaps lead him so to recognise the bearing of his own original and suggestive enquiries upon the whole subject of Platonic literature as to present their results in a less paradoxical and unacceptable form. G. A. SIMCOX.

SCIENCE NOTES.

ASTRONOMY.

Celestial Photography.—At a recent sitting of the Académie des Sciences, M. Cornu exhibited specimens of photographs of the sun, moon, and planets, taken with a refractor of fifteen inches' aperture, which he had specially adapted to photographic work by the device of separating the two lenses of the object-glass. By this means the correction for achromatism is altered, so that the greenish-blue and ultra-violet rays, which are the most important for photographic purposes, are united instead of the scarlet and greenish-blue, the combination which gives the best result for optical observations. M. Cornu has succeeded in making this alteration in a very simple manner, allowing the lenses to be separated or brought together again readily, according as the instrument is required for photography or ordinary observations; the only change of importance being a shortening of the focal length by some six or eight per cent. M. Cornu's experiments were carried out at the Paris Observatory with a telescope originally constructed for Arago, and quite recently restored and put into proper order for use in M. Cornu's determination of the velocity of light.

Discovery of Nebulae.—The Foucault reflector of the Marseilles Observatory (under M. Stephan's direction) has been devoted for some time past to the search for nebulae, the result of which has been the discovery of 400 of these bodies. Most of them are extremely small, as was to be expected from the circumstance of their having escaped the notice of previous observers, and their positions could therefore be determined with considerable accuracy, a point of great importance for the investigation of their proper motions. M. Stephan has in every case compared the place of the nebula with that of a neighbouring star by means of the

filar micrometer, using the same care as in the case of a small comet, and great accuracy may therefore be hoped for. M. Stephan's recent observations are given in the *Comptes Rendus*.

The Satellite of Neptune.—Since the erection of the great refractor at Washington, observations have been made of Neptune's satellite, with the view of determining the mass of the planet in terms of the sun's mass, which can be done with great accuracy by comparing the time of revolution and the distance of the satellite from its primary with the corresponding quantities in the case of a planet revolving round the sun. Prof. Holden has discussed, in the *Astronomische Nachrichten*, the results thus obtained, finding the mass of Neptune to be 1-18500th part of that of the sun, or nearly double that of the earth, a value which is somewhat smaller than that found by Prof. Newcomb from his observations in 1873 and 1874, and much nearer the mean of the results obtained by previous observers.

The Tail of Coggia's Comet of 1874.—Taking advantage of Dr. Schmidt's observations, at Athens, of the direction of the tail of this comet, Prof. Bredichin has discussed the question of its position with reference to the plane of the comet's orbit, through which the earth passed on July 21. From Dr. Schmidt's observations it appears that the tail was then exactly in the direction of the radius vector from the sun, from which it follows that it lay in the plane of the orbit; and further, it was then perfectly straight, though sensibly curved and in opposite directions on the day preceding and the day following, a fact which shows that the curvature was entirely in the plane of the orbit. Prof. Bredichin has further found that the tail made an angle of 36° with the prolongation of the radius vector on July 20, and of 40° on July 22, lagging behind it, with reference to the direction of the comet's motion.

The Corona Line in the Solar Spectrum.—One of the important results of the solar eclipses of 1870 and 1871 was the discovery that the spectrum of the corona exhibited bright lines, showing that it was composed of glowing hydrogen, and of an unknown gaseous substance, whose presence was indicated by a bright line which corresponded in position with a certain absorption line in the solar spectrum. This dark line in the green is at 1474 of Kirchhoff's scale, and sensibly coincident with one of the short lines in the spectrum of iron, but as the more marked lines of iron are not found in the corona it can hardly be inferred that the corona line is due to the vapour of iron, especially as Mr. Lockyer has shown that the short lines—i.e., those found only in the immediate neighbourhood of the electrode—are due to some compound of the metal, and that it is only the lines which extend to some distance from the electrode that can be considered to belong to the metal itself in a free or uncombined state. In the June number of the *American Journal of Science* Prof. Young has set the question of the identity of the corona line with the line of iron at rest by the discovery that the "1474" line in the solar spectrum is really double, and that the narrower component belongs to the spectrum of iron, while the other is the true corona line. Of course, this discovery is only a small step towards determining the gas to which this latter is due, but at any rate it shows that there is no real connexion with the spectrum of iron, and thus clears the ground for future enquiry. Prof. Young has obtained this result by the use of a diffraction grating of lines ruled on a silvered-glass speculum, 8640 to the inch, observing the spectrum of the eighth order. In order to get over the difficulty caused by the overlapping of spectra of the higher orders, Prof. Young has introduced a prism in front of the observing telescope, having its refracting edge perpendicular to the slit, and therefore causing a separation of the colours in a vertical direction. In this way the red of the sixth order falls below the yellow of the seventh,

and this underneath the green of the eighth, while above this lies the blue of the ninth, and above that the extreme violet of the tenth.

Physical Observations of Saturn.—For four years past M. Trouvelot has had frequent opportunities of observing the planet Saturn under very favourable circumstances, and he has now communicated the results to the *American Journal of Science*. His most important conclusions are:—(1) That on the outer margin of the principal division between the rings some singular dark forms are seen on the ansae, which may be attributed to a jagged outline of the corresponding ring; (2) that the thickness of the system of rings increases from the inner margin of the dusky ring up to the principal division, as shown by the form of the shadow of the planet on the rings; (3) that cloud forms are to be seen on the rings, and that these change their position, as indicated by rapid changes in the indentation of the shadow; (4) that the dusky ring is not transparent throughout, but increases in density outwards, so that at about the middle of its width the limb of the planet ceases entirely to be seen through it. This is contrary to all observations hitherto made, and would therefore seem to indicate that a change has taken place in the last few years. M. Trouvelot's observations have been made with telescopes of six, fifteen, and twenty-six inches' aperture, and are therefore entitled to the more confidence from the variety in the optical means used.

A Nebula-Photometer.—Prof. Pickering has devised a photometer to measure the intensity of any part of a nebula, with a view of detecting changes of brightness. The principle is that of Dove's photometer, which is somewhat similar to that of Bunsen, the essential feature being a small film of translucent collodion (on a glass plate) placed at the principal focus of the telescope, and illuminated in front by the light of the portion of the nebula under examination, and behind by a lamp, the intensity of which can be decreased at will by two crossed Nicol prisms, or in other ways. The light is thus varied till the spot of collodion disappears from the equality of the illumination on the two sides, and the brightness of that portion of the nebula is thus determined in terms of the lamp as a standard. The brightness of the sky must also be determined and subtracted from the result found for each portion of the nebula.

BOTANY.

***Calluna vulgaris* in America.**—Dr. Asa Gray reports, in *Silliman's Journal*, the discovery of a new station in America for *Calluna vulgaris*. It will be remembered that up to about ten years ago it was universally believed that no species of heath existed in a wild state on the American continent. This same species had been sparingly collected in Newfoundland, which was regarded as its western limit. But in 1866, or 1867, Mr. Jackson Dawson discovered a patch of *Calluna* in Tewkesbury, Massachusetts. Naturally, botanists at first were doubtful as to its being really indigenous in this locality, though the fact of its occurrence in Nova Scotia and Cape Breton being soon afterwards recorded was almost conclusive. Subsequently an intermediate station on Cape Elizabeth, near Portland, Maine, was detected by Mr. Pickard, a Scotch gardener. We have now the satisfaction of recording a second station in Massachusetts, not far from the former one. Mr. James Mitchell, of Andover, is the present discoverer, and the station is in the western part of Andover, half-a-mile north-east of Hagget's Pond, and five miles north of the Tewkesbury Station. Mr. Mitchell accidentally met with this patch of the heath last summer, and, being a Scotchman, recognised it, took home a sprig of it, and, at a subsequent visit, grubbed up one or two small plants, which a neighbour still has in cultivation. Dr. Gray has examined fresh specimens from this locality, and says they are of the green and nearly

glabrous variety, precisely like the Tewkesbury plant. It should also be noted that this station, on the authority of the Rev. Mr. Wright, is near an extensive glacial moraine which traverses that district, and which has been traced for a great distance northwards.

***Pirus cordata* in Britain.**—In Trimen's *Journal of Botany* for the current month, Dr. Maxwell T. Masters endeavours to show that the *Pirus* described in the *Report of the Curator of the Botanical Exchange Club*, in 1871, as *Pirus communis* var. *Briggsii*, is identical with *P. cordata* of Desvaux. The present distribution of this form is very interesting in connexion with the migrations of peoples and plants. The British station is near Plymouth, and the same, or a barely different form is found in Brittany, and on Mount Elbruz in north-east Persia. In a paper read before the British Association at Bristol in 1875, Dr. Phené accounts for the presence of *Pirus cordata* in Western Europe by the fact of the country having once been inhabited by a race of people having strong Oriental characteristics.

Septate and Continuous Mycelial Tubes of *Peronospora infestans*.—In the controversy respecting the nature of the bodies discovered by Mr. Worthington Smith, and believed by him to be the oospores of *Peronospora infestans*, it was objected by some that the mycelium as drawn by him was not that of *Peronospora* at all. Now, Mr. C. B. Plowright figures in the *Gardener's Chronicle* for August 19 a portion of mycelium of this fungus, in which some of the branches are septate, while others are continuous tubes. The non-septate tubes contain abundance of granular protoplasm; and it is in these tubes, according to Mr. Plowright's observations, that the oospores are generated. In the same place Mr. Plowright represents oospores within the coils of a spiral vessel. It is gratifying to find that no undue importance was attached to Mr. Smith's discoveries, and it would be a graceful act on the part of the Royal Agricultural Society, who employed a foreign mycologist to investigate the potato disease, to bestow some reward upon this gentleman for his untiring and valuable labours in the same direction.

Temperature of the Air and Soil in Relation to the Growth of Plants.—Signor Cantoni, the director of the Agricultural Institute of Milan, has long been engaged upon a series of meteorological observations, more particularly with the object of ascertaining the influences of the differences in temperature of the soil and air on vegetation. An abstract of the results obtained is given in a recent number of the *Annales Agronomiques*. The commencement of growth in spring, its continuation and arrest, depend upon physico-chemical causes connected with the temperature of the soil and of the air considered both abstractedly and in relation to each other. But growth of the herbaceous portions of a plant, at least according to Cantoni's conclusions, is actually favoured by a soil whose temperature is several degrees below that of the air. Growth takes place, he asserts, when the difference in the temperature of the soil and air equals or exceeds 3° Cent. A smaller difference is required for the formation of starch, and particularly of sugary matters. Signor Cantoni thinks that by careful observations of this character we may hope to understand why plants in the same climate, in the same soil, and subjected to the same general conditions, do not begin and cease to grow simultaneously; why one plant absorbs more carbonic acid than another; why the same plant sometimes absorbs more, sometimes less of the gas, and why, when absorbing the same quantity of the gas, it varies in vigour; why growth ceases in autumn though the air is notably warmer than in spring, when growth commences; and a number of other problems of plant-life.

Sources of the Nitrogen of Plants.—The growth and nutrition of plants is a subject occupying at

the present time the attention of many biologists, and therefore it may not be inopportune to call attention to the apparatus for determining the sources of the nitrogen of plants, exhibited by Mr. Lawes in the biological section of the Loan Collection at South Kensington. We should explain, however, that this apparatus was designed rather to ascertain whether plants are able to assimilate the free nitrogen of the atmosphere than to determine the actual sources of their nitrogen. It is not our intention to describe this apparatus in detail, nor to enter fully into the results of the experiments, which were conducted nearly twenty years ago. It may be stated that the results of these experiments—which are fully set forth in the *Philosophical Transactions*, part ii., 1861—are still accepted as decisive as regards the non-assimilation of uncombined nitrogen by plants. The greater part of the apparatus is a contrivance for washing and conducting the air to the isolated plants free of ammonia. By pressure of water the air was forced through sulphuric acid and a saturated solution of ignited carbonate of soda before reaching the medium in which the plant was growing. The plants were all raised from seed in this isolated medium, in a soil previously deprived of all its combined nitrogen. Controlling experiments were conducted simultaneously, and they fully confirmed the view that free nitrogen is not assimilated by plants. When deprived of combined nitrogen, the seeds in most cases germinated and grew, but only developed as miserable plants, which formed no traces of seed in the most vigorous; and the actual gain, in any instance, of nitrogen, beyond that contained in the seeds, in the whole plant, subsequently analysed, was so infinitesimally small that it might be due to error in the analysis. In most cases there was a slight loss. Against this, plants supplied with a known quantity of combined nitrogen were as healthily developed as could be expected under the artificial conditions necessary for the experiment; but these did not, as was thought possible with their greater vigour, assimilate any free nitrogen.

Ergotised Grasses.—Mr. A. S. Wilson has been making some observations and experiments on ergot, which are published in the *Transactions* of the Botanical Society of Edinburgh, and reprinted in a pamphlet form. In the district (Aberdeen- and Kincardine-shires) where his investigations were carried out, Mr. Wilson rarely found ergotised rye, though he sought for it year after year. Indeed, ergotised barley was almost as frequent as ergotised rye. The question arises, how did ergot become specially associated with rye? Was ergot formerly more prevalent on rye, or is it still in other localities? If so, there must have been some change in the conditions, though it is difficult to say what. It is a noteworthy fact that ergot has spread, within the last two or three years, to an alarming extent in some parts of New Zealand. The grasses most subject to ergot in the district named are: *Glyceria fluitans*, *Lolium perenne*, *Phleum pratense*, *Holcus mollis*, and *Anthoxanthum odoratum*. Less frequently: *Triticum sativum*, *T. repens*, *Secale cereale*, *Hordeum distichum*, *Nardus stricta*, *Alopecurus pratensis*, *Phalaris arundinacea*, *Aira caespitosa*, *A. flexuosa*, *Holcus lanatus*, *Arrhenatherum avenaceum*, *Poa pratensis*, *P. annua*, *Dactylis glomerata*, *Festuca elatior*, *F. pratensis*, and *Lolium temulentum*. It is a singular fact that none of the species of *Bromus* are ever ergotised, nor are oats. With respect to the number of species of ergot fungus, Mr. Wilson is of opinion that there is only one. Accompanying the text is a collotype plate representing twelve different ergotised grasses, but on too small a scale to be of any use.

The Influence of Temperature on the Movement of Protoplasm.—In the *Flora* for April and May Dr. Velten describes and illustrates some researches he has been conducting on the influence of temperature on the movement of the protoplasm in

Nitella syncarpa, *Elodea canadensis*, *Chara foetida*, and *Vallisneria spiralis*. He also describes the apparatus employed to control and register different degrees of temperature. Taking *Elodea canadensis* first, the granules of chlorophyll were motionless, or nearly so, at the freezing point; and isolated granules traversed a tenth of a millimetre in 50 seconds, at a temperature of 34°·25 Fahr., in 29 seconds at 36°·5, in 21·7 seconds at 41°, in 13·1 seconds at 50°, in 9·3 seconds at 68°, in 5·3 seconds at 97°·25, and at 104° they were again motionless. In *Vallisneria spiralis*, the increase of velocity for temperature was much more regular, especially above 36°·5. At 34°·25, 45 seconds were consumed in travelling the same distance, whereas at 35°·5 the time was only 27 seconds. With increasing temperature there was a gradual decrease in the time required up to 101°·75 Fahr., at which temperature the time occupied in traversing the tenth of a millimetre was only 2·3 seconds. Above the last temperature named the movement gradually became slower, and ceased altogether at 113°. In *Chara foetida* the rate was much greater for temperature, and the maximum rate of movement much greater. Thus, at 34°·25, 20 seconds; at 36°·5, 7 seconds; and at 93°·9 the time occupied was only 1·06 seconds.

MEETINGS OF SOCIETIES.

ENTOMOLOGICAL SOCIETY.—(Wednesday, August 2.)

SIR SIDNEY SMITH SAUNDERS, C.M.G., Vice-President, in the Chair. Mr. Stevens exhibited *Tillus unifasciatus* and *Xylotrogus brunneus* taken on an oak fence at Upper Norwood; and Mr. Champion exhibited *Harpalus 4-punctatus*, *Dendrophagus crenatus*, and other rare Coleoptera from Aviemore, Inverness-shire.—Mr. Forbes exhibited a specimen of *Quedius dilatatus* taken by him at sugar in the New Forest.—From a despatch from H.M. Chargé d'Affaires at Madrid, a copy of which was forwarded to the Secretary through the Foreign Office, it appeared that the damage done this year by the locusts was considerably less than that of last year, owing to the number of soldiers which the Government had been able to employ since the war was over, to assist the inhabitants of the districts where the plague existed in destroying the insects. Specimens of the locust as well as a number of earthen tubes containing the eggs were forwarded to the Society, and on examination they were found to be the *Locusta albifrons*, Fab. (*Decticus albifrons*, Savigny).—Mr. McLachlan exhibited a series of thirteen examples of a dragon-fly (*Diplax meridionalis*, Selys) recently taken by him in the Alpes Dauphinés, remarkable for the extent to which they were infested by the red parasite described by De Geer as *Acarus libellulae*. They were firmly fixed on the nervures at the base of the wing, almost invariably on the underside, and being arranged nearly symmetrically had a very pretty appearance, the wings looking as if they were spotted with blood-red. He considered that the Acari must have attained their position by climbing up the legs of the dragon-fly when at rest.—Mr. F. Smith read a note on *Nematus gallicola*, Steph., the gall-maker, so common on the leaves of species of *Salix*, but of which the male had, apparently, not previously been observed. From 500 or 600 galls collected by him in 1875 he had obtained a multitude of females, but only two males, and a similar experiment in 1876 resulted in a single male; and he thought that by perseverance in this way it would be possible to obtain the males of this and other allied species, of which the males were practically unknown, the female being capable of continuing the species without immediate male influence; and he argued from this that the long-sought males of *Cynips* might some day be found by collecting the galls early in the year. He expressed his belief that Mr. Walsh had proved beyond question the breeding of a male *Cynips* in America, although the precise generic rank of the supposed *Cynips* was disputed by some of the members present.—The President (Professor Westwood) who was unable to be at the meeting, forwarded some "Notes of the Habits of a Lepidopterous Insect, parasitic on *Fulgora candelaria*, by J. C. Bowring," with a description of the species, and drawings of the insect in its different stages, by himself. It appeared that the cocoon-like larvae were found attached to the

dorsal surface of the *Fulgora*, feeding upon the waxy secretion of the latter, and covering the insect itself with a cottony substance. From its general appearance the Professor was disposed to place it among the *Arctiidae*. This extraordinary insect was discovered many years ago by Mr. Bowring, and he (Mr. Westwood) had noticed it at the meeting of the British Association at Oxford in 1860, under the name of *Epipyrops anomala*.—The Rev. R. P. Murray forwarded a paper by Mr. W. H. Miskin, of Brisbane, containing "Descriptions of New Species of Australian Diurnal Lepidoptera in his own collection."—Mr. Edward Saunders communicated the third and concluding portion of his Synopsis of British Hemiptera-Heteroptera.

FINE ART.

The Archaeology of Rome. By John Henry Parker, C.B. Volume II. The Forum Romanum and the Via Sacra. (Oxford: James Parker; London: John Murray, 1876.)

THE progress of discovery in Rome has been so rapid of late, owing to the extensive excavations in the Forum and elsewhere, that Mr. Parker has thought it expedient to change his plan of publication and complete this part of his work at once. He has arranged his materials in the form of a walk from north to south, from the Capitol to the steps leading up to the Via Sacra on the south. He might have reminded us that Virgil had adopted a similar method of illustrating the topography of Rome, when he makes Evander walk with Aeneas up the valley between the hills, and describe the objects on either hand. In the Preface to the second part (on the Via Sacra) our author gives an interesting account of the origin and extent of his own researches. England may claim no small share in these discoveries. The great excavations in the Forum were begun about 1812 by the Duchess of Devonshire, then resident in Rome, who excavated all the space between the Tabularium and the modern road. Louis Napoleon bought the Farnese Gardens, which happen to consist of the exact site of the earliest fortress, the old *Roma Quadrata*, but at first he only excavated in search of statues for the museums at Paris; and it was only after the example had been given by the British Archaeological Society of Rome, of making excavations for historical objects only, that the Emperor decided on continuing the excavations on the Palatine for such objects also. It is very instructive to compare Mr. Parker's view of the Forum in 1650 at the time of the Jubilee (plate 1), with the view in 1874 (plate 2):—

"The central arch of the great triumphal building of Septimius Severus is filled up to half its height, and the side arches almost to the top. The three columns of the Temple of Saturn (given separately in plates 6 and 7) have only one-third of their height above ground. The column of Phocas, and the celebrated three columns of the Dioscuri, have no bases visible. Of the Basilica Julia not a vestige can be seen. The Palatine is a spruce garden, with no ruins at all visible."

The excellent illustrations from photographs give us means of checking Mr. Parker's statements throughout, and he has added to them a complete copy of the Monumentum Ancyranum with Mommsen's explanations and supplements, and of the old Marble Plan of Rome, which was thrown down and broken by the earthquake that over-

threw the Basilica of Constantine. One of the fragments of the Marble Plan gives a view of the Porticus Liviae, to which Mr. Parker has devoted special attention. There are also plates of the coins or medals which represent buildings and sculptures in the Forum. The excavations have shown that the Forum is much smaller than was expected, and the Basilica Julia extends down the whole length on the western side. The churches of the Ara Coeli, &c., of course obtain due attention, and here Mr. Parker's earlier studies naturally come in.

"In both these cloisters the peculiarly ugly Roman buttress is used, consisting of a straight slope, without any break or set-off. This buttress is universally copied in the cloisters of the friaries, commonly misnamed Abbies, in Ireland. As Rome was always at least a century behind England and France in each change of the Mediaeval styles, so we find the same in Ireland. The architecture of the friary churches and convents of the fifteenth century in Ireland, as in Rome, is often a bad imitation of that of England in the twelfth or thirteenth, as in this cloister of the fourteenth century at Ara Coeli. It was only in the Renaissance, or revival of the Pagan style, that Rome was in advance of the Western nations."

Mr. Parker rightly lays stress on the use of photographs and photo-engravings in preference to drawings. No artist ever thinks of showing the thickness of the mortar between the joints of the stones, or the thickness of the bricks; yet on these two points the date of a building often depends, at the most important turning-points in the history of architecture. Any of Mr. Parker's extensive series of photographs can be had for a shilling, and they are invaluable as illustrating many objects that are now buried again or entirely destroyed. We have had much pleasure in following the course of discovery in this volume, though here controversy is still actively at work, and Mr. Parker has to fight hard on several points to hold his ground. We would just notice that when he says, "this door (plate 8) opened at the foot of the steep flight of stone steps believed to be mentioned by Cicero as the steps of the Aerarium, and the mounting of which is jocularly compared by him to climbing the Alps," he is laying too much stress on the passage of Cicero "pro Fonteio." Fonteius, the praetor of Gaul, was accused of appropriating public money, but there was no proof against him in the Treasury accounts, and Cicero says, "quae est ista accusatio quae facilius possit Alpes quam paucos aerarii gradus ascendere?" The fewer and shorter and easier the steps of the Treasury, the stronger would be Cicero's antithesis. The passage really proves nothing about the Treasury either way. We trust soon to see the next part of the *Archaeology of Rome*, and wish Mr. Parker all health and strength to complete his work.

C. W. BOASE.

Nachrichten von Künstlern und Werkleuten Nürnbergs. Von Johann Neudörfer, 1547. (Wien: Braumüller, 1875.)

THE quaint little old German volume, with solid binding and yellow pages, that students of German art now and then come across in libraries under the title of Neudörfer's *Nachrichten von der vornehmsten Künstlern*

und Werkleuten so innerhalb hundert Jahren in Nürnberg gelebt haben, has lately been republished in modern form (that is, in paper cover, and Roman characters), as the tenth volume of Ettelberger von Edelberg's valuable series of *Quellenschriften für Kunstgeschichte*. Neudörfer's original manuscript, written, as the dedication to Georg Röhrer informs us, in the space of eight days, and finished on October 16, 1547, is unfortunately no longer in existence, but several copies of it differing slightly from one another have been preserved. Heller printed a portion of one in 1822, and the above-mentioned little volume was printed in 1828 by Dr. Friedrich Campe, from a manuscript in his own collection that he evidently thought was original, but which was most probably only one of the copies. The present edition is not taken from the Campe text, but from a manuscript of the sixteenth, or beginning of the seventeenth, century, preserved in the town library of Nürnberg. It has been carefully examined and compared with others by Dr. G. W. K. Lochner, keeper of the Archives of Nürnberg, and is enriched with numerous elucidatory notes.

Johann Neudörfer, who may be termed the Vasari of Nürnberg, was born in 1497, and exercised the profession of writing and arithmetic master in his native town in the first half of the sixteenth century. He was best known to his contemporaries as the inventor of a highly ornamental style of German handwriting, and had a large number of pupils and imitators. It is not, however, for his system of caligraphy that he is now remembered, but as being the founder of the art-history of Nürnberg, for no one before his time seems to have thought the artistic annals of that art-loving old town worth recording.

His biographies or "accounts" (*Nachrichten*) of the artists and artisans who were his fellow citizens are far shorter than those of his famous Aretime contemporary; and having been written simply for his own satisfaction, and that of his friend Georg Röhrer, to whom they are dedicated, without any idea of publication, they naturally have not the same literary merit. Nor are they distinguished by any critical knowledge of art. He expressly disclaims being learned in art matters ("der ich mich doch gar für keinen Kunstverständigen weiss"), but:—

"seeing that our Herr Gott," he writes, "has gifted this praiseworthy town before others with artists and art-workers, I have deemed it well during these eight days in which I have been spared night-time by my pupils, to prepare a short list of those whom I have seen, known, and with whom I have oftentimes had dealings, but with no other intention than that it should remain between us two [Röhrer and himself], and that on some holiday when we are sitting together, we may talk over it, and put each other in mind of many other particulars."

Whether these other particulars were ever added we know not. Probably not, or they might have corrected some of the numerous mistakes that appear in these biographies, which, although written for the most part about contemporaries and with every source of information available, are by no means free from inaccuracies and misstatements of date and fact. But, in spite of errors of this

kind that might easily glide into such an unpremeditated composition, the value of these contemporary records of the art-life of Nürnberg in the fifteenth and sixteenth centuries can scarcely be overrated, for they help us to form a more vivid picture of the quaint mediaeval town with its pious masons, coppersmiths, braziers, wood-engravers, potters, goldsmiths, architects, sculptors, and painters, than we could gain from any amount of study of dry documents and dusty archives. They form, indeed, a curious example of "How it strikes a contemporary," for in these naïve accounts the same importance is given to simple, honest workmen whose labours are now utterly forgotten as to the great artists of Nürnberg whose names have become world-famous. Thus we are told the history of the God-fearing Hanns Behaim the elder, and of his nephew and son, stonemasons on the Pennz; of Röhren Cunz, celebrated for his water-conduits; of Sebastian Lindenast, coppersmith, who wrought copper vessels "as though they were of gold or silver," and who was "graciously privileged by the Emperor Maximilian to gild his works;" of Caspar Wernher, locksmith and clockmaker, who made a wonderful ship with figures in it that moved about on the table, and who "exercised himself so much in the art of watchmaking that he lost his reason," but "was restored through medicines and God's grace;" of Georg Weber, carpenter, who, although he could neither read nor write, was excellent in mill-work, and understood proportion; of Hanns Glim and Ludwig Krug, goldsmiths; Georg and Nicolaus Glockendon, illuminists; of the family of Hirschvogel, glass-painters, one of whom, travelling in Italy, learnt the Majorca secret of enamelling pottery, and, bringing it back to Nürnberg, established the first Majolica manufactory in Germany; of Hanns Ehemann, spectacle-maker, Wolf Traut, painter, Simon with the lame hand, sculptor, Bernhard Müller, silk-embroiderer, and many other notabilities of their time and town, whose names for the most part now only survive in Neudörfer's pages. On the other hand, men of whom not Nürnberg only, but all Germany is justly proud, artists whose fame will live for centuries yet to come, often receive but slight notice. To Albrecht Dürer, certainly, Neudörfer accords a somewhat longer biography than is his wont, but his account of him is inaccurate in many particulars. The value then attached to Dürer's engravings is curiously revealed by the statement that "whoever might wish to purchase all his engraved art (*alle seine gerissene und gestochene Kunst*) could not do it under a matter of nine florins." Concerning Adam Kraft, also, we are told a few interesting details, as, for instance, that he worked with his left hand just as well as with his right, and that he always employed a strong ignorant country lad as his journeyman: but the celebrated Peter Vischer the elder, who with his five sons worked for twelve years on the noble shrine of St. Sebald, finishing it at last "to the glory of God alone, and to the honour of St. Sebald, Prince of Heaven, in 1519," has a very bare and short notice bestowed upon him, in which his great work is not even mentioned. The history of Veit

Stoss, the famous wood-carver, is likewise very insufficient. Baader in his *Beiträge zur Kunstgeschichte Nürnberg* has made known many particulars about this "unquiet burgher," who it appears was ordered by a "merciful Rath" to be publicly branded on both cheeks with a hot iron as a forger, so that the sentimental interest that is attached to the poor blind old artist is somewhat misplaced. Neudörfer tells nothing of this story, perhaps out of consideration for his erring fellow-townsmen. Of Antonius Koburger, the celebrated printer of Nürnberg and god-father to Albrecht Dürer, we are told that he had twenty-four presses working daily, giving employment to more than a hundred workmen (a large number in those days), all of whom went to their work at a certain hour, none of them being allowed to enter the premises alone. Of the goldsmiths Wenzel and Albrecht Jamnitzer, whose works are still held in the highest esteem, Neudörfer is "afraid to say too much because they are his dear friends," but the best piece they have executed, he considers, is bringing their father and mother from Vienna to be under their care and support. He seems to think some apology necessary for introducing Hanns Sachs, the shoemaker, among the worthies of his town, but he recognises him, nevertheless, as "a true German poet, well read and practised in Holy Writ." Hanns Sebald, and Barthel Beham, Georg Penz, Hans Springinklee, Dürer's pupils, and other Nürnberg masters, among whom we find Jacob Walch, make up the number of biographies, seventy-nine in all, which the industrious writing-master spent a week in compiling. These were afterwards added to by Andreas Gulden, who wrote a continuation of Neudörfer's *Nachrichten* in the seventeenth century, including a notice of Neudörfer himself; but this continuation is not nearly so interesting as the earlier work.

The value of the present edition is immensely increased by Dr. Lochner's copious analytical notes, which contain the carefully-sifted results of all the latest researches into the art-history of Nürnberg. The notes to the biography of Veit Stoss, for instance, occupy thirty pages, while the biography itself is only half a page in length. Dr. Lochner is, of course, well fitted by his official position to undertake such a task, and has evidently spared no trouble in its performance.

Neudörfer's *Nachrichten*, in their revised modern garb, now form an excellent companion volume to Dr. Thausing's edition of Dürer's letters, journal, &c., published a short time ago in the same series.

MARY M. HEATON.

NOTES AND NEWS.

THE very laborious and delicate task of hanging the pictures in the enlarged National Gallery has been so accomplished as to elicit general approbation. Nothing, however, is perfect to the degree of being unimprovable; and we will specify two points (by no means implying that these are the only two) open, in our judgment, to considerable improvement. (1) A large number of the Turners are hung so high as to be simply invisible to a man of ordinary long sight without spectacles, or to a slightly short-sighted man *with* spectacles;

also, another not small number of Turner's oil-paintings are not hung at all. They figure in the catalogue, not on the walls. (2) The hanging of Haydon's *Lazarus* on a dimly-lighted staircase is a cruelty to the memory and reputation of a great-spirited painter, and a real discredit to the country. It looks as if the very name of High Art were detestable to us: one large picture of that class must go to a staircase, while dozens on dozens of Low Art British pictures, of moderate dimensions, and of no intellectual and next to no executive deservings, jostle one another in the galleries. It happens, too, that Haydon's picture is peculiarly ill-treated, for, according to the position of the staircase, one cannot anywhere get a tolerable view of the supremely fine thing in the work, the head of Lazarus. This painting—in some respects the most important production of the British School that the National Gallery contains—is relegated to the immediate and exclusive company of Cruikshank's *Worship of Bacchus*, an example of pictorial eccentricity which, though assuredly not inferior on certain grounds to various paintings upstairs, must, nevertheless, expect to be placed in an exceptional, and to some extent invidious, position.

We have received from Mr. Samuel Tinsley, the publisher, a large pamphlet or small volume bearing the title of *Art in the Nineteenth Century, with Illustrations from the Royal Academy Exhibition of 1876*. As a justification for its appearance at the end of the season, its author claims for it some value as an independent though "unpretending essay on the subject of Art generally," but when we come to look through it, it is little more than a bald chronicle of the contents of the various rooms in the exhibition of the Royal Academy. There is no general grasp of the tendencies of modern art, and no worthy elucidation of the work of a particular master. One of these things we hold a book must have, if it claims to concern itself with modern art in any larger way than that of the art-reporter with his cataloguing and commentary. The author of this book would be justified in not deeming it flattering did we tell him that his collected comments take rank with those of the reporter. But we cannot even tell him this. Reports, published at the proper time, are not without a certain fulness. We see little in the production before us, though the author undoubtedly has views of his own, and sets them forth with boldness. Nor does he always go wrong, for he condemns the Pre-Raphaelites, and admires Lady Dudley. He even says so in a poem.

SOME of the Norwich admirers and students of the great local landscape-painter, Cotman, have been accustomed to doubt the accuracy of the statement of the Messrs. Redgrave that Cotman died in 1842. They have believed him to have died in 1843, the year in which the prints forming his collection were sold at Christie's Auction Rooms. The matter has now been set at rest. The Redgraves' *Dictionary* does not mention the place of his interment, but recent inspection of the parish books of the parish church of Marylebone shows him to have died indeed in 1842, and to have been buried in the St. John's Wood Cemetery—the graveyard behind St. John's Wood Chapel, which was then almost in the country. The entry in the register at the mother church of Marylebone is to the effect that John Sell Cotman, of Hunter Street, Brunswick Square, was buried by the Rev. Thomas Wharton, M.A., on July 30, 1842, aged sixty years. The sale of his prints—the date of which, together with some circumstances only known locally, has misled his Norwich students—seems, on inspection of the priced catalogue at Messrs. Christie's, to have been an unimportant affair. The sale included none of his own etchings, either of Norfolk or Normandy. It comprised one hundred and forty lots, often many prints in a lot, but the whole went for less than thirty pounds—hardly a fruitful day's work for the eminent auctioneers of art.

By the death of Mr. John Frederick Lewis, R.A., contemporary art loses one of its most respected and competent professors. His loss to the body of which he was an honoured member was already in some sense anticipated, for, although Mr. Lewis was represented in the last exhibition at Burlington House, he had retired from the list of acting Academicians some weeks before his death, and his place was already filled by election. He was a prominent example of a considerable body of English artists of the present time, who have risen to distinction without the help or patronage of the Royal Academy. Although well advanced in years, he was comparatively young in Academic rank, having been elected Associate so recently as 1859, and not attaining to full honours until several years later. But long before his talent had been recognised by the National Institution it was well known to, and appreciated by, the art public, and so early as the year 1855 he had been elected President of the Society of Painters in Water-Colours. It is, perhaps, by the skill of his practice in water-colour that Mr. Lewis will be best remembered, and the technical mastery which he developed in this branch of his art is generally characteristic of the nature of his talent. His fame, indeed, rests less upon any intellectual force of invention than upon a highly-trained executive power very rare among English artists, and still more rarely combined, as in his case, with a close and courageous dependence upon nature. The twofold possession of manipulative skill and keen observation gave always a distinct interest to his work even when it was least supported by higher qualities of invention; and this interest, as might be expected, attached more particularly to his experiments in regard to colour, where the results were nearly always remarkable, if not always beautiful. As bearing upon the question of Mr. Lewis's technical proficiency, it is not unprofitable to observe the course of his early studies. The son of an engraver, he began his own career with the study of engraving; and perhaps no work from his hand is better deserving of attention than the series of etched studies of animal life published when the artist was only twenty years old. These plates are highly remarkable, not merely for their fidelity in the rendering of brute character, but still more as refined and powerful essays in a branch of art that has since been successfully revived. From them we may learn that Lewis, before his entry on the practice of a painter, was already a skilled draughtsman, learned in the laws of light and shade. These etchings, with their careful selection of line and their refined feeling for inanimate nature, create an impression of the artist's powers which is scarcely sustained by the next publication upon which he ventured, consisting of a series of lithograph drawings illustrating the manners and costume of Spain. This volume was published in 1834, and three years later the artist again betook himself to travel, remaining out of England for a period of thirteen years. During this time he visited Italy, Greece, Turkey, and Egypt, and, returning in 1851, exhibited in the following year the water-colour entitled *The Harem*, succeeded by numerous other drawings of Oriental and Southern life. In recent years his exhibited works have been numerous, and have been chiefly devoted to the interpretation of Eastern scenes. Of all details of architecture and costume he has ever been a careful and laborious student, and he has interpreted with the utmost skill and minuteness the brilliant effects of light and colour which the chosen material of his art has offered him.

THE ancient church of S. Francisco at Urbino was re-opened last March. Researches into its history have lately been made by Prof. Borghononi, and an old Gothic chapel beneath the campanile has been carefully restored. On the walls of this chapel, underneath numerous coats of whitewash, a fine fresco has been found representing Christ disputing with the doctors, and figures of SS.

Peter, Paul, and Catherine. Traces of coloured ornamentation have also been found on the outside walls.

IN the *Portfolio* this month Mr. P. G. Hamerton, continuing his Life of Turner, defines the period of what he describes as Turner's "complete deliverance from topography and his artistic independence of the fact" as beginning with his picture of *Kilchurn* exhibited in 1802. Turner's *Kilchurn Castle* is certainly as unlike the real *Kilchurn*, as given in the sketch by Mr. Hamerton, as it can well be, and, strange to say, the real is far more picturesque than Turner's version or "dream" of it. For instance, in the real there is a keep, and towers and turrets with a grand mass of ivy growing on the side of the ruins towards the lake. All this Turner has completely ignored, and has given instead a massive Norman fortress of severe aspect. It is the same with the mountains and the lake. They both show that even at this early period he regarded not mere accuracy and local truth of character, but had entered already into "that enchanted land that belonged to him and to him only." In "Technical Notes" Mr. H. W. B. Davis, A.R.A., gives some further advice on the construction of pictures that is likely to be extremely interesting and useful to young artists. Mr. Dobson's method is also described.

THE organisation of the Art and Industrial Exhibition at Munich does not appear to have been very efficient. The official catalogue, for instance, was not ready until nearly a month after the opening of the exhibition, and even then it was found to be very defective, for, although the title-page mentions "old and modern German masters," it is really only the modern schools that are included in it. Other important omissions also occur which it is difficult to excuse, considering the long delay in its publication. According to the numbers given, 494 German painters, 129 sculptors, and 101 architects have contributed—not by any means a large number, considering the important character of the exhibition and the claims it put forth to more than ordinary excellence. It certainly promised well, but from all we can hear its achievement has fallen far below its aspirations.

THE first Grand Prix de Rome for painting has been awarded to M. Wincker, and the second to M. Dagnau, both pupils of Gérôme. In sculpture MM. Lanson and Boucher have gained the two prizes.

COUNT FRANZ POCCHI, a distinguished poet, musician, and artist who, under three monarchs, held high office at the Court of Bavaria, died a short time ago at Munich. Pocchi is chiefly known in England as the author and illustrator of a number of charming tales and verses for children, but in Germany his musical talent was almost as much appreciated as his poetic and artistic powers. He was the composer of an opera and many popular melodies, and delighted in setting to music and illustrating old national songs. His dragons, giants, dwarfs, elves, and other creatures of Wonderland, are especially delightful, and really form what he entitles one of his books, a "Lustige Gesellschaft." Pocchi has published two or three dramas, and in 1851 edited a translation of Joubert's works, but in general he eschewed all tedious and important undertakings, and devoted the leisure that his position at Court afforded him to the cultivation and enjoyment of his threefold talent for literature, art, and music. Raczyński says of him, in his *History of Art*, "that in some respects he was allied to Neureuther and Schwind, but that his art was entirely original, and received no bias from their influence." He was sixty-nine years of age at the time of his death.

THE STAGE.

"BLEAK HOUSE" UPON THE STAGE.

ON Saturday we witnessed at the Globe another version of *Bleak House*: different from that of Mr. Burnett, chiefly by reason of its being more obscure. Somehow Mr. Burnett, in the version made popular by Miss Jennie Lee, did manage to unfold a more or less connected story. It was not absolutely necessary to have every chapter of *Bleak House* at one's fingers' ends as one saw it. With Mr. Lander's it is—if one desires to have anything like a fair appreciation of the significance of the characters and of their relation each to the other. Otherwise the piece is a mere collection of scenes sensational or comic, some of which tell on a London gallery in virtue of their exaggeration and of the complete incapacity of the playgoer to understand the difference between a drama and an "entertainment." This version of *Bleak House* is without unity or sequence; and if a playgoer of average intelligence can listen to and watch a part of it without entire distaste, that is chiefly because of the great writer's qualities, which it has not been possible wholly to banish from any version of the work.

We do not at all share the opinion of an influential contemporary that *Bleak House*, though a great novel, must necessarily make a bad play. It has made a popular play already, through the realistic pathos of the author in "Jo," well interpreted by the lady whose name is associated with that success. Thoroughly effective comic elements are to be found in the relations of the law-stationer with his wife and with Chadband. These, though fairly brought out in the last version, have never had at the hands of the actors quite the treatment that they deserve. Then there is the group at Chesney Wold: Sir Leicester and Lady Dedlock and Mr. Tulkinghorn, who certainly have not fared better. The novelist's own conception of that group is a little forced. Exception may be taken to the immense and mysterious reserve maintained between husband and wife, and still greater exception to the calm yet bitter determination of the family lawyer to bring down Lady Dedlock from her high place, by the exposure of secrets with which he has nothing to do. But, whatever exception may be taken on the score of improbability, there is no question but that Dickens in this group did so marshal his figures as to impress the imagination of reader and audience. The reserved and proud man, to whom at last his disgrace is to be disclosed; the silent and stately woman, with her two lives of Past and Present; the haunting figure of the old lawyer, her enemy, secret in his arrivals, secret in his departures; and the prolonged hush in which these figures stand, while reader and audience hold their breath in waiting for the bursting of the social storm—all that is faulty, if you will, in one way or another, but it is dramatic and effective: it contains the elements of a great stage success, and to get a great stage success it requires only deliberate and patient treatment from skilled actors who believe in it. Till that is afforded it, in some version the adapter of which shall recognise in this Dedlock group the central and chief interest of the story, as Dickens did himself, it is premature to declare that *Bleak House* must make a poor drama.

It may be that the character of "Jo"—which thus far has been found the most successful—is in some respects the most dramatic in the novel. The high lights and shades are certainly his; but he is well-nigh isolated; he is at most an instrument; his is not the story which we chiefly care about: he can but do his share, and it is not a great one, in the development of that story. In the first satisfactory version of the novel, Jo would resume his natural proportions. He would again be little but an effective episode.

It is curious, nevertheless, to see how Dickens's own sympathy, and his knowledge to boot that he would have the public sympathy, led him to round

and to complete this character of "Jo;" while his immense, and at that time already almost instinctive, deference to the taste of the large middle-class, for which he chiefly wrote, led him to deprive this central character of Lady Dedlock of much that in bolder hands might have enriched it. The very little we are told about the man her lover, whose last days were spent as a law-writer in a garret by Chancery Lane, gives, of course, an air of interesting mystery to this part of the story. Our curiosity is stimulated, but not gratified. It is a part of Dickens's art no doubt that this should be. That is to say, having to be reticent he would make reticence effective. But there is hardly any other important novelist, except the novelist of what we call "Society," who would have shrunk, as Dickens did shrink, from tracing at least in a retrospect something of the course of a love which had, at all events, the interest of passion. There is hardly another great novelist who so persistently declined to treat passion; who shrank back when only on the verge of it. This purely middle-class avoidance of it—an avoidance now timid, now discreet—is one of the marks of Dickens's belonging by habit of mind to a generation more respectable than ours, or less outspoken.

As for the acting of the version of *Bleak House* which they play now at the Globe, little is to be said of it by way of praise. As a whole, it compares unfavourably with the meritorious but imperfect acting of the now better-known version in which Miss Lee has appeared. There are one or two exceptions. The young man of the name of Guppy finds now, perhaps, for the first time in Mr. George Skinner an adequate exponent of his well-meaning and unconscious impudence. He looks and bears himself so like to the intruder on Lady Dedlock's solitude that he could afford to discard the one or two exit-speeches with which he appears to have been provided on the assumption that Dickens's humour needed additions. Of course the effect of all his bearing is very much lost when he is set against a Lady Dedlock who has none of the pride and distance which belong to her in the novel. And at the Globe this is the case. Sir Leicester, too, is represented by an actor who gives no importance to the part, and Tulkinghorn's silence is without the authority of knowledge and accepted position. One character, that of Hortense, the revengeful maid, appears much overdone. In a moment, before the audience is at all aware that she has any serious cause of quarrel with Mr. Tulkinghorn, she bursts out into tones and gestures of melodrama necessitated only at the time by the conventions of the suburban stage. The unsuitableness and the inartistic surprise of this, as of the shadowiness of most of the other characters—those especially of the group of the Dedlocks—may be in part occasioned by the employment of actors who, to speak of them in measured terms, are not of the first order; but these various faults are mainly caused, we suspect, by the untimely discovery that Jo, the crossing-sweeper, could be so played as to be the leading *dramatis persona*. Miss Lee so played him. Her success is answerable for the effacing, now, of much that should have been retained and made effective. At present, at the Globe, the one part to which the rest are sacrificed is acted by a lady who does not seem to think of any other course than that of reproducing Miss Lee as far as possible. Her imitation is excellent, and may rank in merit with the frank burlesque of popular actors attempted lately at the Strand by Mr. Terry and Miss Claude, and often a strong point in the programme of Mr. Toole. As one watches the scene now at the Globe, with the patient, laborious, really quite clever reproduction of the last sensation of the London stage, one wonders when the song and "breakdown" will be coming, that the joke may reveal itself. But song and "breakdown" do not come; and it is all serious.

FREDERICK WEDMORE.

THIS evening at the Gaiety there is a change of programme. Mr. Byron's new comic piece, *A Bull by the Horns*, being the chief play of the evening. It will be followed by a new burlesque, *Little Don César de Bazan*.

THE season at Drury Lane will begin on September 23, when Mr. Barry Sullivan will appear in tragedy. The *Observer* announces the engagement at the same theatre of Mrs. Hermann Vezin, an actress of well-trying powers, and one not often seen on the London stage.

A Race for a Wife, the comediotta played at the Adelphi on Saturday before *Arrah-na-Pogue*, has little novelty in its theme, and no especial skill in its treatment.

MISS NEILSON has engagements for the early autumn in some of the large English provincial towns.

WHEN Mr. Buckstone returns to the Haymarket Theatre in October, he will probably appear in the *Rivals*, one of the pieces in which he impersonates a leading character with success. We may perhaps venture to hope that the Haymarket Theatre will not again court triumphs in melodrama or tragedy, which it has lately rather striven for than attained, and for which its associations and traditions little fit it.

MISS ADA CAVENDISH is going as usual upon a considerable autumn tour.

THE next occupant of the stage of the St. James's Theatre will probably be Mrs. John Wood, who only left it, it will be remembered, in June, to make way for the admirable interpreters of the *Danicheff*.

THE determination of the Duke of Meiningen, which we announced in our last, not to send his theatrical company to London next year, deprives London probably for an indefinite time of the chance of seeing any German acting either in the German national or the Shaksperian drama. We have been very desirous of seeing the Duke's company here, partly because it would in all likelihood have presented us with a perfection of *ensemble* such as only the Théâtre Français and exceptional performances at the Odéon and the Gymnase can attain. Of "stars" the Duke's company contains, it is allowed, but a scant supply; but the star system has fortunately taken less hold thus far of the French and German theatres than of the English. But if we are not next year to have the Duke's company, is there after all no capitalist or speculator, be he English or German, who will add for a while a German theatre to the attractions and advantages of the town? The commercial conditions under which an average German company, not important in numbers, but containing good actors, might come over here, would be entirely different from those of the singularly complete and numerous company of the Duke of Meiningen. The Duke of Meiningen or his business-manager would have to look for large receipts, which it is quite possible the frugality of the German population in London and the indifference of the wealthy English might combine to deprive him of. But putting large receipts and exceptional expenses quite aside—not looking at the German theatre at all for the moment as a novel attraction of the West End and of the London season—it must be remembered that there is in London the German population of a large German commercial city. Whatever Leipzig or Bremen or Augsburg can support in the way of a theatre may surely be supported by the German population of Islington and Barnsbury alone. It is very odd that this has not occurred to any shrewd speculator. We give him the benefit of the suggestion, and he in return may give us from an average company, not indeed acting so perfect as we have on some occasions seen from French and Italian celebrities and from our own, but at all events acting that would afford countless opportunities for interesting comparison.

At least four new pieces have been accepted at the Théâtre Français for the winter season. One of them is *Rome Vaincue*, a tragedy. Another is *L'Ami Fritz*, by MM. Erckmann-Chatrian. Then there is another tragedy; and, lastly, Emile Augier is engaged upon two pieces, one of which, if not both, will see the light during the coming season.

MUSIC.

THE BAYREUTH FESTIVAL.

It would have been quite practicable for me to send to the ACADEMY a week ago an account of the first, or even of the second, of the four performances which took place in the Wagner theatre. I, however, purposely refrained from doing so, for two reasons. The first, already referred to in my last letter, was that the work ought to be judged as a whole, and not merely from its first two parts; the second, and even a more important one, was that it was quite impossible under the strong musical excitement of the moment to form a really dispassionate opinion. Had I written immediately after leaving the theatre, I should very probably have said something which I might afterwards have wished to modify. I therefore resolved not to write a line till my return to London, so that after an interval of some days I might be able more clearly to record the impressions produced by what is unquestionably the greatest musical event of the present century.

It might perhaps have been expected that nearly a week after the performance the work would seem less impressive than at the time. The very reverse is the case. On my way to Bayreuth I passed through Cologne, and visited the Cathedral. When standing close to the porch, it is impossible not to be struck with the wonderful beauty of the building; but it is only on withdrawing to some distance that one can form an idea of the grandeur of the structure as a whole. Just so is it with Wagner's work. In the theatre itself the attention is arrested by the beauty, the power, or the dramatic appropriateness of the particular part of the music which is being performed; but it is not till afterwards that one is able to grasp the total idea, and to feel how colossal is the genius displayed in the entire conception and execution of this truly stupendous work.

Before entering into any details of the performances, it may be as well to give, as clearly and emphatically as possible, a judgment on the *Ring des Nibelungen* as a whole. I therefore take this opportunity of recording it as my deliberate conviction that it is by far the greatest work in the department of dramatic music that the world has ever seen. On expressing this opinion to a musical friend, I was met by the question, "Then, do you think Wagner a greater composer than Beethoven?" To this I replied, "Certainly not; but *otherwise* great." As a matter of fact Wagner's music is constructed, as I have attempted to show in a previous article, on so entirely different a plan from Beethoven's that the two belong to totally distinct regions of art; and comparison is no more possible between them than it would be between a sculpture and a painting. Nothing similar to the *Ring des Nibelungen* has ever been produced before; there are therefore no standards by which to measure it: it must be judged by itself, and by the effect it produces in performance; and I repeat in the most unqualified language that I consider it the grandest dramatic music that has ever been produced.

There has been considerable speculation as to what would be the effect of sinking the orchestra, so as to render it invisible. There could, of course, be no doubt that it would largely add to the illusion; but many fears were expressed that the acoustic results would not be satisfactory. These fears have proved groundless. Owing to the excellent construction of the theatre, the orchestra

seemed not only to lose none of its sonorousness, but positively to gain in richness. The brass instruments were wonderfully mellow in tone, and without a trace of that crashing coarseness which often proves annoying to musical ears; while in the most elaborate figures for the strings every note could be heard with the utmost distinctness. A curious point is that the wood sounded much more prominent than usual. Why this should have been so I am unable to say; but, as the result, the balance of the orchestra was different from that to which we are accustomed, and the whole effect was even richer than I had anticipated. The playing of the splendid band, under Herr Richter, was truly marvellous. Not merely were the most difficult passages executed with faultless precision, but for refinement, perfection of phrasing, "go" (if the colloquialism may be allowed, for want of a better word), and, above all, perfect conception of the composer's intentions, such a performance has probably never been heard. From the invisible orchestra poured forth a stream of gorgeous harmony, many of the tone-colours being absolutely new, which at times so riveted the attention as almost to make one forget what was passing on the stage.

Another excellent innovation introduced by Wagner with the view of increasing the illusion is the darkening of the theatre. Previous to the commencement of each act, a fanfare of brass instruments was heard from the orchestra, as a signal to the audience to take their seats. The whole of the gas-lights in the auditorium were then turned down, so that, excepting for the light from the stage, the theatre was in almost total darkness. It was impossible during the greater part of the performance to read a word of the text-book; happily, the pronunciation of most of the actors was so remarkably distinct that for those who were fairly well acquainted with the poem reference to the libretto was unnecessary.

The wonderful beauty of the scenery and of the whole *mise-en-scène* defies description. It was not so much the actual paintings, though these were of very remarkable excellence, having been painted by the brothers Brückner of Coburg, from designs by Josef Hoffmann, Court Painter at Vienna; as mere scenery equally fine views may have been occasionally seen at other theatres. But it may very safely be asserted that never before have any such effects been produced as the storms, the sunrises and sunsets, the gathering and dispersing of clouds, and similar atmospheric phenomena, as have been seen at Bayreuth. It was mentioned in these columns some weeks since that the stage is illuminated by more than 3,000 gas-burners. These are arranged and managed with such consummate skill as to produce at times an illusion which is absolutely perfect. As an instance of this may be mentioned the last act of *Die Walküre*. At the commencement the sky is cloudy and a heavy thunderstorm is raging; as the act proceeds the air clears, and a lovely calm summer sunset follows. The gradual lifting of the clouds and the changes of colour in the sky, the deep-red shading off in the most perfectly natural manner into the gray of twilight, till night falls, the last streak of red disappears, and then at Wotan's command flames spring forth on all sides and surround the sleeping Brünnhilde, were among the most magical effects ever seen on the stage. No less wonderful were the sunrise scenes in *Siegfried* and *Götterdämmerung*. At most theatres it is necessary to "make believe a great deal;" and when I read some time since in a German paper that at Bayreuth one seemed to see not a stage presentation but the actual thing itself, I set down the statement as the friendly exaggeration of an enthusiast. As a matter of fact, however, I found it in the large majority of cases the simple truth. Nothing can be conceived more absolutely natural than the "Nibelheim" scene in the *Rheingold*, the interior of Hunding's house, and the two mountain landscapes in *Die Walküre*, or the scene on the banks of the Rhine in front of Gunther's

palace in the second act of *Götterdämmerung*. No less remarkable was the disposition of the various groups on the stage, in those scenes where such appeared. Wagner is his own stage-manager. I had a long conversation with one of the chorus, who gave me many interesting details as to the minute attention which the composer pays to even the apparently least important points. The result of this extreme care is that in all the groupings, all the motions, even of the supers, nothing was to be seen at all conventional; everything was perfectly natural. Such an *ensemble* has probably never been obtained before.

Of the four parts of which the whole work consists, the *Rheingold* was not only the least interesting, but, as I had anticipated, the most fatiguing to listen to. When I say "the least interesting," I am only speaking relatively. In itself the music is remarkably fine; but Wagner, with rare skill, has made the entire series of works, so to speak, one long *crescendo*; each surpasses its predecessor. The fatigue arose from the necessity of sitting for two hours and a half listening to music requiring close attention in a heated theatre when the temperature in the open air averaged above 100° Fahr. in the shade. Hence, by the time the last, and finest, scene of this "Vorabend" was reached, I was so exhausted as to be quite unable to enjoy it as I most certainly should have done had I come to it fresh. None but a veritable musical "glutton" can take in so much music at once without a moment's breathing-time. In the *Rheingold* the gem of the performance was the Loge of Herr Vogl. His conception of the fiendish sarcasm of the fire-god was remarkable, and his enunciation of the text so distinct that one scarcely lost a word. At the close of his narrative in the second scene about "Weibes Wonne und Werth" an involuntary burst of applause, which was immediately suppressed, broke forth in the theatre. Hardly less fine was the Alberich of Herr Hill—perhaps the most difficult and thankless part of the whole work. Herr Betz, reputed the greatest German baritone, the possessor of a magnificent voice, and a most excellent style, sang the music of Wotan admirably; his acting struck me as almost too reserved; but probably it was his intention to present the god as extremely dignified, and not subject to ordinary human passions. To Herr Schlosser, whose Mime was a wonderful piece of character-acting, I shall refer again in speaking of *Siegfried*. The three Rhine-daughters were most excellent, as also were the giants Fasolt (Eilers), and Fafner (Reichenberg); while Frau Jaide, in the small part of Erda, deserves special mention for the declamatory power with which she delivered the few lines allotted to her.

One of the most remarkable points that struck me in the whole performance of the *Rheingold* was the truly wonderful tact which Wagner has shown in the distribution of his rôles. Every performer, without exception, had a part which exactly suited his voice and his style of acting; hence, to a large extent, the rare excellence of the *ensemble*. Another thing that should be mentioned is that, as I had expected, some of the most effective parts of the music were precisely those which would be the least interesting apart from the stage. This remark applies more especially to the third ("Nibelheim") scene.

In the *Walküre* both musical and dramatic interest is far greater than in the *Rheingold*. This is the portion of the work which could best be performed, and would most readily be appreciated, apart from the others. It is at present contemplated to produce it both at Berlin and Vienna. The heavenly beauty of the music, and the ideal perfection of the whole performance, produced such an effect as I never before experienced from any opera. Herr Niemann, the Siegmund, perhaps the greatest of German tenors, surpassed himself. He has been called "the Wagner singer *par excellence*;" and though he is no longer a young man, and his voice has lost somewhat of

its youthful freshness, he is still a most consummate artist. No finer acting than his in the whole of the first act can be imagined, and he was most admirably seconded by Frl. Schefzky as Sieglinde. No less impressive was he in the second act, especially in his great scene with Brünnhilde. As to the performance of the last-named part by Frau Materna, I might exhaust the whole vocabulary of superlatives without over-praising it. Frau Materna has a voice which in power and volume, as well as in quality, much resembles that of Mdlle. Titiens; and, in addition to this, she is indisputably one of the very greatest living tragic actresses. I shall not attempt to describe her impersonation, because no description would do it justice or convey the least idea of it to those who have not seen it. It was throughout perfection itself. The long dialogue in the second act between Brünnhilde and Wotan must, however, be specially named, because this is one of those portions of the music which are most difficult to appreciate apart from the stage, and which most imperatively require the highest order of acting and singing. When the *Walküre* was first produced at Munich in 1870, with only second-rate performers, this scene was found very wearisome; on the present occasion, when given by Frau Materna and Betz, it proved to be one of the most impressive parts of the music. The great scene of the mustering of the Walküren (act iii.) was most wonderfully rendered both by orchestra and soloists. Such splendid part-singing, such faultless perfection of intonation in music of extraordinary complexity and difficulty, and such a volume of tone from only eight voices, I never heard in my life. It was in this scene that almost the solitary instance of an unsuccessful stage-effect was noticeable. The ride of the Walküren through the air on horseback, represented by magic-lantern slides, was very unreal, and for the moment sadly destroyed the illusion. The final and most touching scene between Brünnhilde and Wotan, concluding with the farewell of the latter, is the crown of the whole work—a veritable triumph of musico-dramatic art. In this scene Betz was most magnificent, acting as well as singing with a power which his performance in the *Rheingold* had hardly led me to anticipate.

I was not much surprised on the following morning to see a notice posted about the town that owing to unforeseen circumstances the performance of *Siegfried* would be postponed to the following day; nor was this to be regretted, as the mental strain of listening night after night to such music was considerable. I learned that the reason of the postponement was the hoarseness of Betz, who after his exertions on the two first evenings needed a day's rest. The principal singers engaged in these performances must indeed have constitutions of cast-iron to enable them to support the fatigue. There are not to be found in dramatic music three more exacting parts than those of Brünnhilde, Siegfried, and Wotan; and only the greatest care on the part of the performers would enable them to hold out to the end of the third series.

The performance of *Siegfried*, which was given on the Wednesday, was in every respect worthy of those which had preceded. Herr Unger, who performed the title-part, looked the character to perfection. He is a magnificent specimen of a Teuton, standing, I was told, six feet five inches, and of well-proportioned figure. He has also a splendid and very powerful tenor voice, which, however, he used with so little reserve that by the end of the evening he was evidently somewhat "used-up." As an actor he is very fair, but by no means one of the best; still, all things considered, it would have been difficult for Wagner to find a better representative of the youthful hero. The great feature of the performance was the Mime of Herr Schlosser, one of the most highly finished cabinet-pictures that can be imagined. Always perfectly natural, highly comic, yet never

degenerating into farce, the impersonation was one which will never be forgotten by those who witnessed it. Especially striking was the scene in the second act in which Mime, in spite of himself, reveals his real intentions to Siegfried. Here the actor's task is of great difficulty, because his actions and his words must directly contradict one another. Herr Schlosser's delivery, in the most affectionate manner, of the words "Ich will dir Kind nur den Kopf abhau'n," was perfect, and excited a burst of laughter through the house. Among other noteworthy points of *Siegfried* must be named the scene of the forging of the sword Nothung, which forms the finale of the first act, which was most wonderfully put on the stage, and in which the intensely realistic music contributed not a little to heighten the general effect. Most exquisite, also, is the music of the "Waldesweben" in the second act, in which the voices of nature and the sounds of the forest are depicted in a manner worthy of Beethoven's "Pastoral" symphony, to which the music is akin in feeling, and equal in power, while free from the slightest tinge of plagiarism. The final scene of the awaking of Brünnhilde is again an inspiration of the highest genius. Here Frau Materna was unapproachable; and Herr Unger appeared to catch some of his companion's fire, and to act with more freedom and spirit than in the earlier part of the work.

In a previous article I have expressed an opinion that the *Götterdämmerung* is the finest of the four parts of which the *Ring des Nibelungen* consists. This opinion was fully confirmed by the performance. There is, however, one drawback to the perfect enjoyment of this drama; the first act, which, with the introduction, plays two hours, is decidedly too long. It is, as in the *Rheingold*, hardly possible to sustain the attention during such a period with music which makes so great demands upon the hearer. Hence, though the introductory scene with the three Norns (admirably sung and acted by Frau Johanna Wagner, Frl. Schefzky, and Frau Sadler-Grün) is most impressive, and the following farewell between Brünnhilde and Siegfried of wonderful beauty, we become wearied before the close of the act, and the powerful scene near the end between Brünnhilde and Waltraute failed to produce the effect which it should have done. In this work, again, every part was most adequately filled, the Gunther of Herr Gura, the Hagen of Herr Siehr, and the Gutrune of Frl. Weckerlin being equally worthy of praise. The second act is even finer than the first; but here the music mostly occupies a secondary position, and it is the dramatic situation which rivets the attention. Here Frau Materna was indescribably grand. Finer tragic acting than her's in the great scene where she recognises Siegfried and accuses him of perjury cannot be imagined. Nor should the truly astonishing chorus-singing of the "Mannen" in this act pass unnoticed. No such difficult operatic choruses exist as these; and they were sung with a precision and force which were really marvellous. The third act is not only the greatest portion of the work, but the greatest dramatic music that has ever been written. The whole scene with the Rhine-daughters, charmingly sung, in spite of its great difficulty, the death of Siegfried, and the following colossal funeral march, which is in no way inferior to the famous march in the "Eroica" symphony, produced an impression which is indescribable. It would have appeared impossible that this scene should ever be surpassed; yet this seeming miracle has actually been accomplished by Wagner in the finale of the work. Of Brünnhilde's last speech, of the wonderful combination of the music with the final *tableau*, previously described in these columns, the appearance in the sky of the burning Walhalla, with gods and heroes seated in solemn silence in the hall, I forbear to speak, simply because no words can give even a faint idea of the enormous effect produced. Again, however, I must refer to

the grand singing and acting of Frau Materna, who, in spite of her previous arduous exertions, seemed to show no trace of weariness, but sang to the last bar with a force and dramatic truth of expression which were unsurpassable. It was the universal opinion of those with whom I conversed at Bayreuth that it is in the highest degree improbable that any such renderings of the work as those now taking place will ever be witnessed again. It is very certain that nothing at all approaching them in perfection has ever been seen before. The highest anticipations I had previously formed as to the work and its rendering were certainly not only realised but very far exceeded.

It still remains to discuss the general question, Has Wagner in the *Ring des Nibelungen* justified his art-theories or not? and, if he has, how far, and in what way, is the work likely to exert an influence on the future of dramatic music? The former part of this question must, I think, be certainly answered in the affirmative. It is not necessary to go so far as to say that this is the *only* system on which a good opera can be written; what the composer has proved beyond a doubt is, that by the combination of all the arts upon an equal footing, a total effect can be produced which is unattainable in any other way. Take, for instance, the forging scene in *Siegfried*, or the last half of the second act of *Götterdämmerung*. In both these, the music would be, it is hardly too much to say, entirely ineffective in the concert-room; but in combination with magnificent poetry, fine acting, and a splendid *mise-en-scène*, it makes the greatest impression. In order to do so, however, it is useful that each factor shall be of equal excellence; and this is so rarely attainable that it may be doubted whether many composers will be tempted to imitate the form of the present work, at least to its full extent. A second-rate performance of the *Ring* would be unendurable—probably ludicrous. Nevertheless, the reforms which Wagner has introduced are too important not to exert a great, though chiefly indirect, influence on operatic music in the future. He has given greatly-increased weight to the dramatic, as distinguished from the purely musical; by doing away with all mere opportunities for display, he has aimed a death-blow at the tyranny of the vocalist, for which all true lovers of art cannot be too thankful to him; he has taught the singers that in self-sacrifice to their art lies their true greatness; and the greatest performers of Germany have, to their honour, shown us that they have learnt the lesson, and by abasing themselves have been the more highly exalted. It was most gratifying to see in the theatre a notice from the artists requesting that they might not be called before the curtain, as they wished to sink themselves in the work. Whether other composers will adopt Wagner's system of "Leitmotive" or employ his alliterative verse is a secondary question altogether; that the connexion between the music and the drama must hereafter be much closer than it has mostly been in the past can hardly be doubted. This will be one effect of the production of Wagner's great work; let us hope that the downfall of that accursed "star system" which is the bane of music in this country may also follow. With a few honourable exceptions, our singers think far more of themselves than of their art; would that they would follow the noble example set by those truly great artists who have contributed so largely to the success of the *Ring des Nibelungen*!

EBENEZER PROUT.

THE Birmingham Musical Festival commences next Tuesday, the 29th inst., and will be continued till Friday, September 1. The arrangements for the various concerts are as follows:—Tuesday morning, *Elijah*; Tuesday evening, F. H. Cowen's new cantata, *The Corsair*, and miscellaneous selec-

tion; Wednesday morning, Prof. Macfarren's new oratorio *The Resurrection*; Wednesday evening, Gade's new cantata, *Zion*, and miscellaneous selection; Thursday morning, *Messiah*; Thursday evening, miscellaneous concert (Gade's *Crusaders*, &c.); Friday morning, Spohr's *Last Judgment*, Wagner's *Holy Supper* ("Liebesmahl der Apostel") and Beethoven's Mass in C; Friday evening, *St. Paul*.

We regret to announce the sudden death of a distinguished amateur, Mdlle. Fanny Pelletan, of Paris, at the age of forty-six. Mdlle. Pelletan was engaged in the publication, at her own expense, of the magnificent new edition in score of Gluck's five great operas. Only the *Iphigénie en Aulide* and the *Iphigénie en Tauride* are as yet issued; but the *Alceste* is, we learn, just ready for publication. There appears some reason to hope that M. Camille Saint-Saëns will undertake to continue the edition, which is the only one at all trustworthy, or in any degree worthy of the music; it would be a thousand pities were it to be left incomplete.

MR. CARL ROSA issues an attractive programme for the approaching English-opera season, which will commence on Monday, September 11. The opening work will be Cherubini's *Water-Carrier*, the production of which, last season, was so heartily welcomed in musical circles. Sir J. Benedict's *Lily of Killarney* will be performed with alterations and additions specially written for this company by the composer. Among the promised novelties may be mentioned *Joconde*, by Nicolo Isouard; *Giralda*, by Adolphe Adam (both for the first time in England); a new opera entitled *Pauline*, composed especially for this company by F. H. Cowen; Beethoven's *Fidelio* (as originally composed—without recitatives); and, last not least, Wagner's *Flying Dutchman*, for the first time in English. The engagements are announced of Mdlle. Ida Corani (her first appearance with this company), Miss Cora Stuart, Miss Giulia Warwick, &c.; Messrs. Santley, Henry Nordblom, Aynsley Cook, Celli, &c.

THE reception given to Mdlle. Christine Nilsson by her fellow-countrymen, on her return to Sweden after several years' absence, is described as most enthusiastic. All the ships in the harbour of Malmö were decorated with flags, and the shore was thronged with spectators anxious to greet her arrival. A concert was given at Stockholm on August 10 in a church, no concert-room being found large enough for the accommodation of the numerous applicants for admission.

THE *New York World* says that the prospects of the next opera season are, so far, not favourable, Mr. Mapleson having been forced to abandon his idea of giving a series of performances there, owing to the refusal of Mdlle. Tietjens and Mdlle. Trebelli-Bettini to visit America. Of the regular Italian Opera in New York very little is at present known, but, it is understood, a company is being formed for a season of Italian opera at the Academy of Music for one month, from November to December.

MARCHETTI'S *Ruy Blas* will be produced next season at the Grand Opera at Dresden.

BIRKBECK BANK. Established 1851.

29 & 30, Southampton Buildings, Chancery Lane, W.C.
DEPOSITS received at INTEREST for stated periods or repayable on demand. On Current Accounts, interest allowed on the minimum monthly balances. Cheque Books supplied, and Letters of Credit and Circular Notes issued.

The Bank undertakes the custody of Securities of Customers, and the Collection of Bills of Exchange, Dividends, and Coupons. Stocks and Shares purchased and sold, and advances made thereon.
Office hours from 10 till 4, excepting Saturdays, then from 10 to 2.
On Mondays the Bank is open until 9 in the evening.

A Pamphlet, with full particulars, may be had on application.
FRANCIS RAVENSCROFT, Manager.

BANK of SOUTH AUSTRALIA. Incorporated by Royal Charter, 1847. DRAFTS ISSUED upon Adelaide and the principal towns in South Australia. Bills negotiated and collected. Money received on deposit at agreed rates. Apply at the Office, 31 Old Broad Street, E.C. WILLIAM PURDY, General Manager.

TABLE OF CONTENTS.

	PAGE
FREEMAN'S HISTORY OF THE NORMAN CONQUEST OF ENGLAND, VOL. V., by GEO. F. WARNER	203
HAZLITT'S EDITION OF BRATHWAITE'S "BARNABEE'S JOURNAL," by E. W. GOSSE	204
WHITE'S HOLIDAYS IN TYROL, by D. W. FRESHFIELD	205
GERMAN HOME-LIFE, by MISS M. BETHAM-EDWARDS	206
CUSSANS' HISTORY OF HEITFOURDSHIRE, by COL. J. L. CHESTER	207
THREE RECENT WORKS ON AUSTRALIA, by WILLIAM WICKHAM	208
NEW NOVELS, by F. M. ALLEYNE	210
CURRENT THEOLOGY	210
NOTES AND NEWS	212
OBITUARY	214
NOTES OF TRAVEL	214
FOREIGN REVIEWS OF ENGLISH BOOKS	214
LOCAL EXAMINATIONS IN THEOLOGY	214
THE CASKET LETTERS AT HATFIELD, II., by JOHN HOSACK	215
LETTER FROM PEKING, by the REV. DR. EDKINS	216
SELECTED BOOKS	216
EVERETT'S ILLUSTRATIONS OF THE "C. G. S." SYSTEM OF UNITS, by PROF. A. W. REINOLD	216
KROHN ON THE PLATONIC STATE, by G. A. SIMCOX	217
SCIENCE NOTES (ASTRONOMY, BOTANY)	218
MEETINGS OF SOCIETIES	220
PARKER'S ARCHAEOLOGY OF ROME, by the REV. C. W. BOASE	220
NEUDÖRFER'S ACCOUNTS OF THE ARTISTS AND ARTISANS OF NÜRNBERG, by MRS. CHARLES HEATON	221
NOTES AND NEWS	222
"BLEAK HOUSE" UPON THE STAGE, by FREDERICK WEDMORE	223
STAGE NOTES	224
THE BAYREUTH FESTIVAL, by EBENEZER PROUT	224
MUSIC NOTES, TABLE OF CONTENTS, NEW PUBLICATIONS	226

NEW PUBLICATIONS.

Acts of Apostles, with Notes, Comments, &c., by Lyman Abbott, 8vo	(Hodder & Stoughton)	7/6
Applied European Book-binding, 8vo	(Longman & Co.)	24/0
Arnott (Neil), Elements of Physics, 7th ed. or 8vo	(Longman & Co.)	12/6
Atlas of the World, 24 Coloured Maps, imp. 8vo	(Johnston)	5/0
Bateman (J.), The Acreage of England, a List of Owners of 2,000 Acres and upwards, or 8vo	(P. Colver)	6/0
Baumé (Paul), Key to Translations, Exercises and Quotations in French Syntax, 12mo	(Stimpkin, Marshall & Co.)	2/6
Braddon (M. B.), Dead Men's Shoes, 12mo	(Ward, Lock, & Co.)	2/0
Buckmaster (J. C.), Cookery, new edition, 12mo	(Routledge & Sons)	3/6
Clarke (Mrs. C. M.), Not Transferable, 12mo	(C. H. Clarke)	2/0
Collins (Wilkie), The Two Destinies, a Romance, 2 vols. post 8vo	(Chatto & Windus)	21/0
Dana (R. H.), Two Years Before the Mast, new edition, or 8vo	(Ward, Lock, & Co.)	1/0
Dimelow (James), Practical Book-Keeping made Easy (Collins, Son, & Co.) Set 1, 2, 6; Set 2, 1/0; Set 3, 1/0		
Donaldson (Wm.), Principles of Construction and Efficiency of Water Wheels, 8vo	(Spon)	5/0
Duncan (J.), Beetles, British and Foreign, edited by Sir W. Jardine, 12mo	(Hurdwicke & Bogue)	4/6
Duncan (J.), British Moths, edited by Sir W. Jardine, 12mo	(Hurdwicke & Bogue)	4/6
Epochs of Modern History.—Stubbs's Early Plantagenets, 12mo	(Collins, Son, & Co.)	3/0
Familiar French Quotations, Proverbs and Phrases, 3/6	(Whittaker & Co.)	1/0
Finney (Chas. G.), Memoir of, 2nd ed. 8vo	(Hodder & Stoughton)	10/6
Graduated Course of Translation.—English into French, Senior Course, 12mo	(Longman & Co.)	5/0
Hammond (W. A.), Spiritualism and Allied Causes and Conditions of Nervous Derangement, or 8vo	(Lewis)	8/6
Handbook to the Churches of London, 1876, edited by Mackeson, 8vo	(S. Low & Co.)	1/0
Illustrated English Reader, 6th Book, 12mo	(Collins, Son, & Co.)	1/0
Impudent Impostors and Celebrated Claimants, 12mo	(Ward, Lock, & Co.)	2/0
In a Winter City, a Sketch, by Ouida, or 8vo	(Chatto & Windus)	5/0
Ide of Wicht, Practical Guide by H. Jenkinson, 12mo	(Stanford)	5/0
Jennie of the "Prince's," 3 vols. post 8vo	(Bentley & Son)	31/6
Major (H.), Notes on Scripture Lessons.—New Testament, 12mo	(Major)	2/6
Manning (R.), Sanitary Works Abroad, 8vo	(Spon)	2/6
Meuzies (S.), History of Germany, for Junior Classes, 12mo	(Collins, Son, & Co.)	2/0
Nelson (D.), Infidelity, its Cause and Cure, new edition, 12mo	(Routledge & Sons)	3/0
Ott (Karl von), Elements of Graphic Statics, translated by G. S. Clarke, or 8vo	(Spon)	5/0
Proctor (H. A.), The Sun, 3rd ed. or 8vo	(Longman & Co.)	14/0
Reach (Aug. B.), Cement Mortar, new edition, 12mo	(Routledge & Sons)	2/0
Sisterly Love; or, The Twins, 12mo	(Routledge & Sons)	2/6

TERMS OF SUBSCRIPTION TO THE ACADEMY.

	YEARLY.	HALF-YEARLY.	QUARTERLY.
If obtained of a Newsvendor or at a Railway Station	£ s. d.	£ s. d.	£ s. d.
Including Postage to any part of the United Kingdom	0 13 0	0 6 6	0 3 3
Including Postage to any part of France, Germany, India, China, &c.	0 15 2	0 7 7	0 3 10
	0 17 4	0 8 8	0 4 4

SATURDAY, SEPTEMBER 2, 1876.

No. 226, New Series.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

LITERATURE.

CELTIC SCOTLAND.

A History of Ancient Alban. By William F. Skene. Vol. I., History and Ethnology. (Edinburgh: Edmonston & Douglas, 1876.)

How much of the history of Scotland prior to the reign of Malcolm Canmore can be reclaimed from oblivion is the question which, with the industry of a scholar of the German rather than the English type, Mr. Skene in all his writings has kept steadily in view. Persons acquainted with the Preface and Contents of the *Chronicles of the Picts and Scots*, published under the direction of the Lord Clerk Register, and the Preface to the new edition of the *Scottichronicon* of Fordun, in the series of Scottish Historians, for which historical students have to thank the enterprise of Messrs. Edmonston & Douglas, will find something, though not much, that is new in the present volume of *Celtic Scotland*. But it may be feared that the readers of these books are rare, and we now have for the first time in a connected narrative, and in a form accessible to the general public, the reconstruction—for it is nothing less—which Mr. Skene proposes for those dark centuries which elapsed between the time when Agricola defeated Galgacus and the vivid light of the greatest Roman historian left the wilds of Caledonia, and the time when, by the marriage of Malcolm Canmore with Margaret, Scotland was brought within the circle of certain history. Opinions will differ now, as formerly, as to the use of trying to form a definite conception of this period of the annals of a semi-barbarous race, and as to the success which has attended the present attempt. There are those who, remembering the large amount of ink spilt in the great battle of the Picts in which Chalmers and Pinkerton were the chief combatants, or who, turning with disgust from the fictitious history as told by Boece or Buchanan, will believe such enquiries waste of time and an exhibition of perverted ingenuity. All readers or writers of history who date its commencement from the appearance on the stage of individual characters, and that interest which attaches to following the fate of men and women, will certainly do well not to enter on this branch of historical investigation. But that the beginning of nations, their proper names, languages, migrations, and settlements, their religious and other customs, and their character, truly belong to history, even before we can fix a date or describe a single charac-

ter with clearness, is an opinion which has sufficient adherents not to trouble itself overmuch with those who belong to the opposite camp. One consideration may, however, be presented to their candour. Surely it is cowardly, now that the comparative study of languages, of races, and even of myths, has yielded some indubitable results, to abandon an attempt to pierce still further into the past of our own race, in which predecessors so much less adequately equipped made such gallant efforts. We at least feel grateful to writers who, like Mr. Skene, train themselves by careful study to act as guides in this difficult voyage of discovery, and, while not hesitating to point out where their route appears uncertain or erroneous, shall not refuse due honour to them for their additions to our historical knowledge. It will be the object of this notice to mark some points which have been made certain or reasonably probable chiefly by Mr. Skene's researches—though he has not been in some points without coadjutors among Irish and Welsh scholars—and also what appears to be doubtful or positively wrong in his positions. The three propositions which Mr. Skene in his Introduction rightly says lie at the threshold of Scottish history: (1) that Scotia, prior to the tenth century, was Ireland—Ireland alone; (2) that when applied to Scotland it was a new name superinduced upon the older designation of Alban; and (3) that the Scotia of the three succeeding centuries was limited to the districts between the Forth, the Spey, and Drum Alban (the range of hills from Ben Nevis to Ben Macdhui), is clearly proved by the catena of authorities given in the important note at page 3. This view is not new, but has never been so precisely expressed. In his first two chapters the Roman advance to the Forth and Clyde and the Roman province in Scotland are treated with a continual reference to the original authorities which is refreshing in contrast to the constant repetition of a second-hand tale with which most historians, both of England and Scotland, satisfy themselves. This part of Mr. Skene's work demands the attention of every student of the history of Britain, and the gauntlet is thrown down on more than one point to almost all previous writers on this subject. The critical character of the writer's mind prevents him from accepting any result without examining it for himself, and a certain bias in favour of differing from others is evident. While admitting the justice of Mr. Skene's observation that Bertram's *Richard of Cirencester*, though now an acknowledged forgery, still colours much that is commonly accepted on this subject, we shall instance one or two cases where Mr. Skene's own views appear doubtful or untenable. He attacks, for example, every one of Wex's celebrated readings from the Vatican MSS. of the *Agricola*, upon which the questions turn whether Agricola, in the third year of his campaign, reached the Tay or only some undiscovered estuary called the Tanaus, south of the Forth and Clyde, and also what was the name which the Romans gave to the mountains where four years later Galgacus fought the battle of freedom, which though lost determined the bounds of the Roman con-

quest. The old reading of "Taum (aestuario nomen est)" (*Agricola*, cap. 22) is defended, first, on the authority of Ptolemy's *Tauu*, which must be admitted to raise a probability in its favour; and, second, on the ground that *n* can scarcely be distinguished from *u* in such MSS., *Tavum*, not *Tanaum*, is conjectured to be the right reading. But surely on such a point we are bound to trust those who have made the collation, which Mr. Skene has not done. Wex's readings do not rest on his own authority or Mr. Burton's support, but on the testimony of more than one German scholar (Mommson among them). Nor can it be disputed that the evidence of the context, though not absolutely incompatible with the Tay being the estuary intended, applies more naturally to some firth or river south of the Forth, as Agricola is stated to have embraced in his operations the States beyond that river only in the sixth year of his office. What the river was, notwithstanding Wex's ingenuity, still remains unknown, for we cannot think any of the three conjectures—the Tyne, the Forth itself, or the Solway—at all plausible. For the Mons Graupius, which Wex's MSS. have instead of Grampius, Mr. Skene substitutes Granpius, on no other ground than the "rarity" of the combination of a *u* with a labial in Celtic (a ground surely inadequate when all we have is a Latin writer's attempt to represent a word of a language unknown to him), and he summarily dismisses Wex's reading of "Boresti" for "Horesti" on the authority of Mr. Roach Smith's rendering in an inscription at Neuwied of the words "*Hor. N. Britanorum*" as "*Horestorum numeri Britanno-*" This, he observes, "seems to leave no doubt as to Horesti being the correct form, and does not inspire one with much confidence in Wex's new readings, sanctioned as they are by Mr. Burton." Unfortunately, Mr. Roach Smith bases his rendering on the fact that "the *Horesti* are mentioned by Tacitus" (*Collectanea Antiqua*, ii. p. 135). Of more general interest is the new position which Mr. Skene assigns to the Roman provinces of Britannia Prima, Britannia Secunda, Flavia and Maxima, Caesariensis and Valentia. About the last he makes the singular remark:—

"In the absence of any trustworthy evidence as to its position, and looking merely to the slender indications from which any inference may be drawn, we do not hesitate to pronounce that the true Valentia was that part of the province most exposed to the attacks of the Scots, and afterwards called Wales."

It is true that the evidence is slender, but, if so, surely hesitation rather than confident assertion should be the disposition of the critical historian. We agree with Mr. Skene that the order in which the *Notitia Utriusque Imperii* twice names the provinces—(1) Maxima Caesariensis, (2) Valentia, (3) Britannia Prima, (4) Britannia Secunda, (5) Flavia Caesariensis, and the accompanying diagram (C. xxii. Böcking's edition, 74)—throws some doubt on the common theory as to their position, but we cannot concur with him in thinking that the "*recuperata provincia*" of Theodosius in Ammianus Marcellinus, xxviii. 3, 7, to which the name of Valentia was given, is more ap-

plicable to Wales than to the country between the walls of Hadrian and Antoninus, or that this country was most exposed to the attacks of the Scots. It is curious that at p. 97 Mr. Skene considers Upper Britain in the division of Constantine to have consisted of *Britannia Prima* and *Flavia*, and at p. 103 of *Britannia Secunda* and *Flavia*. In treating in the fourth chapter of the *Ethnology of Britain*, and in the fifth of the *Four Kingdoms of Scottish Dalriada*, the Picts of the North East and Central districts, the Britons of *Alclyde* (which he does well to substitute for *Strath-Clyde*, an incongruous name for the district south of the source of the Clyde, as well as the Clyde Valley), and *Anglian Bernicia*, Mr. Skene is on surer ground. The result is to confirm the memorable statement of Bede i. § 7: "The island at the present time [*i.e.* 731 A.D.] following the number of the books in which the Divine Law was written, contains five nations—the Angles, Britons, Scots, Picts, and Latins," although, like previous writers, he does not seem to have seized the full significance of the assertion of the continued existence of a Latin-speaking population. This, perhaps, falls beyond his proper subject, for the Latin-speaking population of the towns to which Bede clearly alludes did not exist within the bounds of modern Scotland. In this part of the subject we must, however, note two points on which Mr. Skene's conclusions fall far short of historic certainty. The assumption of a Basque race prior to the Celts of Britain, though there are many points in the legends which he collects that dispose us to find historic ground for it, is certainly not established by the anthropological argument of Dr. Thurnam, or the archaeological researches of Mr. Dawkins and others. The opposite conclusions maintained by the most competent observers on the question to which race the long and short skulls respectively belonged, and the wise hesitation of Prof. Rolleston, place this enquiry beyond the sphere of history; nor can we regard Dr. Thurnam's hypothesis, that the oval skulls are the intermediate forms which would result from an intermingling of the two races, as anything more than a bold attempt to escape from a difficulty which would upset his theory.

As regards the Pictish language, Mr. Skene's conclusion, which is that it more nearly resembles *Gadhelic*, the Irish Gaelic, than *Cymric*, the British Welsh, must await the criticism of competent Celtic scholars. Meantime, judging the case as a lawyer may do any question of evidence, while we think he succeeds in displacing the arguments in favour of the Pictish being a *Cymric* dialect which Mr. Isaac Taylor and others have drawn from the local distribution of the Pens, Invers, and Abers, we venture to doubt whether there is any sufficient basis for finding a Cornish element in the meagre list of the Pictish kings.

In the fifth chapter the history of the four kingdoms of *Dalriada*, *Alclyde*, *Pictavia*, and *Bernicia* is traced with as much distinctness as the subject appears to admit. That part which treats of the great Northumbrian kingdom, whose prominence in the seventh and commencement of the eighth century, and probably the fact that Bede

belonged to it, led to the Anglian name instead of the Saxon being extended to all England, is of special interest. This is common ground of early English and early Scottish history, and has never been placed in so clear a light. For the due understanding of it requires the clear appreciation of its relation with the Celtic Church of Columba, which is only possible to a student of the early Celtic annals of Ireland and Scotland. The necessary materials are now, however, in the hands of every one in the third volume of Stubbs and Haddan's edition of Wilkins' *Concilia*. Much the most obscure portion of the history of this period is the position of the *Alclyde* British kingdom, and if Mr. Skene be right in assuming an independent settlement of Picts in Galloway the difficulties are increased. That there were Picts in that district in the time of Bede we know from that writer, and that they continued there so late as the twelfth century is certain from Henry of Huntingdon; but the absence of any trace of a separate kingdom favours the theory, which is at variance with Mr. Skene's philological hypothesis—conclusion it can scarcely be called—that the Picts were nothing else than the ancient Britons in the more remote and mountainous districts, and the Picts in Galloway nothing else than a portion of the *Alclyde* Britons.

In tracing, in his sixth chapter, the history from 731, when we are deserted by the clear light of Bede, to the middle of the ninth century when the Scots and the Picts were amalgamated under Kenneth Macalpine, Mr. Skene is on difficult ground and has to fight his way step by step over doubtful facts and still more dubious theories.

The clue by which he tries to interpret this period is derived from ecclesiastical history, and nothing is more probable than that the ecclesiastical determined or accompanied the civil changes in this age among a Celtic race. In 710, we learn from the sure testimony of Bede, *Nec'lan MacDerili*, after communicating with Ceolfrid the Northumbrian, Abbot of Wearmouth, conformed to the Roman Easter and accepted the tonsure, which, next to the more precise calculation of the Paschal feast, was the outward symbol of connexion with the centre of Western Christendom. At the same time he abandoned the looser discipline which the Irish Celts, perhaps, derived from the East, and which Columba and his followers had transmitted, not only to Scottish *Dalriada*, but even to Anglian Northumbria, and for a short time to Mercia, till the Council of Whitby, in 644, finally determined that all England was to be a province of Rome. Mr. Skene derives the name of Hill of Belief which was given to the Moot-hill of Scone from this momentous conversion, second only in importance to the original conversion of the heathen Picts to Christianity by the preaching of Ninian and Columba; but this is contrary to the Pictish Chronicle, which ascribes that name to the union, in the beginning of the tenth century, by Constantine MacEdh and Cellach, the Bishop of the Scotch and Pictish Churches. The expulsion of the Columban clergy in 717 across Drum Alban to their original seats in Scottish *Dalriada*, which is recorded by Tighernac, followed as a matter of course,

just as their retreat from Northumbria had followed the Council of Whitby.

The next point which arrests the attention is the long reign of the most powerful of all the Pictish kings, Angus MacFergus, from 731 to 761. Some confusion exists, owing to the mention of at least two other monarchs of the same name, but Mr. Skene has, we think, succeeded in showing that the foundation of St. Andrews was the act of this king; his view on this point has been followed by Mr. Haddan. The remaining facts about Angus, recorded by the meagre entries in Tighernac and the Annals of Ulster, are his defeat of three local Pictish chiefs, Drust, Alpin, and Nectan—perhaps the same to whom Ceolfrid wrote—thus making himself supreme over the Pictish race; his annexation of *Dalriada* between 736 and 741; his war with the Britons of *Alclyde* in 750, when his brother, Talorgan, was slain, but which ended successfully through his alliance with the Northumbrian king Eadbert in 756, when *Alclyde* (*Dumbarton*) was taken (for there appears little doubt that he is the Pictish king *Unuist*, of Simeon of Durham); the removal about the same time from Iona to Ireland of the relics which Adamnan had collected by the Abbot Cilline Droichteach (the bridge-maker); and his death in 761, when he is described by the continuator of Bede in words appropriate to his warlike reign, "*qui regni sui principium usque ad finem facinore cruento tyrannus perduxit carnifex.*"

What Mr. Skene calls the suppressed century of *Dalriadic* history, from the death of Alpin, son of Eochaidh, in the middle of the eighth century to the union of the Pictish and Scottish kingdoms, by Kenneth, the son, according to Mr. Skene, of another Alpin, in the middle of the ninth century, is much more doubtful ground. The basis of this theory is shown most clearly in the table of the kings of *Dalriada*, according to Flann of Monaster Boice, the *Duan Albanac* and Tighernac, compared with the Scotch chronicler, Fordun, printed at p. 403 of vol. ii. of Mr. Skene's edition of Fordun. This, as well as the tables of the Pictish and *Alclyde* kings there given, we should have liked to see reprinted in the present work. Mr. Skene is undoubtedly well-founded in the remark that these Irish authorities of the eleventh century are of more weight than Fordun's fourteenth-century chronicle, and their coincidence is remarkable, though it may have arisen only from their all copying some one source now unknown to us. The victory mentioned by Tighernac of Angus MacFergus over the *Dalriads* in 736, it is clear, denotes no ordinary conquest; but it must be confessed that the theory that it resulted in a century of Pictish supremacy, whose history was defaced when Kenneth Mac Alpin restored the sovereignty of the Scottish race, in order to bring his descent in a continuous line from the *Dalriad* kings, has difficulties of its own. One of these is to discover who was Alpin the father of Kenneth, and this Mr. Skene tries to overcome by a novel suggestion, founded on a tract of the fourteenth century, that he belonged to a clan of the *Dalriads* called *Conall Cerr*, who settled in

Fife (*Chronicles of Picts and Scots*, p. 315), which must be admitted to be slender evidence of a fact nowhere else mentioned. Much more is to be said in favour of the view that Alpin was a Pict on his mother's side; and, as maternal descent was deemed sufficient legitimacy in the Pictish royal family, that his succession did not make so great a break in the line of kings as was afterwards supposed. It seems, indeed, to be proved with reasonable probability from the fact that several of his successors, as well as Kenneth himself, are called kings, not of the Scots, but of the Picts; and, when the title was changed at the close of the ninth century, that it was changed into King of Alban, and not for 100 years later, in the reign of Malcolm MacKenneth, into Rex Scotiae; that the Picts were never completely destroyed, but their name was only gradually supplanted by that of the ruling race of the Scots, who probably did not greatly differ from them in language or customs. Space prevents notice of the three concluding chapters of this work, which deal with the kingdoms of Alban and of Scotia, and the transition of the latter, chiefly through the influence of David I., from a Celtic into a Feudal Norman monarchy, differing little in the outer form of its government from the Feudal monarchy which the Normans superimposed on the Saxon institutions of England, though differing much in its internal conditions. Some of Mr. Skene's conclusions will probably not survive the test of criticism or the fuller knowledge of Celtic history which it is reasonable to expect when the inhabitants of Britain begin seriously to study the Celtic language; but we feel certain they will not be neglected by subsequent investigators. Both in its historical and linguistic aspects this period of our history has been too much left in the hands of Irish scholars, who—though there are one or two brilliant exceptions, like Mr. Stokes and Dr. Reeve—are generally deficient in the critical faculty.

It would be difficult to over-estimate the service Mr. Skene has done by presenting us, not only with the conclusions at which he has arrived, but also with the documentary evidence on which they rest.

His promised volumes on the Celtic Church and Celtic Land System all persons interested in the earliest period of the history of Britain will look forward to with expectation. It would be a mistake to regard his labours as having an exclusive bearing on the history of Scotland. Scotland is no doubt their immediate object, and for Scottish history they have their chief value. But they are in truth a survey of the historical development of that pre-Teutonic Celtic population once inhabiting the whole island, but which circumstances enable us to study in Scotland better than in any part of it except Wales. They form, not merely a useful, but a necessary counterpoise to that one-sided theory of the so-called English origin of the present inhabitants of Britain which, though it leads to no important error as regards the Constitution, which is an almost purely Teutonic and Norman growth, is a complete misinterpretation of the facts as regards both the race and the genius of our fore-

fathers, who were not a pure but a mixed race, in which Celtic, as well as Scandinavian, Teutonic, and Norman elements have mingled. We have at last a native work on Celtic history which we need not be ashamed to compare with Ferdinand Walter's *Das alte Wales*, and which is the first distinct advance that has been made in our knowledge of Celtic history since Father Innes wrote in 1729 his *Critical Essay on the Ancient Inhabitants of Scotland*.

Æ. J. G. MACKAY.

Transcendentalism in New England. A History, by Octavius Brooks Frothingham. (New York: Putnam's Sons; London: Sampson Low & Co., 1876.)

THE phrase "Transcendental movement," sometimes used in America to designate the subject of this history, possesses significance. It is as a "movement" rather than as a philosophical development that American Transcendentalism exhibits features to some extent unique. Towards the close of a long phase of an interminable dispute, which had been especially concerned with metaphysical definitions, generally supposed to be dry and unpractical, represented in Europe by a kind of dialectics which, though in some cases mingled with ethical and religious speculations, on the whole impressed theologians as implying a cold scepticism among scholars which could happily have no meaning for the common people—suddenly there starts forth amid one of the most practical communities in the world an enthusiasm of almost revolutionary strength, with the philosophical terms of the Old World for its watch-words! Simple farmers, prosaic merchants, political editors, school-teachers, preachers, college-students, are found gathering together, or moving about as propagandists, writing and sometimes singing new hymns about the Ideal and the Absolute, and proposing to reorganise their domestic, social, and public life on eternal principles. It is a striking fact that such should have been the character of the only "movement," in a hundred years of American history, corresponding to those of Fox and Wesley in this country in their warmth and practical effect. Unlike the English "revivals," the Transcendental excitement has left no distinctive organisation, and the social experiments to which it gave rise have passed away. But its results are sufficiently salient. It caught up the anti-slavery movement, and gave it that place in the sympathy of scholars and religious teachers which assured its success; it created the agitation for the equality of woman, which has modified American law to an important extent; and it reduced to a conventionalism the old Unitarianism which had become the religion of the educated in New England, but which, hardly less than the Puritanism it superseded, regarded its doctrines as a finality, and discouraged all enquiry except as against orthodoxy.

Mr. Frothingham possesses some peculiar qualifications for writing this history.

"The writer," he says in his preface, "was once a pure Transcendentalist, a warm sympathiser with Transcendental aspirations, and an ardent admirer of Transcendental teachers. His ardent may have cooled; his faith may have been modi-

fied; later studies and meditations may have commended to him other ideas and methods; but he still retains enough of his former faith to enable him to do it justice."

These words, however, but inadequately suggest the relations of Mr. Frothingham to his subject. Not only as one who, against the conservatism by which he was surrounded from childhood, espoused the anti-slavery cause, but also as President of the Free Religious Association, which, if not the direct offspring of Transcendentalism, is its chief heir, has the eloquent minister of New York participated in the history he records. On the other hand, such antecedents place the historian under some disadvantages of which he can scarcely be conscious. His experience can hardly fail to interpret for him the general history, and determine too much the importance of each actor and event.

Of that fourth of the volume devoted to studies of the Transcendental philosophy in Europe, the chapters awarded to Germany are excellent, that relating to France meagre, and that on England more meagre still. Even in an outline like this it might have been expected that justice would be done to Bishop Berkeley; but he is hardly mentioned, while Kant is named as having founded Transcendentalism, anno 1781. The extent to which Kant is indebted to Berkeley may be a matter of discussion, but of the fact itself, as Prof. Huxley has pointed out, there can be little doubt. More remarkable is the absence from this history of any clear recognition of the influence upon American thought of Carlyle, who is said by Emerson to have spoken to American youth in those days with an emphasis that deprived them of sleep. The large credit ascribed to Coleridge becomes disproportionate beside references to Carlyle which regard him as a mere purveyor of German works. There are also some portions of the History in which we might naturally have looked for some mention of Emerson's friends, John Sterling, Arthur Clough, and others. Such estimates and omissions are, however, not limited to that part of the volume which relates to Europe. Less accountable is the absence from it of all but the name of Thoreau, the charming author of several works particularly characteristic of the Transcendental faith, which found in him its Rousseau. The recognition of Carlyle might have been better spared than that of the naturalist and hermit of Walden, the most picturesque figure of all, who shared Mr. Alcott's imprisonment for refusing on idealistic grounds to pay taxes to the State. Nor has justice been done to Miss Elizabeth Peabody, or to Mrs. Child, author of *The Progress of Religious Ideas*, the best contribution to the comparative study of the religions of mankind which has come from America.

As the first attempt at a serious study of the religious, social, and philosophical elements of a movement which so many have been ready to vanquish, like Berkeley, "with a grin," the work of Mr. Frothingham is of high value. It has the merit of being the only book from which the part borne in that movement by its chief representatives can be ascertained and measured. With judicial fairness and with delicate apprecia-

tion the author portrays, in that subtle and suggestive language of which he is master, the great types of mind and character around whom the visible effects of their influence are but frame and foliage. Ralph Waldo Emerson, and his brother Charles, Margaret Fuller, A. Bronson Alcott—who deserves to be better known to the many English homes in which the stories of his daughter Louisa have found such welcome—and others of less note, but of much interest, find their right and relative places in this fine tapestry. The religious side of the agitation, of which it need hardly be said Theodore Parker is the foremost figure, is here brought out with tact and learning. To Theodore Parker, probably, is chiefly due the somewhat singular fact that the Rationalism of the time was so rarely invested with any Obscurantism, or with such patristic and Biblical phraseology as it assumed with Coleridge and Schelling, and with Swedenborg—the last-named of whom, by the way, might surely have been included among the influences which worked in the more mystical phases of Transcendentalism.

The facts relating to the Brook Farm community, of which Hawthorne has drawn a picture both idyllic and tragic in his *Blithedale Romance*, are fully given. About seventy persons, chiefly young, only eight being married, gathered to this farm near Boston. They were from various sects, and of various degrees of culture. Their constitution declared their object to be a higher intellectual and moral culture, and to impart a greater freedom, simplicity, truthfulness, refinement, and moral dignity to their mode of life. Their food was to be raised on the farm or purchased at wholesale. Their meals were taken in "commons." All must labour, choosing their occupations, and hours, and receiving wages according to the hours; and all labour was rewarded alike. But it was expected that the intellectual should work sometimes with their hands, and the unintellectual be allowed time for mental cultivation. The object was not wealth, but a comfortable subsistence to all, with the view of securing freedom for the higher nature. The association was hospitable, and became a resort for various eminent persons who did not unite themselves with it. Its school was celebrated. But the individualities brought together were too pronounced for perfect organisation. Each had his or her own aim, and the elements were discordant. However, Mr. Frothingham declares—

"that a mere aggregation of persons, without written compact, formal understanding, or unity of purpose, men, women, and children, should have lived together four or five years, without scandal or reproach from dissension or evil whisper, should have separated without rancour and bitterness, and should have left none but the pleasantest savour behind them—is a tribute to the Transcendental faith."

Of the persons who lived there several have become widely known in the work of journalism, as Mr. George W. Curtis, Mr. George Ripley, and Mr. Dana, all distinguished editors of New York. In one sense the association did not fail. The beautiful monument it gained in the romance of Hawthorne, so admirably supple-

mented by the narrative of Mr. Frothingham, will long remain to remind generations that the great world must always prove too strong for any attempt at an isolated perfection. A new world cannot be created *per saltum*. The world goes on evolving its social institutions—its temples, and cathedrals, and railways, and clubs—by force of use, just as far and as rapidly as they are consistent with the sacred reservations which are essential to individual evolution. The real self each sought at Brook Farm was not found there but lost:—

"The real Me," writes Hawthorne, "was never an associate of the community; there had been a spectral Appearance there, sounding the horn at daybreak, and milking the cows, and hoeing the potatoes, and raking hay, toiling in the sun, and doing me the honour to assume my name. But this spectre was not myself."

The influence of Transcendentalism in America has not passed away with any of its special manifestations. It remains as a thing proved that the finest type of character, the devoutest moral aspiration, and a passionate religious enthusiasm, may be derived from simple faith in ideas and ideals. It is not difficult to find in this history not unworthy counterparts of St. Francis d'Assisi, of Fénelon, of Berkeley, and Wilberforce. Self-denial without asceticism, scholarship without pedantry, the brave effort at plain living with high thinking, characterise the subjects of this honourable record. It is a satisfaction to know that, though the remorseless world may disperse such communities as Brook Farm, it only thereby takes into itself as a leaven their aspiration and fidelity; and though new conceptions of nature and truth may turn the Transcendental philosophy as taught by Emerson and his friends into "an intellectual episode," we may feel assured that the flavour of the old fruit will survive to enrich the new.

MONCURE D. CONWAY.

Life with the Hamram Arabs. By Arthur B. R. Myers, Surgeon Coldstream Guards. (London: Smith, Elder & Co., 1876.)

THIS is simply the journal of a sporting tour in the Soudan, undertaken by Mr. Myers and two or three other officers of the Guards during the winter of 1874-75. The object was to shoot big game, not to explore, and consequently any addition to our meteorological and geographical knowledge is incidental. Landing at Souakim, 750 miles south of Suez, the party crossed the desert to Kassala without any important adventures; but those who intend to follow the same route will do well to profit by their experience in the way of camels, servants, &c. After a sixteen days' journey Mr. Myers and his companions arrived at Kassala, the capital of the Soudan country, and the great military centre of this portion of the Egyptian dominions. The governor of the district, Munzinger Pasha, is described as a firm but just administrator, very energetic in developing the resources of the country. It is sad to have to relate that this exceptionally good Egyptian governor has been recently murdered during a tour of inspection. Mr. Myers was informed, when at Kassala, that, though slave-dealing was still secretly carried

on, the risk to the dealer had become so great that the practice would in time die out. "When slaves are captured by the Government, the boys are drafted into the army, and husbands are generally found for the girls." Striking south from Kassala, Mr. Myers and his companions reached the Hamram country after a four days' journey. The shooting then began in earnest, and Captain Kirwan soon shot an elephant without much risk or difficulty. Mr. Myers also wounded one, but he got away. In the course of the first week a running shot was obtained at a lion; the animal, however, escaped. Rhinoceroses, hippopotami, buffaloes, and lions were occasionally met with, but were seldom bagged, and still more seldom showed good sport. Indeed, it would seem that, owing to the improvements in fire-arms, the risk in hunting wild animals has largely diminished. The consequence is that, though an instructive guide for those who may select the Hamram country as a shooting-ground, Mr. Myers' journal is not very exciting. The rhinoceros is believed to be a dangerous animal. There would seem, however, to be some exaggeration in this matter, to judge from the following passage. Discovering two rhinoceroses asleep, Mr. Myers crept on

"until within fifteen or twenty yards of them, when I could just make out that one was lying with his legs towards me, and the direction in which his head would be. While choosing the best spot to aim at, something moved; it was only a little wag of the ear, but it announced that the sleeper had awoke, and instantly a ball from my eight-bore penetrated his thick hide under the right shoulder. The only effect for the moment was to make both animals spring to their feet and to start off, one to the right, the other to the left, in the direction they were lying. The wounded one, however, hardly went a yard before he faced round upon me, and, with head high in air, looked like meaning mischief; but another ball entering the front of his chest cut short his career, and he fell heavily to the ground uttering a faint cry, and was dead before Essafi reached him."

Nor were the lions more formidable. Lord Coke, seeing one stealing away twenty yards off, fired and hit him in the thigh. On his rushing after the lion the animal turned round, and, with one loud roar, came towards them at a trot. Lord Coke waited for him, when, just as he was pulling the trigger, "a tug from behind brought him nearly on his back." The tug was administered by his native hunter, who became alarmed and wanted his master to run.

"There was nothing now left for it but to run for his life, and off he went as fast as his legs would carry him, expecting every moment to feel a gentle pat on the back. Most fortunately there was a hill close in front of him, and having gained this he was safe, for his wounded enemy could no longer follow him; and, while crouching in the grass at the bottom and growling at his ill luck, he received his death-blow."

The most dangerous adventure was one with buffaloes. Hearing one night that a herd was close by, two of the party hastened towards them.

"The moon, partially obscured by clouds, only gave us sufficient light to allow us to distinguish an immense black mass until we crept up to within perhaps thirty or forty yards of them, when we could make out a general outline of the nearest, and into these we fired our four barrels. Never could buffaloes have been more startled

from their peaceful avocations than were these on seeing such volumes of fire suddenly bursting upon them; and, leaving two wounded companions behind, they tore along the bank in headlong flight, raising such a cloud of dust that they were instantly lost to sight. To please our men, all of whom had turned out, we went on, and when the buffaloes left the bank and entered the woods we soon gained upon them, for owing to their great number, exceeding certainly one hundred, the trees checked their advance greatly, until another volley made them rush up a hill with a noise almost like thunder, as the branches were smashed in their mad career. We still followed them, and, on reaching the crest of the hill, found them again within sight; and, the moon at the moment aiding us, we were each able to pick out a fine bull and drop him. We had now used all the ammunition we had snatched up before starting, and were resting quietly before returning home, when we noticed that the herd had also halted, and, like a regiment, was drawn up in line on the high table-land beyond us. In another moment a wild cry from the Arabs that the buffaloes were coming proved only too true, and so rapidly that it became a case of *saue qui peut*, and down the hill we tore, and some way beyond it, before we felt quite sure of having distanced the enemy."

The result of that night's work was that five buffaloes fell to nine shots. Lord Coke on one occasion was chased by a wounded rhinoceros, and had some difficulty in escaping; but, to judge from Mr. Myers' journal, all the big game endeavoured to slink away at first, and even when wounded seldom charged with the vigour and speed of the Indian tiger or the Ceylon elephant. Moreover, they did not display the wonderful tenacity of life commonly attributed to them. The last part of the book will possess interest for the many friends of the late Earl of Ranfurly, for it gives a simple yet touching account of the last days of that popular young officer. At one time he seemed to have a fair chance of recovery, for under Mr. Myers' skilful treatment and unwearied nursing the dysentery was cured, but he could not rally, and died the very day he embarked at Souakim on his return journey.

The fault of the book is that it is a little too long, but the story of Mr. Myers' adventures is told in a simple, unaffected manner, and impresses us with the conviction that better comrades on a wild sporting expedition than the party of which he was a member could scarcely be found.

W. W. KNOLLYS.

Parthenophil and Parthenophe. By Barnabe Barnes. Edited by the Rev. Alexander B. Grosart. (Printed for the Subscribers, 1875.)

THE later years of Elizabeth's reign are distinguished in the history of our literature not only by the wonderful mirroring of human life in the drama, and by the massive wisdom of such writings as those of Hooker and Bacon, but also by an outbreak of pure singing—singing like that of early summer, when the eagerness, the keen ecstacy of spring has not yet departed, but has been enveloped in the richer enjoyment of days filled full of sunshine and unabashed flowers. The singers of *Tottel's Miscellany* seem but finches compared with the full-throated choir

of nightingales that are heard from *England's Helicon*. One inspiring motive is common to all these later Elizabethan lyrical poets—a passionate delight in beauty. They do not need ideas, or abstractions, or memories of the past or hopes for the future: it suffices them to be in presence of a bed of roses, or an arbour of eglantine, or the gold hair of a girl, or her clear eyes, bright lips, and little cloven chin, her fair, shadowed throat, and budding breasts. She shall be a shepherdess, and the passionate shepherd will cull the treasures of earth, and of the heaven of the gods of Greece and Rome to lay before her feet.

Among these singers it is strange that one of the most exquisite should have passed out of sight. The unique copy at Chatsworth of Barnabe Barnes's *Parthenophil and Parthenophe* has been now for the first time reprinted by Mr. Grosart on behalf of thirty subscribers. His better known *Divine Centurie of Sonnets*, variations on sacred themes, written perhaps to make amends for his vain amatory songs, are of the nature of pious exercises undertaken ardently, but without that unction which distils itself from a long-nourished, secret, spiritual life. Up to the age of twenty-five or thereabouts Barnabe Barnes, the son of the second Protestant Bishop of Durham, was a devout believer in the gods of the Renaissance, and Saint Cupid was his patron. We do not know whether his French stepmother was more intimate with the *Trueness of the Christian Religion* by Philip of Mornay or with the odes and sonnets of Ronsard and Du Bellay. The good seed sown by the bishop, if it grew up, certainly sprouted side by side with a speedier growth of corn-cockle and fluttering poppies; and the bishop died while his son was still a boy. After a residence at Brazenose College, Oxford, where his servitor, John Florio, may have regaled him with scraps gathered from a feast of languages, Barnes served as a soldier against "that fair enemy, France," under the Earl of Essex. His residence in France both as a boy and in early manhood seems to have been of considerable length, and the gaiety and elegance of the poetry of the *Pleiad* can hardly have failed to charm and to refine his instincts for art. This concerns us more than any prowess or cowardice of the youthful soldier, and Nash's scurrilous accusations against a friend of Gabriel Harvey may be allowed to sink into the sewer of uncomely things to which Nash was a copious contributor.

In the same year in which a young poet from Stratford dedicated to the Earl of Southampton the "first heir of his invention," Barnes published his collection of sonnets, madrigals, elegies, and odes, entitled *Parthenophil and Parthenophe*. Among several poems commending his verses to noble and beautiful persons is one addressed to Shakspeare's patron. *Parthenophil* is evidently suggested by Sidney's *Astrophel*; and *Parthenophe* is the virgin, cruel in her maidenhood, who is wooed but who will not be won. The love-story is probably a real one. From his fourteenth year the poet had yielded his heart to Venus Victrix in many forms of girlhood, and at last to *Laya*;

but a youthful squire, the poet's rival, attracts the eye of *Laya*, and while she glazes with him, *Parthenophil's* heart escapes, and takes refuge with *Parthenophe*. Occasionally a real incident of the love-story becomes apparent—a request to accompany his lady when she leaves the town, which she refuses; the gift of a glove; *Parthenophe's* sickness; a May-day merry-making; an anniversary of Sidney's death, when Colin (Spenser) sits singing underneath the oak, and *Stella* weaves chaplets "with gold and scarlet dyed" in memory of her lost shepherd, and the huntress *Parthenophe* returns with spoils of "three great hartes;" and there is record of the first kiss, which causes in *Parthenophil* a like whirling rapture to that in which the lover of Mr. Tennyson's *Maud*, losing distinction in his joys, finds in a girl's consenting word the bond which shall make one in happiness earth's parted hemispheres. In the main, however, the poetry of Barnes moves in a world of imagination, into which the virtue of any real incidents has entered invisibly through the solvent of beauty; it is a land of clear colours, and smooth air; a "region of shadowless hours;" mighty Pan presides over it; the lovely Virgin *Mary* is a shepherdess who may be gained by the promise of a firstling of the flock to further lovers; *Apollo* is a saint of the religion of joy. But it is not only the Renaissance with its rehabilitation of the senses which we find in these poems; there is in them also the Renaissance with its ingenuity, its fantasticality, its passion for conceits, and wit, and clever caprices, and playing upon words. With this it is harder and perhaps not wholesome to attempt to enter into sympathy. The sympathy of the most favourably disposed modern reader would be somewhat stringently tested by a poem of many lines in which the marks of punctuation, comma, and colon, and period, are constrained to become the emblems and exponents of passion.

The volume being still almost unknown, and quite unprocureable, it may be permitted to give some specimens of what is beautiful and characteristic in the poetry of Barnes. The following Madrigal embodies no strong passion, but possesses much of the elegance and graceful animation of Ronsard:—

"Once in an arbour was my mistress sleeping
With rose and woodbind woven,
Whose person thousand graces had in keeping,
Where for mine heart her heart's hard flint was cloven
To keep him safe; behind stood portly peeping
Poor Cupid, softly creeping,
And drove small birds out of the myrtle bushes
Scar'd with his arrows who sat cheeping
On every sprig, whom Cupid calls and hushes
From branch to branch, whiles I, poor soul, sat weeping
To see her breathe not knowing
Incense into the clouds and bless with breath
The winds and air, whiles Cupid underneath
With birds, with songs, nor any posies throwing
Could her awake:—
Each noise sweet lullaby was for her sake."

She still sleeps—"rest's mist with silver cloud had clos'd her sun"—sleeps, leaning on her elbow, while her poet, turned painter for the occasion, has time on his "platane table" to limn her beauty with vermeil, gold, white and sable; only the shadows of

the roses and woodbuds trembling on her face he did not essay to paint—

“—there art lost his grace,
And that white lily-leaf with fringed borders
Of angels' gold veiled the skies
Of mine heaven's hierarchy which clos'd her eyes.”

The pure and lovely colour is like that of some Italian picture unstained by time. In a vision the poet beholds the body of a nymph wrought in heaven, and brought down to earth, where it is laid upon a bank for the gods to bestow each his proper gift. (The word “Heliocrise” it may be noted means the flower *coma aurea*, or goldilocks.)

“Phoebus, rich father of eternal light,
And in his hand a wreath of Heliocrise
He brought, to beautify those tresses,
Whose train, whose softness, and whose gloss more bright
Apollo's locks did overprize;
Thus with his garland, whiles her brow he blesses,
The golden shadow with his tincture
Colour'd her locks aye gilded with the cincture.

HER BROWS.

Those lovely brows, broad bridges of sweet pleasure,
Arch two clear springs of graces gracious named,
There graces infinite do bathe and sport.

HER CHIN.

Proud Nature, which so white Love's doves did make
And fram'd their lovely heads so white and round;
How white and round? it doth exceed so much
That Nature nothing like thy chin hath found.

THE LOVE-GOD.

Love is a name too lovely for the god;
He naked goes red-colour'd in his skin,
And bare (all as a boy) fit for a rod;
Hence unto Africk! there seek out thy kin
Amongst the Moors and swarthy men of Inde.

PARTHENOPHE COMPOSED OF FLOWERS.

Blest be that shepherd nine times nine
Which shall in bosom these flowers keep
Bound in one posy, whose sweet smell
In Paradise shall make him dwell,
And sleep a ten times happy sleep.

UNJUST EXCHANGE.

Thine eyes, mine heaven, which harbour lovely rest,
And with their beams all creatures cheer,
Stole from mine eyes their clear,
And made mine eyes dim mirrors of unrest;
And from her lily forehead, smooth and plain,
My front his withered furrows took,
And through her grace, his grace forsook;
From soft cheeks rosy-red
My cheeks their leanness and this pallid stain.”

More passionate than any of these are the verses which describe the dream of a clear and silent moonlit night, wherein suddenly appears “a fiery boy outmatching the moonlight;” Cupid brings the lover to look upon Parthenophe; he beholds her lying on an ebon bed, with sable coverlid, and by the bed-side many little loves in black; Venus is seen veiling the face of the beautiful dead girl; the Graces kiss her and pass away; her lover stoops to lay his lips for the last time upon Parthenophe, when lo! it is a firebrand which he has kissed, and at the burning he starts out of sleep. The collection closes with a poem in unrhymed stanzas in which the scorned and rejected lover appears invoking Hecate in a wood with unhallowed rites at midnight; he beseeches that Parthenophe enraged with passion may be hurried to him, naked, on the black goat's back. At length, when the cumulating invocations and dark offices have reached a climax, the clouds divide,

and she appears borne onward by the daughters of the night. The poem ends with a frenzy of attainment, and completed union.

Barnabe Barnes was author of two dramas—the *Battle of Evesham* (lost) and the *Devil's Charter*, from which extracts are given by Mr. Grosart in his introduction; but it is as Parthenophil that he will henceforth be remembered. The editor may be congratulated on having brought into notice a volume of Renaissance poetry far more a work of genius than the *Εκατομπαθία* of Watson, or Constable's sonnets. In the series of occasional issues for subscribers, which includes the poems of Barnes, have appeared also Humphrey Gifford's *Posie of Gilloflowers*, and Griffin's *Fidessa*. But Barnes has made the companion volumes look pale. The fragrance of the “Gilloflowers” is more of the earth and less of the sun. The prime interest of *Fidessa* gathers around the sonnet which is common to it and to the *Passionate Pilgrim*. Mr. Grosart maintains that this sonnet belongs to Griffin, and not to Shakspeare. EDWARD DOWDEN.

Classical Antiquities. I. Old Greek Life.

By J. P. Mahaffy, M.A. History Primers Series. (London: Macmillan & Co., 1876.)

If the object of these Primers is to waylay youthful minds and carry them captive to regions where they will afterwards find hard toil and slow reward, then Mr. Mahaffy has, we should think, achieved all that was possible. He is coaxing to the last degree. If, on the other hand, their object is to present only the essential facts of any one science, such as an intelligent, but not previously-prepared, listener would carry away from a course of lectures in which general statements were supported by every necessary detail, then again we think Mr. Mahaffy has done well, better perhaps in those branches of the subject which we do not profess to have followed than in some others where we are more familiar. For example, it is very doubtful whether he is not training up the young in a way which may lead to mischief when he tells them (p. 21) that Greek temples were imitations in stone from ordinary wooden buildings. It is quite true that certain of the details in a Doric temple are imitated from a construction in wood, but whether this previous wooden construction was an ordinary building, a temple, tomb, or even a piece of domestic furniture, is a question which remains to be settled. It would be more to the credit of the fertility of the Greeks in adapting whatever they found correct in principle in one thing to other things which, though in the main entirely different, yet somewhere contained the same principle of construction, if we assumed that the wood-like construction of dentals and columns, for instance, had been adapted from an ordinary wooden chair. No one can say positively that Mr. Mahaffy is either right or wrong in the matter. But, at any rate, it is clear that he gives his youthful readers an instance of slavish imitation which must leave an impression entirely at variance with

the character which he otherwise claims for the Greeks.

It must be difficult to deal with the question of Greek dress in the short space available in one of the primers, but that is no reason why a Roman statue of Sophocles dressed in the *toga* as worn frequently in Rome should have been chosen to illustrate (fig. 5) the Greek *himation*, numerous examples of which could have been obtained from Greek sources—say, the frieze of the Parthenon. We doubt whether an inexperienced reader would be the wiser from the following sentence: “The *ιμάτιον* was also doubled when men were actively employed, and fastened on the shoulder with a clasp or pin;” or from the explanation of it in the next sentence: “This was done in imitation of the smaller but thicker cloaks (*χλαῖνα*, *χλαμύς*), some of which were of semicircular shape, and borrowed from Macedonia.” All would be clear in the end if the reader knew what the *chlamys* was like; but that is just what Mr. Mahaffy ought to have told him. His epithet of “semicircular” is far from conclusive, while “borrowed from Macedonia” starts a train of conjectures which go to increase the difficulty. Again, on p. 47, he gives an engraving from a “female figure (caryatid) in the long *χίτων*, and over it the Doric *πέπλος*.” We quite agree to the *chiton*, but if this is a Doric *peplos* which this statue wears hanging from the shoulders down the back, then a difficulty which has long troubled archaeologists is set at rest. The fact, however, is that the statue wears only one garment, and that is a *chiton*, with the top doubled back to form a *diplōidion*. The appearance as of a mantle hanging from the shoulders behind is produced by a large fold which is made on each shoulder and held together by a brooch. The statue is in the British Museum; it is known to be Roman work, and, in comparison with the beautiful caryatid from the Erechtheum, has no claim to figure as an illustration of Greek dress. Apart from this figure the *peplos* is a garment about which there is, perhaps, less unanimity than about any other article of Greek dress.

In the list of games played by children we miss “knuckle-bones” (*astragalismos*), the more so since of all youthful games it is the one which stands out most among the artistic remains of the Greeks. Among domestic animals cats are said to have been common (p. 59), but we were under the impression that this had not been proved. The lodging-house cat we can readily admit. As regards weights and coinage, we do not find the statements satisfactory. The subject is certainly obscure and difficult; but it would have been simple enough to have told the reader what the Aeginetan and Euboic standards were. We miss in his account of legal procedure any mention of the court of the Areopagus, and, indeed, very little is said about cases of bloodshed or murder compared with the details of civil cases.

It can scarcely be possible to write briefly and freshly about the life of the old Greeks without a special study of their industrial and artistic, as well as their literary, remains. There is too little evidence of such

special study in Mr. Mahaffy's *Primer*; but that is a fault which can be remedied easily if he has the will to do it, and it has been from the conviction that he is so minded that we have taken a pleasure in pointing out what seemed to be shortcomings, instead of detailing them disappointedly as if there were no hope of the author thinking better about them.

A. S. MURRAY.

The Game of Lawn Tennis (with the Authorised Laws) and Badminton. By "Cavendish," Author of "The Laws and Principles of Whist," &c. (London: De La Rue & Co., 1876.)

THE increasing popularity of the revived game of out-door tennis has been attested, firstly, by the publication of rules by the Marylebone Cricket Club, and, secondly, by the appearance of this little manual, which embodies the rules of the M. C. C., with the addition of explanations and hints intended to enable its readers to play the game without oral instruction.

The M. C. C. have doubtless done good service to the game in giving it a recognised position by the publication of its rules under the stamp of their high authority. But it need not be supposed that they meant these to be final, but rather that they wished to supply tangible material for comment and suggestion. The laws of tennis proper, like the British Constitution, or the principles of morality, were not made, but grew; *κὺς αἰς οἶδεν ἐξ ὅρου φάνη*. The laws of out-door tennis also will grow, however often they may be made.

At present there seem to be two points which especially demand reconsideration—the method of scoring and the shape of the court.

As to the scoring, many players have already discarded the game of fifteen aces with its "hand-in" and "hand-out," which, in a double game especially, are so fruitful of confusion, and have returned to the four-stroke game of tennis proper, and the "set" of the best of eleven games. Each side serves alternate games, retaining the service during the whole of a game. It may surely be supposed that the eminent tennis-players who are credited with the formation of the M. C. C. rules would personally have preferred this plan, and that when they borrowed the "innings" arrangement from racquets, it was "because of the hardness of heart" of the public whom they addressed, to whom they thought the phraseology of racquets would be less unfamiliar than that of tennis. If the historic scoring, "15, 30, 40," be objected to as meaningless where there are no chases, "1, 2, 3" would do equally well. "Deuce" and "Vantage" have already been adopted in the published rules.

As to the shape of the court, the M. C. C. have appended a note to their description, which says that "its dimensions are not laid down arbitrarily." At Lord's, however, the court is two yards narrower at the net than at the extremities. This departure from the rectangular shape of a walled tennis-court has been almost universally adopted in the open-air game, but it is difficult to see any reason for not regretting it.

Again, the net at Lord's is given as 5 ft. high at the posts and 4 ft. at its middle point. But surely a height of 4 ft. 6 in. at the posts and 3 ft. 6 in. at the middle is by no means lower than is needed to encourage a just severity of stroke. And something to this effect is said by "Cavendish" in his Manual.

The "Hints" in this Manual will be of considerable use to the beginner. The only part which I see reason to question is that which concerns the manner of holding the racquet. Probably the author would hardly wish it to be understood that no prehensile force is to be exerted by the thumb and forefinger: yet this would, I think, generally be gathered from his words.

Shuttle-cock tennis was probably played in some form or other in many private houses long before it received the meaningless or misleading name of "Badminton," but if we go back two centuries or so we find it played also sometimes in tennis-courts; so that this, as well as the ball-out-door-game, is a revival, not an invention.

Unquestionably these revivals (that of the ball-game of course incomparably the most) have been an important addition to modern forms of exercise and amusement. Out-door tennis can never be so perfect a game as tennis proper, but its conditions allow of its being infinitely more popular. The Genius of Tennis has come forth from his high-walled sanctuary, and dwells familiarly with men in the simple habit of a greensward game. And those who find the out-door game too rude and too monotonous may at least derive satisfaction from the prospect that this popularisation of the outlines of tennis may excite aspirations to ascend from its lower to its higher forms—aspirations which may perhaps lead ultimately to the increase of the now lamentably small number of tennis-courts in the world. But it will generally be held that the out-door game is praiseworthy for its own sake also. There are many lovers of muscular exercise who find walking too dull, riding too costly, cricket too lengthy, football too violent, field-sports too costly or too distant; some too there may be who are fantastic enough to prefer

"Never to blend their triumph or their joy

With anguish of the meanest thing that feels."

To all these the revival of out-door tennis is a valuable boon. ERNEST MYERS.

The Dead Cities of the Zuyder Zee. From the French of Henry Havard. By Annie Wood. (London: R. Bentley & Son, 1875.)

THE coasts of the Zuyder Zee are but little visited by travellers, and these Cities of the Dead, which M. Havard describes with the pen of a historian and the pencil of an artist, are little known, even by name. Who has heard of Monnikendam, Enkhuisen, and Hoorn, of Medemblik and Stavoren? Yet these towns were formerly the emporium of the trade of the north, and afford a striking example of how the centres of commercial prosperity are transferred from one part of the globe to the other.

M. Havard chartered for his voyage a boat called a Tjalk, drawing only three feet

of water, the captain stipulating that he should not put to sea in bad weather and that he should not work on a Sunday. The boat was duly provisioned, as only bread, fruit, and vegetables could be procured on the voyage; a fresh supply of water was also requisite, as the brackish water of the shores is frequently prejudicial to strangers. The first place at which they touched was the island of Marken, the houses of the village being built on seven mounds, while the eighth is assigned for the graveyard. In winter, when the sea has invaded the meadows, the fishing population pass in boats from one hillock to another. The women preserve an extraordinary costume, transmitted from generation to generation; an immense white mitre-shaped cap, and a kind of stomacher profusely embroidered in red and pink. The houses are painted green outside and blue within, with deep, red-tiled roofs. The walls are hung with Delph plates, mostly blue; the Dutch, as our author says, in faience and in porcelain are "vousés au culte du bleu." One Madam Klok has such a wonderful collection of Delph faience, Japanese porcelain, and Dutch carvings that the Queen of the Netherlands visited the island for the express purpose of seeing them.

First among the Dead Cities comes Monnikendam, whose ships took part in the famous sea-fight of the Zuyder Zee in 1573, when the Spanish fleet was totally destroyed and the admiral, Count de Bossu, taken prisoner. As a memorial of the victory Monnikendam received the Admiral's collar of the Golden Fleece, while Enkhuisen had his sword and Hoorn his golden goblet.

"But now," says M. Havard, "the streets are deserted, the squares empty, the canals stagnant. The trees and houses inclining towards the canal reflected themselves in the sleeping waters, and appeared to join in their slumber. The inhabitants themselves did not destroy this majestic calm. Old people and young seemed plunged in a half somnolency, and appeared to be economising life, and depriving themselves of animation for fear of it passing away too quickly. After witnessing this repose bordering on death, this mummy-like tranquillity, one could scarcely believe that Monnikendam was considered one of the twenty-nine great towns of Holland when the Hague was but a village, and at that period enjoyed privileges which were not then granted to the seat of government."

Edam, whose red-rind cheeses are of world-wide celebrity, which has the largest and finest church in North Holland, with painted glass windows of Gouda, the present of the principal towns of Holland, has now a population of 5,000, whereas she formerly counted more than 25,000. She took the ninth rank among the Dutch towns, and sent a deputy to the States-General. Her shipping was most extensive, and she enjoyed the greatest commercial prosperity. In the Stadhuis hangs the portrait of a ship-owner of the seventeenth century, represented as pointing to ninety-two ships which he possessed in the Zuyder Zee and the North Sea.

Hoorn is a picturesque town of the seventeenth century; the houses are covered with quaint carvings and bas-reliefs. Its streets now are deserted and grass-grown.

"Yet Hoorn was formerly filled by an active

population, covering the seas with its fleets and the Indies with its factories. Every week a thousand wagons entered its market, laden with mountains of cheese; and each year its bullock fair, established in 1389, drew from every corner of Europe a multitude of foreigners. French, Dutch, Frisians, Germans, and Swedes flocked within its walls and increased its astonishing prosperity. At this period Hoorn counted twenty-five thousand inhabitants. It scarcely now contains one thousand."

When Van Tromp, with broom at the mast-head, sailed up the Thames, his squadron was composed of a certain number of ships from Hoorn, who brought back trophies of their feat. This city is perhaps better known by its giving its name to the southern point of the American continent, discovered by Cornelius zoon Schouten. Tasman, the discoverer of Van Dieman's Land and New Zealand, and Jan Koen, who founded Batavia, were also natives of this city.

Enkhuysen, country of Paul Potter, where more than 60,000 inhabitants contributed to the prosperity of Holland, now barely contains 5,000 souls. This port, which equipped a thousand ships, scarcely reckons a sail; and its silent, deserted streets are "a world too wide" for the passers-by who traverse them.

"But more heartrending still, when we had arrived at what appeared the last house of the town, we saw far in the country a gate of the city. A hundred years ago the houses were continued close up to this gate. It now took a twenty minutes' walk across the meadows to reach it; and this picturesque edifice, no longer of use, stands a solitary, isolated monument of past ages, the very walls which supported it having yielded to the pickaxe and the devastating influence of time."

Yet this port, now so unimportant, saw, in 1390, Albert Count of Holland embark his army in 3,000 flat-bottomed vessels to carry them to Friesland. The town possessed large fleets annually increased from its own dockyards, the herring fishery was, and is still, a great source of wealth, and its brave sailors acquired such renown that Charles V. and Philip II. would have no others in their royal ships. In the seventeenth century its commerce declined, its houses became deserted, and grass invaded its quays.

If Enkhuysen is now one vast cemetery, Medemblik is a tomb. Human life has quitted it, and the houses will soon follow its inhabitants. Yet its port was one of the largest in the Zuyder Zee, and when Enkhuysen and Hoorn were not yet in existence, Medemblik had palaces and armies, was the ancient capital of the kings of Friesland, and the residence of the famous pagan king Radbrok, whom Pepin and Charles Martel converted at the point of the lance, but who withdrew his foot from the baptismal font when told that his heathen ancestors were not in Paradise. Medemblik shared with Hoorn and Enkhuysen the privilege of a mint.

M. Havard extended his journey to Nieuwe Deep and the Helder, the Gibraltar of the North, and returned by Harlingen, now the great port of Friesland, and Leenwarden, its present capital. He next went to Hindeloopen, formerly the centre of the great forests submerged by the Zuyder Zee, whose inhabitants, enriched by agriculture,

embarked their capital in maritime speculations. This little town has its special costume, its special architecture, and a special language only spoken within its walls. The painted and carved wood furniture has a strong Oriental character, palmiettes and interlacings, in colours of violent contrast, red upon blue, heightened occasionally with gold.

Stavoren, last of the Dead Cities, was celebrated for three centuries before the Christian era for its riches and large population. It borrowed from Rome its theatre and its circus, and at a period when the Zuyder Zee was not in existence, Richolde built a splendid palace in which, to use the hyperbolic language of the chronicler, the vestibules were gilded and the columns of massive gold. Here he assembled all the nobles of Friesland, and the Duke of Brabant repaired to his court with a knightly train to admire his magnificence. Stavoren was not only a royal but also a commercial and industrial city. It provisioned the south with the productions of the north, and spread over the north the riches of the south. Its intrepid mariners passed the Sound, obtained the privilege of exemption from the dues on entering Dantzic, and made treaties with the Kings of Scotland and Sweden. Stavoren was one of the first cities which formed the Hanseatic league, and held the third rank among its towns. In 1335 it declared war against Lübeck and Hamburg, and ten years later repelled the invasion of William IV., Count of Holland. It is to this period that is assigned the well-known legend of the Widow of Stavoren, as related by Guicciardini.

F. BURY PALLISER.

English History in the Fourteenth Century.

By Charles H. Pearson, late Fellow of Oriel College, Oxford. (London: Rivingtons & Co., 1876.)

THIS is not a continuation, such as we could have wished to see, of Mr. Pearson's valuable work on English Mediaeval history. It is only a new addition to the numerous historical handbooks which are now being compiled and published for the use of schools. And, though it is certainly an advantage to have even a school manual from the pen of one who has devoted so much study and thought to English history, we cannot say that even in this respect it altogether satisfies us. Mr. Pearson, doubtless, writes under great disadvantages now that he has domiciled himself on the opposite side of the globe; and if he had been writing an elaborate history he would have found the task by no means easy. But the present work is neither an elaborate history nor a satisfactory primer; it is too much for the one and too little for the other. It is not strictly confined, as a primer ought to be, to those broad general facts which, being established beyond the reach of controversy, do not require to be guaranteed by a reference to special authorities; and yet there is not a single authority cited by which the reader might be enabled to judge for himself whether Mr. Pearson has interpreted the facts aright.

Moreover, we must confess our disappoint-

ment in another thing. Mr. Pearson has chosen to write a book about the fourteenth century; so far well. But, if it is important to teach history at all, some sense of the unity of history ought to be imparted even in manuals devoted to a particular period; and the almost total silence of the author about one of the greatest of England's kings, whose reign was mainly in the thirteenth century and only overlapped the commencement of the fourteenth by a very few years, is not justified by the arbitrary division of time which Mr. Pearson has undertaken to illustrate. How are we to understand the fourteenth century itself without the reign of Edward I.? What is there in the character of the succeeding kings, or even in the subsequent history of the people, to reward our study, if we shut out of view that sovereign who, alike in what he did and what he failed to do, laid the foundations of their rule? The troubles of the reign of Edward II., the chivalry of Edward III., the incompetence and tyranny of Richard II., are but sorry subjects of contemplation by themselves—even the best of them. The reign of Edward I. is like the planning, and in part the building-up, of a great empire, which became a reality and a complete thing in after ages. But almost the whole story of the fourteenth century in England is the story of retrogression. Edward II. threw away every advantage that his father had secured for him, and Edward III. only succeeded for a time in drawing off attention from the impending evils by the glitter and the glory of a hazardous foreign war.

Yet, because Edward I. does not greatly belong to the fourteenth century, Mr. Pearson has scarcely a word to say about a king who laid the foundations of order, and he devotes very great attention to the kings who promoted, or were unable to restrain, disorder. He dwells at considerable length on the miserable reign of Edward II., which, we must say, he in vain attempts to render interesting, even in a constitutional point of view. He does not, indeed, do injustice either to the actions or to the character of Edward III.; but he gives almost as prominent a place to the misdeeds of Richard II. If Mr. Pearson shares what seems to be the prevalent impression nowadays, that the acts of kings and heroes have occupied hitherto too large a space in the historian's page, he need not, at least, have shut so completely out of view the best king of the period, merely because his reign belongs chiefly, not to the fourteenth century, but to the thirteenth.

Yet Mr. Pearson does indulge in a little retrospect. He is tempted to bestow some thought on the thirteenth century, not to exhibit the policy of a great king, nor even the condition of the English people, but to examine the state of Scotland in those times. Is Scotland, then, of more importance than England and her kings in a volume devoted to *English History in the Fourteenth Century*? We are far from saying that the place occupied by Scotland in an English History, and especially for this period, ought to be an insignificant one; but surely it is not exactly fair and reasonable treatment to take out the mainspring of an English watch, and

exhibit by its side a piece of Scottish mechanism in perfect working order. The history of Scotland, it is true, at this period especially, exhibits much that is heroic, much that is romantic, much that appeals to the best sympathies of every one. More especially have later ages come to appreciate that sturdy Scottish independence which, without being even much imbued by the prevailing chivalry of the times, preserved the northern kingdom from subjugation, and vindicated against mere feudal domination those ties of blood and lineage which the prevailing chivalry ignored. But Scotland might have had its due, and Bruce and Wallace might have been justly honoured, in a History which still admitted that the feudal dependence of Scotland was at least a plausible idea, to which the acts of Scotchmen themselves had given a decided sanction, and that the real merits of the controversy turn upon the manner in which it was enforced on the one side and resisted on the other.

But, after all, this is perhaps mainly a question as to choice of subjects. Mr. Pearson has great sympathy with the Scottish struggle for independence—and for the English also. He has not great sympathy with kingly government, even in the case of a king like Edward I., and his sympathy with the Scottish cause is really increased—though, perhaps, he does not know it—by his sense of the influence of the Scotch war in weakening the English throne. His constitutional theories are altogether on the side of popular government, and how far they will bear the test of a strict examination of authorities we are by no means sure. In some places it seems to us that his view differs very materially from that of Prof. Stubbs, and that generally he assigns an authority to the Parliament which the latter attributes only to the Council. But, whether his views on such subjects be right or wrong, even an essay by Mr. Pearson under the guise of an historical manual has its value. His large reading, not on one period merely of English history, and his practical work in the business of education when he was in England, have certainly qualified him to tell us something worth listening to on the subject of his book; and we trust it will be read, as it ought to be, not with a careless acceptance of all its statements, but thoughtfully and judiciously, as the work of a thoughtful man and an earnest student.

JAMES GAIRDNER.

NEW NOVELS.

Gabriel Conroy. By Bret Hart. (London: Warne & Co., 1876.)

Jabez Ebsleigh, M.P. By Mrs. Eiloart. (London: Samuel Tinsley, 1876.)

The Clew Bend. By Dephias. (London: Samuel Tinsley, 1876.)

Gabriel Conroy is so good that Mr. Hart should have taken pains to make it better. It is his first effort *de longue haleine*, and demonstrates the fact that at present he is only to be trusted over a short distance. His sketches of Californian life were admirable, full of humour which was rarely over-strained, and written in a style almost

as free as that of Hawthorne from the ordinary and unpleasant twang of American novelists. In *Gabriel Conroy* Mr. Hart has again described the sort of life which he knows best, and has again introduced his large, stupid, worthy, and unselfish miner, his fascinating gambler, his terribly precocious child, and his women who, though little better than the wicked, are good at heart. But the size of his canvas seems to demand an innumerable multitude of figures, and these are often sketchily drawn, if they can be said to be drawn at all. The plot is always falling to pieces, as if it had outgrown its strength, and recovering itself by a spasmodic jerk. On the whole, the story is a series of efforts, in which amusing or touching scenes are presented with admirable effect, in the midst of languid pages over which the attention falls asleep. Nothing could be fresher and more powerful than the opening scenes of desolation and famine which beset a party of emigrants. But the chief characters pass out of view, and the rest of the tale is an impossible game of hide-and-seek, in which Gabriel and his sister Grace, her lover, Arthur Poinsett or Philip Ashley, and their friends and foes, appear in all manner of disguises, and act without an apparent motive. This does not sound an attractive description, and yet the humour is so delightful, the casual sketches—as in the chapter called the “Bulls of the Blessed Trinity”—so fresh and vivid, the satire of San Franciscan society, with its eternal brag about the climate, and its struggle with fogs and earthquakes, so amusing, that *Gabriel Conroy* is far better worth reading than most well-constructed and sedate romances. Colonel Starbottle alone would redeem a worse story, and Jack Hamlin—whose ideal it was “to become the possessor of a large organ, and to introduce it gradually, educating the public taste, as a special feature of a first-class gambling saloon”—is an old friend whom one is glad to meet again. We must find room for a quotation which may be recommended to the notice of moral firts like Mr. Daniel Deronda:—

“Thar’s one way ez is pretty sure to fetch women allers. That is to play off indifferent—to never let on ye like ‘em. To kinder look arter them in a ginal sort o’ way, as Gabe looks arter the sick! but not to say anything particler. . . . That kind o’ thing is pretty sure to fetch almost enny woman, and a man ez does it orter be looked arter. It’s tamperin’, don’t ye see, with the holiest affections. Such a man orter be spotted wherever found.”

A great deal of *Gabriel Conroy* will bear being read more than once, by a robust student who once makes his way through the jungle of complications which do duty for a plot.

Mrs. Eiloart is to be congratulated on having made in *Jabez Ebsleigh, M.P.*, a considerable advance on many of her earlier works. The hero, a journalist and Working Man’s Member, from whom the book takes its name, is put before us with a few clear touches, and impresses us with his personality. His wife, Lucy, who unscrupulously pushes him up in society, and down in the scale of moral beings, is also cleverly sketched, though it is doubtful to

any one acquainted with the habits of journalists whether her final and ruinous blunder could have taken place in the manner described. We will not spoil the story by relating the plot, though perhaps the plot is its weakest point, having to do with a phase of life with which ladies are not usually familiar. The book deals with characters of every type and of every class, and with one exception they are all living beings. This exception is, naturally, Bernard Rushworth, who is intended to be the most interesting person in the book, but who only leaves behind the impression of embodied virtue. In contrast to him his aunt, Lady Elizabeth Talwynne, stands out in strong relief; and Mrs. Eiloart has succeeded well in painting the gentle, old-fashioned, and uncompromising conservatism of ladies who were in their prime fifty years ago. The book becomes less interesting when it deals with “high life” and the dissipations of the London season, and we are glad to plunge again into the small politics of the town of Arkleigh, which Jabez represented in Parliament.

In spite of a long and severe apprenticeship to the purposeless eccentricities of the heroes and heroines of modern fiction, any reader with sufficient time or patience to struggle through the *Clew Bend* must receive a shock at the hopeless folly of all the characters. The good hero, one Godfrey Bennimore, the owner of a fine estate, goes to travel for some years, having on the previous day been married secretly to the niece of the neighbouring squire. This young lady thinks it necessary to bury herself under a feigned name in the country during her husband’s absence, but no obvious or adequate motive is anywhere assigned for this extraordinary conduct. The book, short as it is—brevity is its only merit—contains breaches of most of the Ten Commandments, and for humour it has the usual vulgar widow, whose flirtations are described at a length and in a way which renders them too distasteful for quotation. It has seldom been our lot to read anything so intolerably silly as the *Clew Bend*. A. LANG.

CURRENT LITERATURE.

Old Words with Modern Meanings. Edited by T. Whitcombe Greene, B.C.L. (Longmans.) This is a work of a similar character to Trench’s *Select Glossary*, and contains a certain number of words of which the senses have, in course of time, been modified, with quotations from various authors exemplifying their use. In the absence of a complete English dictionary such as the Philological Society has proposed at some indefinite date to give us, all such works have their value. Unfortunately, the present examples were collected by a lady now no longer living, who omitted to add the references in a great many instances. It is a pity Mr. Greene did not add these where he could, as might have been done without much labour in many instances. It cannot be too strongly impressed on the minds of word-collectors that it is the reference which gives the quotation its value. The word itself may be misspelt, the definition may be wrong, the examples misquoted, and yet all these things would matter but little if only the reference be full and complete. It is the great defect of *Webster’s Dictionary*, otherwise so excellent, that it avoids giving any but the vaguest references. It :

Richardson's great merit that, while his etymologies are mostly wrong, we can forgive him all when we look at his references. In the present volume, for example, we find, under *gruff*, the quotation: "And *gruff* he fell adown unto the ground.—Chaucer." We are not told in what edition of Chaucer we are to find this line, nor in what edition we are to find the spelling *gruff*. The reference is, probably, to the last stanza but three of "The Prioresses Tale": "And *groffe* he fell al platte upon the ground," Chaucer, *Cant. Tales*, ed. Tyrwhitt, 13605. When it is remembered that any student moderately acquainted with English literature could have supplied more than half the references in a fortnight, it is much to be regretted that the editor did not take this trouble. It is labour that ought not to be thrown upon the reader, who may, presumably, be a tyro, and helpless as to finding his place without some guidance. It is all the harder because the book is well printed, and altogether a neat and handy volume, and, even as it is, is of value and interest.

Barry Cornwall and his Friends. By James T. Fields. (Boston: Osgood.) We do not know how an hour could be more pleasantly spent than in reading this exquisite little book, in which the last survivor of the great days of modern song is brought before us, a ghost himself, surrounded by the still more shadowy figures of his contemporaries. Mr. Fields lets us hear Mr. Proctor converse of Lamb, Coleridge, and Keats; praise Browning when to do so was to assert an eccentric originality of opinion; introduce his young American guest to Landor, to Kenyon, and to Rogers; and point out his own poet-daughter Adelaide, still unprepared for fame, sitting over a book in a corner of the library. We meet the genial figure of Mrs. Jameson; Forster self-assertive and thunderous; the household faces of Thackeray and Dickens, Leigh Hunt and Leslie, each portrayed with the gentle enthusiasm of an old man whose memories reproduce the ardours of his youth. Among the oft-told tales of Rogers' breakfast-table, this, perhaps, is repeated for the first time:—

"Samuel Lawrence had lately painted in oils a portrait of Rogers, and we asked to see it; so Edmund was sent upstairs to get it, and bring it to the table. Rogers himself wished to compare it with his own face, and had a looking-glass held before him. We sat by in silence as he regarded the picture attentively, and waited for his criticism. Soon he burst out with 'Is my nose so d—y sharp as this?' We all exclaimed 'No! no! the artist is at fault there, sir.' 'I thought so,' he cried; 'he has painted the face of a dead man, d—n him!' Some one said 'The portrait is too hard.' 'I won't be painted as a hard man,' rejoined Rogers. 'I am not a hard man, am I, Proctor?' asked the old poet. Proctor deprecated with energy such an idea as that. Looking at the portrait again, Rogers said, with great feeling, 'Children would run away from that face, and they never ran away from me!' Notwithstanding all he had to say against the portrait, I thought it a wonderful likeness, and a painting of great value."

At the end are subjoined various graceful and lively letters from Barry Cornwall to the author, and one hitherto unpublished piece of verbal grotesque by Charles Lamb. The only word of blame that the unkindest criticism could breathe against this book is, that its outward appearance reminds one irresistibly of those dreary little volumes given as Sunday-School prizes to the infant poor.

A Study of Hawthorne. By George Parsons Lathrop. (Boston: Osgood.) In this little volume a young American poet gives a very exhaustive sketch of the life and works of an author for whom, in his boundless admiration, he does not claim any honours less than the highest, and whose name he does not hesitate to couple with Shakspeare's. Considering the want of a sense of proportion which is implied by this initial assumption, it is really remarkable that his study when it is analytic, not comparative, should be as

acute and critical as it is. The relative position and value of Hawthorne's successive works; the nature of their apparent and essential contents; the complex action of external influences on the novelist's mind—all these things are judged with a nice precision that leaves very little to be desired. The deepest students of Hawthorne are not likely to quarrel with Mr. Lathrop when he asserts that the "Marble Faun" is the supreme effort of its author's imagination, the most subtle, the most ingenious, the most penetrative of his astonishing romances. It seems that Hawthorne was exceedingly unwilling that his biography should be written, and Mr. Lathrop is far too pious to outrage a single wish of his idol. He most carefully warns us that this volume is not a Life of Hawthorne, but we may assure our readers that, for all but those for whom the essence of biography is impertinent and scandalous tittle-tattle, this book will be found a sufficient and excellent biography, in spite of its author's disclaimer. Several of the points in which the conduct of Hawthorne was made the subject of unfriendly criticism are here fully cleared up. The matter of Mr. Pierce's biography, followed, as it immediately was, by the reward of the best place in the new president's gift, is still somewhat puzzling, but more so, perhaps, on account of dissimilarity of national custom than on any recognised code of public morality. With the one reservation at which we have already hinted, we are able conscientiously to recommend this book as the finest tribute yet laid at the shrine of the first of American writers. The style is limpid and pleasing, and interpenetrated by a tone of vaporous reverie which is quite in keeping with the theme.

Poets and Novelists; a Series of Literary Studies. By George Barnett Smith. (Smith, Elder and Co.) Mr. Barnett Smith introduces his essays with some very old-fashioned pretexts for publication. We have heard before of magazine-writers who never would have collected their scattered papers if they had not "been repeatedly pressed to do so by numerous individuals," and who timidly but ingeniously "trust that the public and the press will endorse their verdict." It is with a somewhat bolder flight of the imagination that the author claims "the permanent value" of "exhaustiveness" for his studies. We do not approve of these little artifices, these coaxing hints to irresponsible reviewers, these innocent suggestions of what epithets the author would like, what view of his writing is taken by his distinguished friends. If the truth must be said, we find these essays anything but "exhaustive;" they are painstaking, conscientious *résumés* of what other men have written and said about the several persons under review. As criticism they are about on a level with the aesthetic utterances of the *Times*, and they aim, as those do, at a rapid and rounded sketch of the principal facts of a writer's career, and the view taken of his works by ordinary educated persons. They sail very close to the wind; no startling paradoxes, no bold theories, no unexpected deductions will be found in these eminently respectable pages. There is a quite curious dearth of originality, and a great shrinking from the expression of any opinion not in accordance with the feeling of the majority. It is exactly the sort of book one might imagine an average member of Parliament writing to keep his hand in in the winter evenings; especially in such more impassioned passages as this:—

"The emerald beauty of a thousand valleys, embroidered by the silver threads of meandering rivers; the grandeur of the everlasting hills with their lofty and majestic calm; the terrible rolling of the restless and unsatisfied sea; . . . these were the sources of the eminent inspiration"

of Mrs. Browning. We like Mr. Barnett Smith best when he writes on Peacock. His essay, as it was the first, remains in all probability the best on this author, now so much admired, so long doomed to undeserved oblivion. There are too many in-

stances of bad English in Mr. Barnett Smith's writing, and they are unusually apparent in so level and commonplace a style as his. "Several of the situations in the poem, which would have been rejected by other living poets, of sufficient standing capable of writing it, as vulgar," and "making people feel the events it describes as he never felt them before, but it does not make them feel in precisely the same way as they ought to feel," are instances taken almost at random to justify our charge.

M. VAN LAUN'S *Molière* has now made such progress that it is probably vain to hope for much improvement in its style, and certainly useless to comment on its defects in that respect. Yet one cannot help wincing when one of the gracious heroines of that charming trifle *Melicerte* is made to say that her beloved is "after" another damsel. The chief things in this (fourth) volume are *Tartuffe* and *Amphitryon*. The former is very carefully and, on the whole, creditably done; but perhaps its perusal shows us more clearly than anything else the enormous difficulties besetting a literal prose translation of this kind. In commenting on *Amphitryon* M. Van Laun has, we think, fallen into the mistake of putting down to the credit of the French dramatist debts which he and Dryden incurred in common to Plautus. If we set aside its unlucky coarseness, the English play will compare very favourably with the French. The introduction of Judge Gripus, a really comic character, among the dummy confidants of *Amphitryon* was a happy thought, and the separation of the parts of the *soubrette* and Sosia's wife was a still happier. M. Van Laun's way of alluding to this last change is odd: he merely says that Cleanthis is in one scene "called" Bromia, and in another "called" Phædra.

THE author of *The Gentleman's Art of Dressing with Economy* (Warne) may be safely recommended to all who are gifted with a laudable ambition and afflicted with an unlucky ignorance as to this matter. He is, on the whole, undoubtedly sound. He protests against dickeys, paper collars, loud patterns, and mock jewellery. He does not much love white hats. He strongly recommends plain black ties. He abominates pomatum, and forbids his pages to a man who does not "tub." His decisions on these all-important points we may (therein reversing Mr. Carlyle's practice under similar circumstances) modestly but firmly ratify. On the other hand, we have but few omissions to notice. He is too lax as to gloves—and he might have put in a word of warning against the infatuated practice of combining a "pot" hat with a frock coat. Whether a gentleman needs to be told, and whether it is any use to tell a not-gentleman, how to dress, are metaphysical points which may be left out of consideration. But we do wish that the taste of the benevolent person who wrote this book were as correct as to the dress of thoughts as it is as to the dress of bodies. Why should corns be called "pedal callosities"? Why should *Punch* be spoken of as "our facetious old friend"? The author very properly answers YES in large capitals to the question "Is it necessary to be so particular as to one's dress?" Will he allow us to give the same answer to the question "Is it necessary to be so particular as to one's style?"

W. S., who has prefaced his *Bosh* (Bickers and Son) with some apologetic lines addressed to Mr. Lear, has apparently a remarkable enmity to the episcopal order. Three out of his twenty-one nonsense verses are devoted to mythical occupants of the sees of York, Norwich, and Bangor, prelates of gluttonous and intemperate habits; a proportion which suggests the idea that if all the rest had been similarly allotted to the other English sees, it would have been less invidious, and the book would have gained in unity. We cannot greatly commend the production as a whole. The verses are scarcely above those which lively

undergraduates are wont to inscribe in the visitors' books of inns; and in his illustrations the author, forgetting that the few bold strokes were the great charm of the earlier work of this kind, has produced an effect at once splashy and giggling. The "old ladies of Wrexham," on p. 12, are perhaps the best.

There and Back, a seaside book of selections from *Judy*, is not unworthy to take place among its fellows—an equivocal compliment, perhaps, considering that the ultimate fate of those fellows is usually to be left on the cushion of a railway carriage, or the steps of a bathing-machine. The designers of many of the illustrations appear to have forgotten that mere ugliness and distortion are not in themselves comic—a fault too frequently met with in the cheaper illustrated papers. But some of the "pictorial pleasantries" are capital: for instance, the admirable "old bird," who refuses to "ride alone with a lady," on p. 17, and the wicked truant husband who is "bowled out," at p. 108. Mr. C. H. Ross, who has undertaken the somewhat depressing task of composing odd bits of letterpress to fill up the gaps between the illustrations, has done his work well considering the difficulties. There are, however, two occasional notes on passages in *Roderick Random* which strike one as odd, not to say inappropriate.

The St. James' Lectures for 1875. Edited by the Rev. J. E. Kempe. (Murray.) These lectures on devotional classics are very unequal, but the method is the same in all. The writers pick out and emphasise what they can recommend as edifying in the *De Imitatione Christi*, Pascal's *Thoughts*, St. Francis of Sales' *Introduction to the Devout Life*, St. Augustine's *Confessions*, Baxter's *Saints' Rest*, and Jeremy Taylor's *Holy Living and Dying*, with a preface about the personality of the writer, and generally an attempt to make some capital out of him in order to discredit Romanism and sacerdotalism. Of course this is not favourable to disinterested appreciation of any spiritual classic, which, like other classics, is best understood when it is looked at simply from every point by an observer willing to take it for what it is, not for what he fancies he can get out of it. The best of the six for simplicity and frankness and the absence of *arrière pensée* is Archbishop Trench's lecture on Baxter, and for a more thorough, if more one-sided exposition, Dean Church's lecture on Pascal comes next. The most unsatisfactory, from every point of view, is Dr. Farrar's on the *Imitation*. To begin with, the theory which makes Gerson the author is more than doubtful, but it lends itself to a great many dramatic contrasts, and Dr. Farrar gives way to temptation and treats the theory as practically certain. Then the doctrine of the book is expounded in a way which shows simple ignorance of the conditions under which we live in a world where nothing is to be had without paying its price. Dr. Farrar has, of course, a right to believe that to concentrate all the powers of the mind upon self-renunciation is only another form of selfishness, and, as such, objectionable; if so he ought simply to have put the *Imitation* aside as a pernicious book, fascinating perhaps to some morbid temperaments. But when he elected to recommend the book as a "companion to the devout life," he should have remembered that the inward depth and peace which he praises are exactly the result of the refusal to be eager and excited about outward things, even about plans for benefiting others, which he condemns: he should have remembered, too, that the author he is condemning for selfishness knew that no pious practice was too important to be laid aside on occasion, *fraternas utilitatis causa*. The Dean of Norwich falls into nearly the same mistake when he censures St. Francis de Sales for fostering quietism. If we are to follow inward peace seriously and practise "meekness towards ourselves," we must do without preferences and plans and ambitions, and in fact, bring our

wishes down to a minimum. Of course, most of the activity of common-place people comes of their trying to keep their wishes at a maximum, but then common-place people know that inward peace is not for them: quietism is only a heresy when it bids us do nothing as well as wish nothing.

MR. NEIL'S edition of *Macbeth*—one of "Collins' School and College Classics"—consists of a six-barrelled Introduction, Text, Notes, "Questions for Examination," and a "Genealogy of the Reigning Royal Family from the 'Gracious Duncan.'" There are some good points in the Introduction—e.g., the quotation from *Albion's England*. For the notes, it would be well if Mr. Neil would either not quote Latin at all, or quote it correctly. Such blunders as "fronte nulla fides," "gemitusque expressit pectore lucto," catch one's eye as one turns over his pages. He speaks of "Hyr-cana," of "the Persian" of Aeschylus, &c. We do not think he is right in paraphrasing "Tis better thee without than he within." "Disagreeable as is thy presence at the door, 'tis better to have an assassin there than Banquo in this hall;" for consider the context:—

"Macb. There's blood upon thy face.

Mur. 'Tis Banquo's then.

Macb. 'Tis better thee without than he within."

As to "screw your courage to the sticking place," Mr. Neil's note is: "sticking place—fixed point, with a covert allusion to the death-dealing spot chosen by the butcher. So in the *Gorgious Gallery of Gallant Inventors*, 1578:—

"Which flowre out of my hande shall never passe,
But in my harte shall have a sticking place;"

where Mr. Neil's discovery of the butcher allusion reminds one of the old commentator's on "shapes our ends" and "rough-hew." The so in his note is surely misleading.

Principles of Plutology. By Wordsworth Donisthorpe. (Williams and Norgate.) In the first chapter the author of this book describes its object as follows: "This first chapter is simply an attempt to demonstrate the futility and barrenness of political economy in its very essence, and the remainder of the work will be devoted to the establishment, on a philosophic basis, of a true science of plutology." After so grand an announcement, it is disappointing to find that the book really makes no attempt to construct the promised science; that it is merely a collection of articles for which the author (p. 169) "must plead the allowance usually made for articles intended for publication in periodicals, and for political and polemical discussions in general;" and that we must look to a future work for the accomplishment of the author's original purpose. The last words of the present book are: "With the aid of our new definition of capital, and other definitions of terms at present loosely handled, we hope in future papers to build up a systematical, complete, and systematic science of plutology, as distinguished from the political economy still flourishing." Unless the science thus projected is to be something very different from the indications afforded by the present book, we must admit a preference for "the political economy still flourishing." The following is a specimen of the stuff Mr. Donisthorpe seeks to put in its place:—

"In future, therefore, after this scrutiny, we shall find it advisable to dispense with the term 'demand' altogether. Indeed, the word has caused much confusion of thought, and it is a very good riddance. How often are we asked to consider the consequences of an increased demand for a commodity! Now, bearing in mind what demand means, how can we conceive of an increased demand for anything? How can more of an article be effectually demanded than actually exists? The only conceivable meaning to be attached to such an expression is an increased value due to a stimulated desire to possess the article in question. How much better, then, to speak plainly and to talk of a rise of value instead of an increased demand! Surely it is easy enough to affirm that the enhanced value of coal at a certain date was due to its increased desirableness on account of the low tem-

perature, and not to a rise in the values of any of its elements of production. Nothing could be clearer; and the erroneous and absurd notion of an extended area of consumption as a prime cause is at once rendered inconceivable."—*Principles of Plutology*, p. 135. Mr. Donisthorpe is certainly wise in his own conceit, but we can discover no marks of any other wisdom in his book.

NOTES AND NEWS.

WE understand that Capt. Burnaby, whose recent journey to Khiva and interview with the Khan excited so much attention in military and political circles, has in preparation a narrative of his adventures and experiences, which will shortly be published by Messrs. Cassell, Petter, and Galpin under the title of *A Ride to Khiva*.

MR. H. J. SPIRO, Lecturer at the University of Leyden, announces for publication, by subscription, *Extracts from the Talmud*, under the title *Talmudische Auszüge*. The original Hebrew text will be given, with a German version on the opposite page, accompanied by notes and illustrations. A concise but complete Rabbinical glossary will also be given, explaining all difficult words occurring in Rabbinical writings. Subscribers' names are received by Messrs. Trübner and Co., 57 and 59, Ludgate Hill, London.

MESSRS. MACMILLAN are about to publish separately, at six-pence each, a series of little books, each containing two of the lectures recently delivered to Science Teachers at South Kensington, on the invitation of the Science and Art Department. Among them will be those by Captain Abney, R.E., F.R.S., on Photography; by Prof. Stokes, on Light; by Prof. E. Ray Lankester and Mr. Sorby, F.R.S., on the Microscope; by Prof. Williamson, F.R.S., on Metallurgical Processes; by Prof. Burdon Sanderson, F.R.S., and Dr. Lauder Brunton, F.R.S., on Physiological Apparatus; by Prof. Kennedy, C.E., on Kinematic Models; by Dr. W. H. Stone, on Sound and Music; and by Prof. Geikie, F.R.S., Director of the Geological Survey of Scotland, on Field Geology. The lectures have been carefully revised by the authors, and will be illustrated.

MESSRS. WM. COLLINS, SONS, AND CO. have in preparation a text-book on *The Principles of Agriculture*, by Prof. Wrightson, of the College of Agriculture, Cirencester. It is to be specially adapted to the recent syllabus of the Science and Art Department, and will form one of their series of Elementary Science Text-books.

STEPS are being taken for raising a fund for the benefit of Mrs. Henry Kingsley, widow of the late well-known novelist. We regret to learn that any such effort is needed; but, being needed, it should be heartily seconded in the wide area within which Mr. Kingsley and his works were known and liked. Miss Allen, 170 Warwick Street, Eccleston Square, would reply to any enquiries on the subject.

THE Archbishop's Library at Lambeth Palace was closed on the 30th ult. for a period of six weeks.

MR. JOHN RHYS has in preparation a volume of *Lectures on Welsh Philology*, to be published by Messrs. Trübner. The principal contents are:—(I) "The position of the Celtic Languages in the Aryan family of Speech, and the Classification of them among themselves;" (II) "The Welsh Consonants: the Nature and Reason of their Mutations;" (III) "The Welsh Vowels and their Changes explained by Reference to Helmholtz's Analysis of Tone;" (IV) "The Continuity of the Welsh Language and the non-Irish Origin of the Early Inscriptions of Wales and Cornwall;" (V) "The History of the Welsh Alphabet and Orthography;" (VI) "Ogams and Ogmie Monuments;" (VII) "An Attempt to trace Ogmie Writing to its Origin." An Appendix to the work includes a

full list of the Early Inscriptions of Wales and Cornwall.

THE Rev. Daniel Silvan Evans has been for many years trying to bring together the writings of the Welsh poet Evan Evans, better known to his countrymen as Jehan Brydydd Hir, who died in the year 1789. The result of Mr. Silvan Evans's labours is a volume of 311 pages just published by Mr. H. Humphreys at Carnarvon. He thinks he has got hold of nearly all the bard's poetical compositions, but he is of opinion that there must be many more of his letters existing than he has been able to find. It is known that his manuscripts fell into the possession of Paul Panton, of Plas Gwyn, Anglesey, Esq., and that they are in the keeping of his representatives, who, however, refuse to allow them to be examined. The editor complains that they refuse even to acknowledge the receipt of his letters of enquiry; it is feared that the manuscripts are, moreover, fast becoming worthless, if they have not already reached that stage of decay. Mr. Silvan Evans deserves the most sincere thanks of all patriotic Welshmen for what he has done, and we wish him success in finding out the missing works of the bard. The latter, it may be noticed by the way, spent some of his time as an undergraduate at Merton College, Oxford; for the editor finds him in the list of subscribers to Thomas Richards's *Dictionary*, in 1753, entered as "Mr. Evan Jenkin Evan, of Merton College, Oxford."

THE Rev. T. E. Gibson, Priest of Our Lady's Church, Lydiat, has prepared a work on *Lydiat Hall and its Associations*. The first part contains an account of the Feudal and Manorial Lords, &c., drawn chiefly from charters and documents in the Ince-Blundell Collection; and the second part is occupied with a history of Lydiat Abbey, including an account of the persecutions endured by the Lancashire gentry for their adherence to the ancient faith between the dissolution and the settlement of the first Missionary Priest at Lydiat in 1681. The materials for the second part are mainly derived from State Papers copied for the late Bishop Goss.

THE *Bibliographie de la France* announces that the Minister of Public Instruction has decided on the publication of a work which will cover the whole field of Gaulish numismatics. He appeals to librarians, keepers of museums, and owners of private collections, abroad as well as in France, to bring to his knowledge any specimens in their possession which are not to be found in the National Library.

We are glad to hear that the late Mr. Richard Simpson left his MS. of *The School of Shakspeare* complete, before he left England on the journey which ended in his death at Rome last spring. Mr. Simpson saw all but the last three sheets of the first volume of his book through the press. These and the second volume are now in the hands of Mr. W. J. Craig, the New Shakspeare Society's editor of *Cymbeline*, to be seen through the printer's hands; and Messrs. Chatto and Windus will publish the book this autumn. It will contain *The Life and Death of Thomas Stucley*, and the *Play* attached to it; "*Nobody and Somebody*, with the true Chronicle Historie of Elydura, who was fortunately three several times crowned King of England"; *Histrio Mastix*, or the Player Whipt, 1610; "*The Comedy of The Prodigal Son*, in which Despair and Hope are very artificially introduced"; "*A Warning for Faire Women*, containing the Most Tragical and Lamentable Murther of Master George Sanders of London, Merchant, nigh Shooters Hill," &c., 1599; "*Jacke Drum's Entertainment*"; or the *Comedie of Pasquill and Katherine*, 1601; and probably "*The Cobbler's Prophecy*." Mr. Simpson printed separately in his lifetime the *Alarum for London*, 1602.

THE third session of the New Shakspeare Society will be opened on Friday, October 8, by a paper on "The Second and Third Parts of

King Henry VI., and their originals," by Miss Jane Lee, daughter of the Archdeacon of Dublin. The November paper will probably be by Mr. Furnivall: "The Character of Hamlet not entitled to the Admiration often bestowed upon it."

SOME interesting statistics illustrating the extent to which English literature is encouraged abroad, and to which foreign literature is encouraged in this country, may be gleaned from the "Annual Statement of the Trade of the United Kingdom with Foreign Countries and British Possessions in 1875," compiled in the Custom House, and recently printed by command of Parliament. Among the nations not under British rule, it would seem from this return that, as might well be expected, the United States is by far our best customer for printed books, the money value of those exported being estimated at 269,907*l.*; we received in exchange but 17,452*l.* worth. The value of the books sent to the Australian colonies is put down at 302,432*l.* To France our exports are valued at 31,593*l.*; our imports from France at 54,295*l.* For Germany the exports and imports are put down at 18,363*l.* and 32,481*l.* respectively; Holland, 22,035*l.* and 29,067*l.*; Belgium, 13,483*l.* and 16,931*l.* The total value of our exported books is returned at 916,351*l.*; in 1874 the amount reached 904,792*l.*

AMONG the documents selected for publication in the concluding volume of *Facsimiles of Irish National Manuscripts*, prepared at the Ordnance Survey Office, Southampton, is a remarkable letter of Lord Thomas Fitzgerald, now preserved among the Irish State Papers in the Public Record Office. Fitzgerald, the "Silken Lord," was imprisoned in the Tower for rebellion against Henry VIII., and was executed at Tyburn in February, 1537; his name and arms are still to be seen rudely cut in the wall of the Beauchamp Tower. This letter, written from the place of his imprisonment but a few months before his execution, gives a very painful picture of the miseries undergone by State criminals at that time. It is addressed to his servant, John Routh, whom he instructs to procure twenty pounds for him from a friend, "Obryen;" the following are the concluding passages of the letter:—

"I never had eny mony syns I cam In to pryson but a nobull; nor I have had nother hosyn, dublet, nor shoy, nor fryt but on, nor eny othyr garment but a syngyll fryse gowne, for a velue furred wythe bowge, and so I have gone wolward, and barefote and barelegyd, dyverse tymes (when ytt hath not ben very warme) and so I shuld have don styll and now, but that pore prysoners of ther gentylnes hathe sumtyme geve me old hosyn and shoyes and old shyrtys—thys I wryt unto you not as complaynyng on my frynds, but for to shew you the trowthe of my gret nede, that you should be the more dyligent In goyng onto Obryen and In bryngyng me the before-sayd xx li. wherely I myght the soner have here mony to by me clothyng, and also for to amend my sclender comyns and fare, and for othyr necessaryes. I woll you take owte of that you bryng me for your costs and labor. I pray you have me commendyd unto all my lovers and frends, and shew that I am In gude helthe.

BY MR THOMAS FITZ GERALD."

THE following Parliamentary Papers have lately been published:—Return from Universities of Oxford and Cambridge relating to Professors, their Emoluments, number of Lectures delivered, &c. (price 4*d.*); Eighth Report on the Judicial Statistics of Scotland (price 1*s.* 6*d.*); Abstract of Local Taxation Returns (price 2*s.* 1*d.*); Report by Sir B. Robertson respecting his Visit to Haiphong and Hanoi in Tonquin (price 2*d.*); Return of Cases of Extradition of Prisoners under Treaty between Great Britain and the United States (price 1*d.*); Papers relating to H.M. Possessions in West Africa (price 1*s.* 5*d.*); Continuation of ditto, with Maps (price 6*s.*); Reports of Inspectors of Factories for the half year ending April 30, 1876 (price 1*s.* 1*d.*); Report of Select Committee on Oyster Fisheries, with plates (price 4*s.* 6*d.*); Report of the Royal Commission on

Army Promotion and Retirement, with Minutes of Evidence, &c. (price 5*s.* 8*d.*); Report of Royal Commission on Spontaneous Combustion of Coal in Ships (price 4*d.*); Report of the Inspectors of Irish Fisheries for 1875 (price 1*s.* 3*d.*); Abstract of Accounts of Loan Societies of England and Wales (price 3*d.*); Instructions respecting Reception of Fugitive Slaves on board H.M. Ships (price 1*d.*); Tables showing the progress of British Merchant Shipping (price 4*d.*); Reports by H.M. Secretaries of Embassy and Legation on Manufactures, Commerce, &c. (price 9*d.*); Annual Statement of the Trade of the United Kingdom with Foreign Countries and British Possessions for 1875 (price 3*s.*); Thirty-first Annual Report of the Commissioners of Charitable Donations and Bequests for Ireland (price 1*½d.*); Reports of Inspecting Officers upon Railway Accidents in April and May, 1876 (price 3*s.* 6*d.*); Report of the Committee of Council on Education, England and Wales, 1875-76, with Parts I. to IV. of Appendix (price 3*s.* 9*d.*); Ditto, Scotland (price 1*s.* 9*d.*); Report on the Condition and Progress of the Queen's University in Ireland for 1875-76 (price 1*½d.*); Eighteenth Detailed Annual Report of the Registrar-General of Births, Deaths, and Marriages, Abstracts of 1872 (price 1*s.* 8*d.*); Correspondence with British Representatives and Agents abroad relating to the Slave Trade (price 4*s.* 5*d.*); Report of Select Committee on Civil Employment of Soldiers, Sailors, and Marines (price 2*s.* 6*d.*); Further Correspondence respecting the Imprisonment of British Subjects in Peru (price 1*s.* 4*d.*).

OBITUARY.

FROMENTIN, Eugène, at Paris, Aug. 27, aged 55.

PROUT, SKINNER, Aug. 29, aged 69.

LITERARY WORK IN JAVA.

Tanjore: July 30, 1876.

During a recent visit to Java I was surprised to find how much has been done to elucidate the Hindu and Buddhist remains there, and, as it appears to me that a study of the antiquities of that splendid island will do much to help Indianists, I shall venture to give you a brief account of what I observed.

The Batavian Society is by far the oldest in the East (it was founded some years before that at Calcutta), and the long series of its *Transactions* (*Verhandelungen*) contains, especially of late years, most valuable treatises on the archaeology and philology of the islands which constitute Dutch India; the Society has also published some splendid separate works. The chief contributor is, unhappily, no more; on landing at Batavia I was grieved to hear of the recent death of Dr. Cohen-Stuart. This most amiable and distinguished Orientalist was born in Holland in 1825, and, as a civil servant, arrived in Java in 1846. His remarkable aptitude for Oriental studies at once attracted the attention of the Government, and he was sent to Solo (Soerabaya) to devote himself to those pursuits, which he did with the greatest singleness of mind and consequent success.

His chief works (among many of lasting value) are a critical edition and translation of the Javanese *Brata Jorda* (i.e. *Mahābhārata*) composed after a Kawi poem of 1097 A.D., and his collection of Kawi (or Old Javanese) inscriptions. Both were published by the Batavian Society. The first is especially important, as it is the only critical edition and translation that we have of a great Indian epic in a language foreign to North India. The parallel versions in Tamil and Telugu have been neglected, or nearly so, for Mr. C. P. Brown's unfinished edition of the Telugu *Mahābhārata* is all that India can show. The difficulty of such a work as this few can understand, but the value of it is evident. Such versions, in fact, enable us to partly control the matter of the an-

certain Sanskrit recensions. His collection of Kawi inscriptions extends to two parts—a folio volume of facsimiles (to the accuracy of which I can testify, as I have compared parts with the originals), and an introduction and complete transcript in Roman letters. Most of the documents are of the ninth and tenth centuries A.D., and are chiefly in Old Javanese, with a large admixture of Sanskrit. The author's untimely death has prevented an explanation of these most difficult texts, but he has left an invaluable aid in the shape of a complete index to the whole, which, with many other MSS., his widow has generously deposited in the library of the Batavian Society.

The Society has an admirable museum, rich in Hindu and Buddhist relics of an early period, of which we have hardly any remains in India. The excellent laws of Java have greatly contributed to this. In India, ancient statues or inscriptions that may be discovered are invariably destroyed for the metal—they are usually of copper—so are coins. In Java, it is penal to destroy such, but the finder is entitled to claim the full value. Thus I saw a gold image which, though very small, had been bought for about 20*l.*, and is one of the greatest treasures of the museum.

The preparation of a catalogue is in the hands of Mr. Groeneveldt, and it will be of the greatest value to Indian archaeologists. The library of the Society is rich for the East. The Catalogue of Arabic MSS. (chiefly on law) by Dr. van den Berg is sufficient proof. A scientific Oriental Jurisprudence has long been recognised in Java, though not, as yet, in India.

Even in the country towns there is much scientific zeal. At Solo, Mr. Wilkens showed me his MS. Javanese Dictionary in about thirty folio volumes. It comprises proverbs, traditions, customs, and everything of interest connected with the Javanese people. Dr. van der Tuuk has resided for some years on Bali in order to study the remaining Polynesian Hindus. Dr. Kern, the very eminent Leyden Professor, has explained several Old Javanese texts; in his hands Kawi (or Old Javanese) studies are now left. I must omit particular mention of several important treatises on numismatics, &c. Dutch powers of work and the national sincerity of character have thus done far more for Oriental research in Java than has been done in any presidency of India, or even in the whole of India in the same space of time.

During my stay in Java I was able—thanks to the unrivalled facilities for travelling—to visit the chief Hindu and Buddhist remains in the central provinces of the island. The chief Hindu temple is at Brambánan or the “place of Brahmanas.” To give an intelligible account of this and of the Buddhist temples would need a volume; I must confine myself, therefore, to the chief facts I have noticed, especially as Mr. Ferguson's great work affords a ready means of finding plans and views to those to whom the Dutch works are inaccessible. The Çiva temple at Brambánan is of the (for India) unusual form termed *caturmukha*; in one of the four faces the old Javanese custodian opened a make-shift wicker door, and I saw, to my surprise, an image of Durgā, evidently worshipped still, just as it would be in a modern Indian village. There was a streak of red paint on the forehead, and around were offerings of messes of curry and rice, and the like. For more than four centuries Buddhism and Hinduism have been supplanted in Java by Muhammadanism, but bigotry and fanaticism seem to have found no place. The temples are in ruins, but from natural causes. Originally built of small blocks of stone without mortar, the upper courses have been thrown down to a great extent, but the lower are only partly dislocated. The cause is evident; the ruins are on the slopes or in the valleys around the stupendous volcanic cones of Merapi and Merbabu, and occasional earthquakes have done the mischief.

Brambánan is in the native state of Djocdjokarta; but it is to be hoped that the Dutch

Government will, some time, have a clearance made around the bases of the great and subordinate Hindu temples, for enough is left standing to enable one, by the rules of Indian architecture, to make a satisfactory restoration of the whole, and these ruins are of the highest archaeological interest. The Çaivism of Java was evidently of the old school, and before Vedantic influences had begun to work. Çiva was then the supreme being (in Java, Bhatara Guru, who has been satisfactorily identified by Cohen-Stuart with Çiva), but Nārāyaṇa or Viṣṇu (as an emanation of Çiva) was also an object of worship. In India, very few temples of this period are left: perhaps not more than two or three near Madras, and of these one (at Seven Pagodas) is of much the same style. The museum at Batavia also possesses much to illustrate this system, which is that of the Vāyu and Brahmāṇḍa (or the real old) purāṇas. The architecture is evidently South Indian in style, and Dr. Cohen-Stuart's palaeographical researches point to South India as the source of the former Hindu civilisation of Java. I have other evidence of this, but it would take too much space to give it here.

Mandoet is a very interesting Buddhist temple, with splendid statues of Buddha (in the middle), and of *Sangha* and *Dharma* (on either side).

Boro-Boedoer is the largest ruin by far, and though it does not cover nearly so much space as one of the great South-Indian temples, it is, as a whole, larger than any single shrine or *gopura* in any Indian temple. It was evidently a dagoba, and, it being on a hill, there are terraces on the slopes, instead of the usual enclosures. The bas-reliefs here and at Mandoet are very remarkable, and I was delighted to find that they illustrate the *Jātaka*s. I believe that this has not been as yet noticed. One example must suffice: on the left side of the steps at Mandoet there is a bas-relief with (at the upper part) two birds carrying a stick in their claws by the ends, the middle of which a tortoise has hold of by its mouth. In the left corner below, two men are looking up and pointing at it; in the right, the tortoise is on the ground, and the men have thrown themselves on it. This obviously is a representation of the *Jātaka* published by Fausbøll (*Five Jātaka*s, p. 6) and the story has found its way into the *Pāṇcatantra*.

There was evidently a large emigration of Buddhists from North India to Java about the eleventh century A.D., and these took with them a Nāgarī alphabet, which is a great contrast to the Old Javanese character. It is worthy of notice that we find some inscriptions in the same character at Seven Pagodas (near Madras), which was once a great port. These emigrants took with them a highly developed form of the Northern Buddhism.

The care taken of Boro-Boedoer by the Dutch Government is beyond all praise. The magnificent volumes by Leemans and Van Kinsbergen will show that these ruins well deserve it, for the bas-reliefs there are infinitely more valuable than anything of the kind in India; the Old Javanese civilisation is represented in them down to the most minute details.

The number of statues to be seen everywhere, the inscriptions and endless ruins, show that Central Java must once have been a wonderfully successful Indian colony. The richness of the soil may have helped, but it is impossible to avoid the conclusion that the Brahmans and Buddhists were more successful, in every way, with the Polynesian Javanese than they have been with the low-type Dravidians of Southern India. Where these last have benefited much, there has been a large admixture of North-Indian blood, and for a long period. Javanese art, once equal to Indian, has (as Mr. Groeneveldt pointed out to me) sunk again to the old Polynesian level, but there are yet undeniable traces of the great success of the old Indian missionaries. Their work was ended abruptly more than 400 years ago, but there is the more reason that it should not now be forgotten. They raised what

was probably a cannibal population to a comparatively high and permanent civilisation, and made Java what Marco Polo found it, “une yslé de mout grant richesse”—a character that it still has.

A. BURNELL.

SELECTED BOOKS.

General Literature.

- CLASSEN, J. Barthold Georg Niebuhr. *Eine Gedächtnisschrift zu seinem 100jähr. Geburtstage*, den 27. Aug. 1876. Gotha: Perthes. 2 M. 40 Pf.
CROMPTON, H. *Industrial Conciliation*. Henry S. King & Co. 2*s.* 6*d.*
ELIOT, George. Daniel Deronda. Blackwood. 2*l.* 2*s.*
GOULBURN, E. M., and E. HAILSTONE. *The Ancient Sculptures in the Roof of Norwich Cathedral, with a History of the See of Norwich*. Autotype Fine Art Company.

History.

- HOWORTH, H. H. *History of the Mongols*. Part I. The Mongols proper and the Kalmuks. Longmans.
RECUEIL des Historiens des Gaules et de la France. Ed. Léopold Delisle. T. xi. *Règne de Henri I^{er}, fils du roi Robert le Pieux, 1031-1060*. Paris: Palmé. 7*s.* 6*d.*
WENDE, M. *Ueb. die zwischen Rom u. Karthago vor Ausbruch d. 1. punischen Krieges abgeschlossenen Verträge*. Bonn: Lempertz. 1 M.

Physical Science and Philosophy.

- BLASERNA, P. *The Theory of Sound in its Relation to Music*. Henry S. King & Co. 5*s.*
GAUSS, C. F., Werke. 2. Bd. Hrsg. v. der k. Gesellschaft der Wissenschaften zu Göttingen. Göttingen: Vandenhoeck & Ruprecht. 1*l.* 1*5* M.
LITTRÉ, E. *Fragment de philosophie positive, et de sociologie contemporaine*. Paris: Bureaux de la Philosophie Positive. 8 fr.

Philology, &c.

- COMPARETTI, D. *Sulla epistola Ovidiana di Saffo a Faone: studio critico*. Firenze: Le Monnier.
IBN JA'Ū's *Commentar zu Zamachshari Mufassal*. Hrsg. v. G. Jahn. 1. Hft. Leipzig: Brockhaus. 12 M.
SIGRIED, E. *De multa quæ in Ætoliæ dicitur*. Berlin: Mayer & Müller. 1 M. 20 Pf.
TRUMPF, E. *Nānak, der Stifter der Sikh-Religion*. München: Franz. 1 M. 60 Pf.
WIDMANN, S. F. *De finalium enuntiatorum usu Thucydeide*. Göttingen: Vandenhoeck & Ruprecht. 2 M. 20 Pf.

CORRESPONDENCE.

THE TEMPLE OF SATURN AND THE AERARIUM.

Oxford: August 28, 1876.

The criticism of Mr. Boase on my interpretation of a well-known passage in the *Oration of Cicero pro Fonteio* (in the *ACADEMY* of August 26) is very just and fair from a scholar's point of view, and if it were a question of scholarship only there would be no hesitation in submitting to his authority at once; but it appears to me that for a passage in any author relating to a building the best explanation and interpretation is to be found in the building itself, when we have sufficient remains of it, as I contend that we have in this instance.

The Temple of Saturn was frequently called the *Aerarium*, or Public Treasury, because it was the vestibule of it; the early doorway at the foot of the steep flight of steps remains partly concealed by the *podium* or basement of the temple as rebuilt in the third century. These steps were probably built in the time of Sylla, after the public building which contained the Treasury and the other Government offices had been almost destroyed in the fire when the body of Clodius was burnt in the Senate House at the east end of this great building. These very steep steps and the walls that enclose them belong to the rebuilding after the fire; the only portions of the older building preserved seem to be the lower parts of the west and of the south walls. The latter forms the north wall of the Forum, and against this the basements of two temples are built. One is that of the Temple of Concord, which was connected with the Senate House. In this the subterranean passage of the time of the Republic remains; it led to the foot of another flight of steps leading to the Senate House, which can be traced within; but here also the communication was cut off when the temple above was rebuilt in the time of the early Empire, and the doorway is concealed. In the Temple of Saturn the passage has been destroyed in the rebuilding, but the doorway

remains visible. The steep steps were for the use of the clerks of the Treasury, who had to climb up them daily to their offices in the wooden building on the third floor. There is no doorway out of this staircase until we arrive at that level. The lower part of the steps must be cut out of the tufa rock, though covered with harder stone; they pass under the small chambers where the money was kept, corresponding to our bank vaults, but there was no entrance at that end. When the clerks had made out their accounts and had to draw money, they must have passed through the vestibule of the Senate House to have their cheques countersigned by some officer of the Senate before they could touch their money. The only entrance to the vaults being from this end, these circumstances must have been well known to the people whom Cicero was addressing, and the steepness of the steps adds pungency to his allusion. This great flight of steps has only been discovered and opened within the last few years. There seems to have been an arcade all round the building with a passage or corridor behind it. This was called a *porticus*, a word of many meanings, either "arcade" or "colonnade." When Michel Angelo rebuilt the upper storey in stone he was afraid to trust these old arches to support the great additional weight; he walled up those on the southern side as we see, and enclosed those on the western side of the building, which are visible on the present stairs of the Municipality (who still occupy the upper part of this great building, as they always did), and are shown in some of my photographs. On the eastern side he seems to have pulled down the arcade of Sylla, and left only that part of the wall on which it stood. He made great changes at the east end of the building, but the substructure and the vestibule to the Senate House remain, and the connexion between them and the bank vaults and the passage or steps to the *podium* or basement of the Temple of Concord can be traced, and the plan and section of it are given in one of my plates.

JOHN HENRY PARKER.

TWO UNPUBLISHED LETTERS OF EDMUND LUDLOW.

Göttingen: Aug. 15, 1876.

Since the review of my little pamphlet entitled *Briefe Engländer Flüchtlinge in der Schweiz* (Göttingen: Peppmüller, 1874) appeared in the ACADEMY (vol. vii. p. 369), two additional letters of Edmund Ludlow have been discovered in the Public State-Paper Office of Bern, in a manuscript volume entitled *Epistolæ ad Decanos Bernenses*. They are of the same character as those before published, and present the same points of interest for various classes of readers. ALFRED STERN.

"Monsieur,

"Monsieur le Doyen Homel fidèle ministre de l'évangile mon très honoré ami à Berne.

"Dear and honoured Sir

"It having been of late a time of counsell, the life whereof consisting in privacy and upon that account things having been variously represented I have not thought fit to trouble you with any for some weeks, having received no particular worth the communicating, but understanding by Monsieur l'Hospitalier de Ville Neuve * (who did me the favour to acquaint me and my countryman Mr. Ralfson with your kind remembrance of us, for which we heartily thank you) that you desired information of such things as came to our knowledge and one of our number having received a lettre yesterday from London dated the 3^d instant, wherein are some remarkable passages I shall here insert them verbal in, as sent to us.

"The Lord Morley and Montague having killed one Mr. Hastings, the King by his commission hath constituted the L. Chancellor Lord High Steward of England in order to the tryall of the sayd Lord Morley in Westminster Hall before 24 of his Peeres, named in the sayd Commission, which the common people say is the 3^d murder he hath committed.

"April 24.† At the sessions of the Old Bayly

* Ville Neuve, MS.

† "Weekly Gazzet," Marginal Note.

Coll. John Kathbone an old Collonell for the Parliament, William Sanders, Henry Tucker, Tho Flint, Thomas Evans, John Myles, William Westcott, and John Cole formerly officers and souldiers in the late rebellion were indicted for conspiring the death of the King and the overthrow of the government, haveing layd their plot and contrivance for the surprising of the Tower and killing of general Monke, Sir John Robinson and Sir Richard Browne, and then to have declared for an equall division of lands; the city was to have beene fiered, the percuillises * to have beene let downe, to keepe out all assistance, the horse-guard to have beene surprised in the innes, where they were quartered, severall hostlers haveing beene gained for that purpose. The Tower was accordingly viewed, and its surprise intended by boats over the moate and from thence to scale the walls. One Alexander not yet taken had distributed severall summes of money to these conspirators and for the carrying on of their designe more effectually, they were told of a councill of the greates ones, that sate frequently in London, from whence flowed (?) all orders, which councill received their directions from another in Holland which sate with the state, and the 3^d of September was pitched on for the attempt, as being found by Lilly's almanacke (a scheme erected for the purpose) to be a lucky day, a planet taken ruling, which prognosticated the downefall of monarchy. The evidence against these persons was very full and cleare, and they accordingly found guilty of high treason. Thus farre the gazzet.

"On the last of Aprill the sayd persons were hanged and quartered. It's sayd, they tooke it upon their deaths, that they never saw the face of the witnesses in their lives, and that they were trappaned to speake some words and to heare others speake and did not reveale it.

"April 21. On our coast neere Huntly foote came a young whale on shore which was 30 foote long.

"The same day it was ordered by the King and Councell, that a proclamation should issue out under the greates seale, whereby John Desborough, Thomas Kelsey, John White, John Grove, William Burton, William Scot, Sir Robert Honnywood junior, Thomas Cole of Southampton, . . . † Spurway Edward Raddon, Dr. Edward Richardson, John Phelps and John Nicholas of Monmouthshire and every one of them named are to returne into England and to render themselves by the 23 July next, in case of faylure ‡ to be attainted for high treason.

"About a fortnight since lettres out of Kent informed, that in a towne of that country, it rained severall sorts of fish, which were alive and that they covered above an acre of ground.

"That at another towne in Worcestershire a greates many doggs, more then 40 went out of the gates and there fought till all dyed but one upon the place and that this one dyed ere he got home; a good friend of ours a godly and sober person sayth I may believe this last for an assured truth, and that the like happened in Germany before the troubles there; thus farre that from England. How improbable it is, that there was any thing of reality in that pretended plot for which those eight persons above mentioned were put to death, the narrative of their owne partiall gazzeteer speakes plaine enough and truly to speake my apprehensions thereof, as farre I can discern of things and persons, I judge these persons to be thus inhumanely buched under colour of law of purpose to strike terror into others, that they may not dare speake with any for feare of being dealt withall in the like manner. This their usurpation and confederacy being founded in trechery and bloodshed must therefore (according to the received maxime) be continued and preserved by the same means as hath beene practised by them annually since their returne, but the Lord the just judge will without doubt arise speedily to witness against this barbarous cruelty and devilish policy. By a lettre which I received yesterday from a friend at Paris, though of somewhat a long date being the 3^d instant I am informed, that Hollis, C. Stewards embassadour, is preparing for his returne, there being noe hope of peace, betweene the two crowns of France and England.

"I had written thus farre neere a weeke since but for want of a messenger it hath layen by mee, soe that I have an opportunity to insert what I have received from a friend in Holland (whose lettre bears date the 15th of this instant May old stile) which is

* Portcuillises. † Blank in MS. ‡ Fayler, MS.

that it's probable the Swedes will joyne with the English against the Danes and Dutch, that the Dutch and English fleet are ready to put to sea, but that it's thought neither will bee forward to engage, but on great advantage, that these eight, who as the gazzetter observes had served the parliament (which service hee and his party are now grown to that height of impudence as to tearme a rebellion) and which for the end above mentioned were thought fit to be lately sacrificed in England, had beene prisoners upon a pretended plot twelve months before their tryall. This lettre alsoe mentions that news came the last post into Holland, that 3000 are up in Scotland, who declare that they will have their ministers restored that are put out and noe more put out and say they will see, who shall oppose them, that the court at Whitehall are in such great feare that they exercise much cruelty to ministers and others and are soe merciless to the Duch prisoners that they starve in prison for want of food and some of them who are alive eate the flesh of those who are starved for meere hunger (a cruelty scarcely to be believed but it's written) and that they are allowed but a penny a day and not soe much watter as they desire to drinke (although the Duch allow every one they take of the English 6^d. by the day) and that severall people taking notice of this miserable condition send them meate and payles of milke, but the goalers * refuse to let them have the one or the other, throwing the meate away and powering the milke down the streets, alledging that they have command soe to doe. Hee writs that the sicknesse encreaseth much not only in London but in all parts of the nation at Yarmouth, Ipswich, Harwich and all that coast, but principally at Colchester, the place where most of the Duch prisoners are kept, where they dy neare an hundred by the weeke. My friend acquaints mee that the day before the date of his lettre, the Lord Newport who for many yeares was the States embassadour in England sent his sonne to him to acquaint him (with the end hee might communicat to me) that Charles Steward had contracted with a Jesuite to destroy commissary de Witt and mee, that they were certainly informed thereof, and where hee is, being come into those parts in order to the executing of his designe and that they hoped hee was secured, but notwithstanding desired mee to be wakefull lest others were employed in the same enterprise, the same person enformed him, that the States had information that there would be suddainly a riseing in Ireland, but I pray bee carefull to whome you communicat this last. I received this day lettres from England of the 14th instant, which make noe mention of the 3000 Scots and therefore I believe there is noe truth in it. For other particulars there is not in them much in of them [?] save a confirmation of what is in the former and that the sicknesse encreases throughout the north, west, east, and south of England, and that at Colchester there dyed 180 by the weeke. I want words to expresse the obligation wee have, and the duty wee owe to our noble patron boursier Steiger,† and therefore humbly entreat you to supply that defect, and to assure yourselfe that I am with all my heart, honoured Sir,

"Your most affectionat and humble servant,

"EDM. PHILLIPPS alias L.

"This 30 of May 66.

"The witnesses at the public sessions to give a colour to that designe had the confidence to affirme that I was engaged therein."

"Monsieur,

"Monsieur Jehan Henry Hummel Doyen

"et fidèle ministre de l'évangile

"à Berne

"mon très honoré ami.

"Deare and truly honoured Sir,

"I tooke the liberty the last weeke to present you with a lettre and a box, both which I hope, you have received, and that like the master whome you serve, you accept the will for the deed. Since then I have had a lettre from my correspondent which bore date the 4 instant from London. It may be hee may make a wrong ghesse, but he writes that the warre with Holland is now inevitable, the court there being preparing sixty sayle of men of warre to be at sea next spring. He addes that clouds are gathering and thickening there, that the exchequer is shut up and not a penny of money to be issued thence, which hath not only begot an uproare amongst all sorts of people but will undoe many marchants and others

* Goalers, MS. † Steiger, MS.

particularly the gooldsmys who haveing got all the trading mony into their hands at 6 £ per cent and letting it out to the court at 25 £ per cent and sometimes at more but never under, are now caught in the snare to the overthrow of trading. I cannot imagine the end of this story, unless it bee to put the people in mutinering, that so the king may have a pretext for the taking of a French guard for the security of his person of 5 or 10000 men, which if it should not bee enough to render him absolute and to enable him to carry on his popish designe in conjunction with the king of France, that king before hee is openly engaged against any other, may furnish him with more, but this is only a conjecture, but certain it is, that the Lord, who is above them, sits president in all their counsells and hath a negative voyce upon them all and can bring good out of evill, light out of darknesse. That word in 21st of Luke 25, 26 verse seemes now to be fulfilling and that the Lord would cloth us to undergoe the present day for all the inhabitants of the earth shall be tryed. There are now about 30 gooldsmys and marchants men imprisoned in Newgate for clipping of money. Our landlady Madame Duboy is now againe cited to Berne upon the appell of her adversaries to their Excellencies from an order of the inferior justice heere, for the examining of Mr. Charner* a senator of Berne and formerly superarbiter in the case in difference for the clearing up of the businesse in controversy, and referred by their Excellencies to their examination. It's conceivd none is soe propper nor none soe able to give light in this businesse as the sayd Mr. Charner and Mr. Du Moulin, who is likewise excepted against, and who with Mr. Charner had the full hearing of this businesse. But I have troubled you soe often therein, and I find you soe fully satisfied, that I shall content myselfe with the applying me to the Lord on the behalfe of their Excellencies that hee will direct them to doe therein, as may bee for his glory and their owne peace. My wife and countrymen present you with their affectionate service and I beg of you to looke upon me as one who esteems it my happinesse to have an opportunity to expresse myselfe

"Honoured Sir

"Your most hearty and humble servant

"EDM. PHILLIPPS AL. LUDLOWE.

"this 25th of
"Jan. 1671
"72."

SOME NOTES ON HARE'S "CITIES OF NORTH ITALY."

London: August 14, 1876.

In Mr. Hare's recent book on *The Cities of North Italy* I have been surprised to find no mention of the frescoes in the Sacristy of the great church at Loreto, which, according to Vasari, were begun by Domenico Veneziano and Piero della Francesca and, their work having been interrupted by fear of the plague, completed by Luca Signorelli. Messrs. Crowe and Cavalcaselle refer briefly to these works, but do not seem to have studied the more important of them under favourable conditions of light. By recent visitors, such as Mr. T. A. Trollope and Mr. Hare, they have been entirely passed over. Mr. Sidney Colvin had not seen them when he recently wrote his most interesting article on Signorelli's works elsewhere.

The long narrow upper compartments of the octagonal roof are filled by eight tall angels; the figures are somewhat stiff, and have not the peculiar grace of Botticelli, or the splendour of the winged immortals of Orvieto. Below them sit the Four Evangelists and four Doctors of the Church. So far the work is in fair preservation. Whether in this part of it there are any traces of the earlier painters is a question for experts. At Orvieto Signorelli respected his predecessor's roof.

No one, however, can feel any doubt as to the hand which filled the eight flat wall-spaces. Over the door and opposite the window we find Signorelli at work in his full strength. The scene is laid in an open country. A party of splendid young soldiers have been surprised on the

march or during a halt by some sudden vision, of which they are in varying degrees conscious. One is totally indifferent; another struck to the ground in utter amazement. "Dimmed to incomprehensibility" is all Messrs. Crowe and Cavalcaselle can say of this noble design, which I take to represent the Conversion of St. Paul. In another compartment an appearance of the risen Christ is represented; the Saviour's head is of singular majesty. The other six spaces contain, according to Messrs. Crowe and Cavalcaselle, the "twelve apostles in pairs." My recollection does not agree entirely with this statement; but expecting to find that these frescoes had all been examined and described with the care they deserve, I took no notes at the time and may very likely be wrong. Of most of the figures, which are drawn with extreme vigour, little but a dim outline remains. As one looks on these faded walls it is impossible not to feel indignant with the ecclesiastics who, while filling their church with mosaic copies of Guido-and-water Holy Families by Angelica Kaufmann, and other suchlike inanities, have allowed their real art-treasures to fall to ruin.

The figures of the prophets in monochrome on the roof of the nave, also by Signorelli, seem to me to deserve much more attention than they have generally received. If "entirely repainted," the restorer has followed closely the old lines. Here, as at Orvieto, it is, I think, easy to discover some foreshadowing of the mightier handiwork of the Sixtine Chapel.

I have not in any way the knowledge which would enable me to criticise as a whole Mr. Hare's in some respects very useful book. But as, like most of his other works, it will doubtless reach before long a second edition, I should be glad, both for the author's and his readers' sake, to point out where, in the chapters devoted to Venice, Mr. Hare has either altogether passed over, or failed sufficiently to mark, pictures which an intelligent traveller would not willingly leave unseen.

In *Cities of North Italy* there is no mention of the *Crucifixion* at San Cassano, one of the most vivid pictures in Venice, or of the *Last Supper*, with its ghostly flight of angels and weird play of lights, and its companion picture *The Israelites in the Wilderness*, both by Tintoretto, and in San Giorgio Maggiore. The delightful Carpaccios at San Giorgio degli Schiavoni are ignored; so are the five Bonifazios in the Royal Palace, although two of them at least, *The Flight of Quails*, and *The Queen of Sheba before Solomon*, are among the most charming and imaginative works of the painter.

All that Mr. Hare says of the great hall of the same building is that "it is very handsome, and has some paintings by Paul Veronese and Tintoret." Is this adequate reference to the two great Tintorettoes, *St. Mark's Body Stolen from the Saracens*, and *St. Mark Rescuing a Sailor*, at the end of the room, and the noble row of philosophers between the windows spoken of by Mr. Ruskin as "among the finest things of the kind in Italy, or in Europe"?

Do not the Tintorettoes of the Antechapel in the Doge's Palace, the *Bacchus* and *Ariadne*, Bellini's picture in San Giovanni Crisostomo—Christostomo Mr. Hare calls it—deserve the often freely-bestowed honour of Mr. Hare's star?

Before leaving Venice may I ask in what edition of Mr. Tennyson's works the following stanza is to be found (vol. ii. p. 138)?

"Break, break, break,

On the cold grey stones, O sea!

For the tender grave of a day that is dead

Will never come back to me."

The importance of Siena justifies, perhaps, notice of the fact that the want of a good hotel, remarked on in the *Cities of Italy*, was supplied last year by the opening by an ex-courier of a new house, known as the Grand Hôtel de Sienne.

May I add to these notes, which I trust may be of some service, my humble protest against a

tendency manifested in Mr. Hare's earlier volumes, but most conspicuous in his last?

Mr. Hare's political feelings are evidently strong, and are sometimes oddly manifested, as when he qualifies the changes which have taken the head of the House of Savoy from Turin as "the late unhappy disturbances in the South of Italy."

Every man has a right to his opinions, though it may be questioned whether a guide-book is the best place to express them, or whether the discourtesy of refusing to a Government the title under which it is recognised by our own Sovereign is at any time justifiable.

But there can be no doubt that in matters outside their proper sphere politics ought not to be allowed to pervert our perceptions or bias our descriptions. In Mr. Hare's books there is plenty of proof that, while most acute to mark anything that is done amiss by the new rulers, he has no eyes for their good deeds.

To sincere lovers of the old order it would surely seem impertinent—in both senses of the word—to suggest that the right of the Popes to temporal sovereignty was affected by the many sins against archaeology and good taste of which they stand convicted. It would be well if critics would bear in mind that the same argument applies to the new Government. Impartial observers will readily allow not only that the change of Government has involved the loss of much of the unique charm of the old ecclesiastical city, but also that the present rulers have done some wrong and foolish things, and others—such as the weeding and excavations of the Coliseum—about which it is possible for there to be two opinions. But the artistic sentiment of foreigners in Italy must keep its place on pain of rendering itself not only ridiculous but useless. In its proper sphere it may, and often does, render the greatest services to art and archaeology. On these subjects the Italian conscience is open to appeals from abroad—most of all from England. When it is proposed to commit some hideous crime, such as the "restoration," lately completed, of the Paul Veronese of San Sebastiano, "cleaning" off the golden varnish laid by Titian on "Sacred and Profane Love," or whitewashing Venice—the enactment has already, I believe, been issued—our voices should be heard in the streets or anywhere else where they may be of any avail. Each of us, however, ought to remember that in so far as he allows his judgment of the thing done to be influenced by his feelings towards the doers he destroys the just force and authority of English opinion, and does an injury to the interests of art out of all proportion to any service he can possibly render a political cause. Whether Rome is to hold a Pope-King, or a Pope and King, or a Republic with neither, is a question which will be decided on other grounds than the scraping of ruins or the clothes and customs of cardinals.

DOUGLAS W. FRESHFIELD.

FOREIGN REVIEWS OF ENGLISH BOOKS.

- BENSLY, R. L. *The Missing Fragment of the Latin Translation of the Fourth Book of Ezra.* (Cambridge: Deighton, Bell, & Co.) *Revue Critique*, August 26. By J. Derenburg.
- CHRISTALLER, A. *A Grammar of the Asante and Fante Language, called Tshi.* (Stanford.) *Zeitschrift für Völkerpsychologie u. Sprachwissenschaft*, ix. 1. By Steinthal.
- MARKHAM, C. R. *Narratives of the Mission of George Bogle to Tibet, and of the Journey of Thomas Manning to Lhasa.* (Tribner.) *Revue Critique*, August 26.
- M'COSH, Dr. *Scottish Philosophy.* *Jahrbuch für Deutsche Theologie*, xli. 2. By Dörner.
- PHILLIPS, Dr. *The Doctrine of Addai.* (Tribner.) *Jahrbuch für Deutsche Theologie*, xli. 2. By Wagenmann.
- SMITH, George. *Chaldean Account of Genesis.* (Bagster.) *Gött. gel. Anzeigen*, No. 28.
- VIE DE SAINT AUBAN, ed. R. Atkinson. (Murray.) *Romania*, July. By G. Paris.

MRS. VAUGHAN JENNING'S work, entitled *Rahel; her Life and Letters*, will, we are informed, contain a portrait of Rahel engraved from the painting by Daffinger. It will be published in the autumn by Messrs. Henry S. King and Co.

* Tscharnier.

SCIENCE.

A Philosophical Treatise on the Nature and Constitution of Man. By George Harris, LL.D., F.S.A., &c., &c. (London: George Bell & Sons, 1876.)

DR. HARRIS'S work can hardly fail to leave a strange impression on the mind of any modern student of psychology who is sufficiently painstaking to read many pages of it. He has been wont to think of his science as progressive, and naturally expects the most metaphysical discussion of mind to profit by the collection of observations, and the gradual shaping of conceptions and definition of problems of which the best portion of modern psychology consists. Yet here he lights on a writer who chooses to move among the conceptions of a past age, to reopen the questions warmly discussed by Fathers or Schoolmen, and to seek a final intellectual interpretation in some fragmentary remark of Aristotle or of St. Paul. Such a discovery is not a little staggering. The reader probably asks himself, with a certain sense of confusion, whether, indeed, the investigation of human nature is after all irreducible to clear objective rule and destined to remain for ever a succession of fragmentary tentatives, controlled only by the individual observer's dominant intellectual and emotional qualities. However this be, one does not exactly like to disturb a worker of Mr. Harris's sort, who, with prodigious patience, aims at constructing a systematic doctrine of man, physical and moral, to a large extent out of his own observations and reflections. To one who is keenly sensitive to the element of instability in even the best concerted psychological research there is something peculiarly grateful in the idea of falling back on this isolated mode of speculation, which has at least the merit of giving full scope to private meditation and individual constructive imagination. Yet we are not wholly free to oppose ourselves to the tendencies of our age, and possibly, with all its shortcomings, the style of psychological work which is eminently organised and can only proceed by watching and appropriating all valuable contemporary production will ultimately succeed in raising a firm and enduring structure of common certified truth.

After what has been said the reader will be able to some extent to divine the manner of Dr. Harris's investigations. There is all the Schoolmen's impartiality in the use of Christian and Pagan authorities. The teleological mode of explanation reappears in its ancient integrity, as may be seen in the following passage: "Possibly, mirth was given to man alone in order to counteract the many cares and anxieties with which he, beyond all other creatures in the world, is so ceaselessly oppressed" (ii. 323). Finally, much of the apparatus of Mediaeval ontological conception is ransacked out and re-furbished, and the reader is apt to feel a little stupefied under the perpetual clang of "substances" and "essences," "powers" and "faculties." Yet Dr. Harris's volumes are by no means a mere reproduction of earlier conceptions and theories. It belongs, as has been remarked, to his manner of speculation that it should wander off into

new and unpredictable directions, and it may be worth while to trace very briefly one or two of the most curious of these movements.

The first volume opens with a dissertation on the origination of animated beings, the nature of spiritual substance, and the possibility of its union with material. The writer here and there evidently finds his subject a rather troublesome one, and his attempts to vindicate the existence of substantial mind, while acknowledging that no substance can be "absolutely immaterial," appear to have occasioned as much perplexity to himself as they will probably cause the reader. After this we come to the heart of the subject in a book which discusses the "medial nature and constitution of man." Under this heading Dr. Harris seems to mark off those activities of sensation, appetite, and emotion which in his view spring conjointly from the bodily and spiritual substances. Yet he is not very clear in specifying the share which each substratum has in these several products. Thus he tells us that a sensation "is actually experienced in the very organ itself," and immediately after that, in the case of sight, the sensation is something mental and indeed "intellectual," and "independent of the material sense or its organ." The division of these "medial" activities is not a little curious. They consist of Sensation, Emotion, Appetite, Passion and Affection, and Animal Attachment. Love is a Passion, not an Emotion, and is altogether distinct from Affection. The simple emotions again are as follows;—Pain and Grief, Pleasure and Joy, Irritation, Surprise. If anybody asks what the emotion of irritation may be he is told that "it consists in an intense and vivid feeling of excitement to action of some kind;" and that though it is "the incipient germ or element in the production of uneasiness" it is "strictly and essentially" neither pleasurable nor painful.

Book II. deals with the moral side of man, with his desires and volitions. Dr. Harris seems to adopt the Scripture notion that among our natural propensities the evil are greatly in excess of the good. Yet it is comforting to find that though benevolence is denied the rank of an "innate principle," this same title is withheld from the opposite principle of malevolence. The writer, of course, discusses the question of free-will, and appears to think that he is at once establishing freedom and necessity; but his arguments on this subject are somewhat entangled. It is worth noting that Dr. Harris regards even passionate acts as determined by will and free-will. But this conclusion is perhaps hardly made out by the incontestable proposition that "without the concurrence of the will no voluntary action is performed."

The last book, which has to do with the intellectual or "mental" part of man's constitution, offers little for our notice. One or two rather startling statements meet us in the course of this exposition. We are told, for example, that the gambols of children and the lower animals due to an overflow of the animal spirits are "naturally if not necessarily, at once, and in every case,

of a humorous turn" (ii. 324). We are informed again that the voluntary control of memory includes, not only a power of recalling ideas from the occult storehouse of our recollections, but also an ability to discharge them from the same receptacle (ii. 378). One regrets that this clever operation is not illustrated by one or two examples.

One of the most curious features of these volumes is their multitude of notes, some of which are drawn from recent authors, as Mr. Darwin, Sir J. Lubbock, Dr. Carpenter, &c. In addition to these there are a good many remarks contributed by gentlemen to whom the author has had resort for information or criticism. Among these contributors are men of science like Professor Huxley and Mr. Galton. Many of these notes present a singular appearance in Dr. Harris's volumes, but the author seems to be wholly unaware of the vast gulf which divides his views respecting man's nature and origin from those entertained by the large majority of the exponents of modern science.

JAMES SULLY.

Scholia Graeca in Iliadem. Edited by Prof. W. Dindorf, after a New Collation of the Venetian MSS. by D. B. Monro. Vols. I. and II. (Oxford: Clarendon Press, 1876.)

FOR some time past scholars have been asking for a new and more accurate edition of the important Venetian Scholia—especially Ven. A—on Homer. Thus in his tract, *Text, Zeichen, und Scholien des berühmten Codex Venetus zur Ilias*, published in 1862, we find La Roche saying (p. 17), "Every one who has looked at the manuscript at all accurately must have arrived at the conviction that a new edition of these Scholia is not only desirable, but absolutely necessary," and Prof. Chandler, on page xii. of the preface to his *Greek Accentuation*, speaks in the same tone—"The Venetian Scholia on Homer, of which a new and more correct edition is sorely wanted." The truth is that Villosion, who first made these Scholia known to the world (Venetiis, 1788), was "vir eruditior quam prudentior;" and Bekker, who edited them subsequently (Leipzig, 1825), in part through following too closely in Villosion's steps—this applies more especially to the Scholia of Ven. B—in part from the plan adopted in his edition, in which all the Scholia from every source are arranged on the same page, is not wholly satisfactory. Some Scholia are omitted; others, originally disconnected, are joined together by the insertion of *δέ* or *γάρ*, &c.; the "intermarginal" Scholia of Ven. A are not distinguished from the "marginal," and the letters of the Codices are often placed so as to be misleading. Thus, in *Iliad* iv. we find Scholia on lines 40, 41, and 42 given in Bekker from A which are not found in A; and similarly in Books xxi. and xxii. we find Scholia from B which are not found in B. And when two or three letters are given as authority for one Scholium it is not possible to know whether the whole or part only is found in all the Codices.

This demand for a new edition is fully met in the two volumes recently issued from the Clarendon Press, which contain an entirely new collation of Codex Ven. A. The

editor is the veteran Dindorf, but the actual work of verification and correction has been done by Messrs. C. G. Cobet and D. B. Monro. What proportion of the credit is due to each of these two scholars the preface does not allow us to judge. Cobet corrected the Scholia of this edition long ago, and promised some kind of an edition, which, however, has never appeared (*La Roche, Text, &c.*, p. 17); Monro has spent months in making an entirely new collation, which was placed in Dindorf's hands. The result, at any rate, is clear. We have before us a more accurate edition of these important Scholia than has ever appeared before; and it is not likely that any subsequent edition—short of a facsimile of the Codex—will surpass the present work. As the title-page of these volumes implies an edition of all the Scholia on the *Iliad*, we have still to receive the Scholia of Cod. Ven. B, the Townley (Victorian) Scholia, and the Scholia Minora. In addition, there is to be a volume of *Annotationes*, and an index is absolutely necessary. The whole work, therefore, is likely to be of considerable compass.

Looking at the great value of the Scholia of Ven. A, and the pains which have been taken to obtain an accurate text in these volumes, one feels a little disappointed that the work is not more complete in itself. An index of words and subjects might have been added, and in the footnotes the names of the authorities from whom the excerpts in the Scholia are taken might have been supplied, together with such annotations as are here and there required for elucidation. [Cp. Hoffman, *Ilias φ und X* (Clausthal, 1864).] No one, unless he has a special purpose in view, will care to read through all the Scholia on Homer, but many scholars may wish to read and possess these volumes. Yet in their present shape the power of using them is grievously curtailed. Let us hope that the volume containing the indexes to the whole will be sold separately.

Hard words have been said of scholiasts, as of men who count verses on their fingers and give inexplicable explanations of things which require no explanation at all. To some extent these reproaches are justified. No lover of research will commend the diligence of the person who ascertained the day of the month on which Clytemnestra celebrated her "Agamemnonia" (Schol. ad Soph. *El.* 281: Οἱ Ἀργολικοὶ συγγραφεῖς εἶναι φασὶ μὴ πρὸς Γαμηλιῶνος); nor will any theologian or physicist support the laborious nonsense which is given in Schol. ad *Il.* i. 50, in answer to the futile question, "Why the plague attacked the mules and dogs before the men?" But there are scholiasts and scholiasts; and against these absurdities must be set the work of the men who have given us some of the various readings of Aristarchus, and other critics on Homer; who have told us the little we know about the editions κατὰ πόλεις, and have handed down a mass of information not to be found elsewhere, about the labours of learned antiquity, from which almost all our grammatical notions are derived. The Scholia before us preserve excerpts from Aristonicus, Dionysius, Herodian, and Nicanor, and they cannot be neglected by any one who cares for the study of Homer,

or for the history of learning, or the origin of modern grammar. Even the student of language in the stricter sense may gather something from a perusal. He will learn, for instance, that his science has been far more successful in discovering what is wrong, than in restoring what is right. He can set aside some of the old traditional explanations of Homeric words as certainly false, and reject *en masse* all Greek attempts at etymology; but, when it comes to determining the exact sense of an Homeric word obsolete in Alexandrian times, he will find his power extending only a very little way. But even these Venetian Scholia are not to be read carelessly. Bad and good are mixed together in them, and here more almost than anywhere else we need that *subactum judicium* which is the most difficult thing for the scholar to gain, as it is the thing most worth his gaining. We need the trained instinct which enables a man to distinguish the true and the false, and strike out a new and better path without wandering into tracks which are only original because they are wrong. These Scholia are not complete, but very incomplete: they are not the judicious selections of a scholar, but mere rags and fragments of a mass of learning which has perished utterly. Whether the world has gained or lost by the disappearance of whole libraries of "Homeric studies" it would be invidious to determine. Scholars will always have their own opinions, but the general reader will rightly believe that Homer is more than his scholiasts.

A remarkable feature in these volumes is presented by two facsimiles of the Codex, produced by photolithography. They are so beautiful and accurate that one is tempted to ask—Is it impossible to have the great manuscripts reproduced *in toto* by this process? What book could be more valuable to Greek scholars than an exact photograph of this Codex of the *Iliad*, or the Laurentian Codex of Sophocles? To have these within easy reach would be an inestimable boon. All collations, however accurate, fail to give the impression left by a manuscript: they cannot represent the position of a word on a page, or the colour of the ink, or other *minutiae* of great importance in settling a text.

For an Oxford edition of the text of the *Iliad* we have still to be content with Dindorf's edition of 1856. This will hardly satisfy the requirements of modern criticism, though Dindorf has with great care added an index of lemmata (in vol. ii. of the *Scholia*) in order to make that text available for the Scholia now published. For a higher work we must wait till Mr. Monro's long-promised edition appears. EVELYN ABBOTT.

The Language and Literature of China. Two Lectures delivered at the Royal Institution by Robert K. Douglas. (London: Trübner & Co., 1875.)

Those who wish to find an agreeably written introduction to the Chinese language and literature cannot do better than consult this book. It contains in a small space a large number of interesting facts.

The knowledge of Chinese is not only needed on account of our extensive trade

with China, amounting to 40,000,000*l.* per annum, but, as the author remarks, it affords a tempting field to the comparative philologist. As a language consisting of a vast collection of monosyllabic words, which are presented to us crystallised in an ancient literature, it contains rich mines which ought to be worked by those who desire to trace the history of language in the time of its early development. If from Sanskrit, with its tangled mass of agglutinations and inflexions, such great results have been obtained, what may not be expected from a simple language like the Chinese? Simplicity preceded complexity. The roots of the linguistic tree, however much they may run into ramifications of their own, never reach the variety of growth which we find above the ground in branch, leaf, flower, and fruit. Let the philological enquirer study language in more primitive forms than the Sanskrit, and expect light to fall on the problem of the origin and childhood of human speech.

There is the more reason for adopting this course because of the progress lately made in cuneiform and Egyptian studies, which have brought to light the circumstance that the principle of Babylonian and Egyptian writing is in one important respect identical with the Chinese. All three have a system of primitives and determinatives. Mr. Douglas introduces examples furnished him by Dr. Birch from Egypt, and by Mr. G. Smith from Babylon. The primitives are the phonetics of China, and the determinatives are the radicals. In all these three systems of writing the first step was to paint objects. The next step was to assign a fixed sound to the picture, which was, of course, the name of the object. The third step was to borrow the sign, now become a phonetic, to be the written symbol of other words agreeing with it in sound. When ideographic writing had gone as far as this, and was in the hands of many ingenious people of various countries, it was not a very difficult leap into the unknown to proceed to syllabic writing and the construction of a syllabary. This was rendered necessary by the polysyllabic character of the languages of Western Asia and of Africa. The syllabary led to the alphabet. Thus it appears right to say that polysyllabism was the cause of alphabetic writing, and that the reason why the Chinese have never needed, or at least thought they did not need, an alphabet, was that their language is composed of monosyllables, for the written expression of which, phonetics, made to serve as a syllabary, are found to be sufficient. Surely then the Chinese language deserves to be studied as logically anterior to polysyllabic languages, and possessing a form which it seems proper to regard as more primitive than any of them.

Mr. Douglas has drawn attention to the Chinese intonations, and this is a feature which, if studied carefully, would add fullness and thoroughness to the treatment by philologists of tone and accent in western languages. Especially is it important to discuss the waves and slides of the voice as distinct from both pitch and intensity, and also from quickness and slowness of utterance. Hadley, in his *Essay on the Greek Accent*, omits the mention of slides of the

voice, a subject familiar to the Greek grammarians and quite as important as pitch. A study of the Chinese tones is likely to give just the information needed to describe clearly the Greek tones, and prevent this most essential point from being overlooked—viz., slides of the voice directed upwards or downwards, and single or compound.

Mr. Douglas makes a strong plea for the study of the language. He does not think so hopefully of the literature. While he seems to condemn the classical poetry for being too simple in style and diction, he claims for it, however, a rich vein of sentiment. What can be more valuable in historical research than to have for perusal the actual poems of a people in love with simple language, and those poems three thousand or more years old? Indeed, Mr. Douglas, by his extracts from the old poetry, invests it with interest in spite of the faintness of his praise.

In his judgment of Confucius and his very severe condemnation of the *Chun tsew*, our author endorses the views of Dr. Legge. I fear both are wrong to some extent. They agree in saying that in that book no moral judgment is expressed on actions, and that the details of actions are omitted. But the idea of Confucius was that the mention of crimes and virtues is enough for blame and for praise, if the words of the historian are so selected that the goodness or badness of an action is manifest from the words employed. This the honorific character of Chinese phraseology admits of in every instance. So the judgment of the native reader is uniform, and coincides with that of Confucius himself in every case. The uniform verdict of conscience is always assumed in China as certain to follow the historical statement of a crime or a virtue. Ever since the time of Confucius the nation has chosen to adopt his rules for the employment of words in reference to the acts and personages of history, and he is admired as the founder of this moral jurisdiction exercised by history over the conduct of men. The book is regarded as the mirror of morality; and Kwanti, god of war, the ideal of an honest military patriot, loyal to the heart's core, is represented as daily conning the *Chun tsew*. How can this fact be accounted for except on the supposition that moral judgments are expressed quite intelligibly in the *Chun tsew*?

JOSEPH EDKINS.

SCIENCE NOTES.

GEOLOGY.

ANOTHER noble volume has recently been contributed to the fine series of Reports which are being issued by the United States Geological Survey of the Territories. In Prof. Meek's Report on the *Invertebrate Cretaceous and Tertiary Fossils of the Upper Missouri Country*, we have a fit companion to Dr. Cope's *Cretaceous Vertebrata of the West*, recently noticed in these columns. As the different groups of the Cretaceous and Tertiary formations of the Rocky-Mountain region were originally established by means of the invertebrate remains described by Prof. Meek, his Report will undoubtedly become a standard work of reference for students of these formations. It is true that brief preliminary descriptions of many of the species here described have already appeared, but

in the present Report these descriptions have been entirely re-written, and are extended to genera and sub-genera. There are also some valuable critical remarks on synonymy, and a good deal of information on the geological and geographical distribution of the fossils. Occasionally the dullness of technical description is relieved by a little controversial writing, as where Prof. Meek replies, with some warmth, to the strictures of Dr. Stoliczka on his determinations. Valuable as Prof. Meek's Report undoubtedly is in itself, there can be no question that its value is vastly increased by the excellence of the illustrations by which it is accompanied. These illustrations include forty-five quarto plates, containing about a thousand figures of fossils; and it would really be difficult to say too much in praise of the execution of these lithographs. On closing the volume one feels impressed with the magnitude of the labour which so large a work represents, and under this feeling one is inclined to endorse Dr. Hayden's prefatorial remark, when he commends the Report to the Department of the Interior as "one of the most important contributions ever made to the science of palaeontology in any portion of the world."

In the last number of the *Bulletin* of the U.S. Survey of the Territories, Prof. Meek describes some fossils from Vancouver's Island and other north-western localities. Most of these were collected many years ago by Mr. Gibbs, the geologist of the North-western Boundary Commission. Some are of Carboniferous, others of Cretaceous age. The Carboniferous species were obtained from a limestone on the eastern slope of the second principal range of the Rocky Mountains, and their occurrence would seem to encourage the hope that true Carboniferous coal may be found further south, near the line of the North Pacific Railroad. The Cretaceous fossils were principally obtained from two localities in Vancouver's Island. To the same number of the *Bulletin* Mr. O. St. John contributes some notes on the geology of north-eastern New Mexico, illustrated by a small sketch-map, and by several rough but expressive sketches. This number of the *Bulletin* completes the second volume, and we regret to hear that there is some chance of so useful a work coming to an end. "Whether the *Bulletin* will be continued hereafter," says Dr. Hayden, in the preface, "will depend on circumstances which cannot now be foreseen."

FIVE new species of fossil fishes from the Lias of Vassy, in L'Yonne, have been described by M. H. E. Sauvage in the last number of the *Annales des Sciences Géologiques*. They belong to the genera *Ptycholepis*, *Caturus*, and probably *Pachycormus*. Figures of all the fossils are given. In the same number of the *Annales*, M. Charles Brongniart describes a new genus of fossil Entomostraca from the Carboniferous rocks of the neighbourhood of S. Etienne. This genus has received the name of *Palaeocypris*, and the species is dedicated to M. Alphonse Milne Edwards, under the name of *P. Edwardsii*.

THE last number of the *Bulletin de la Société Géologique de France* is devoted to a record of the proceedings of the Society at its annual general meeting, held last autumn at Geneva and Chamonix. Among the more notable papers here published is one by M. A. Favre, on the geological structure of the country around Geneva; and another by M. Colladon, on the lacustrine terraces of the lake of Geneva. Some other papers bearing upon local geology are printed in full and duly illustrated.

As it is undoubtedly of great interest to note such evidence as geology may afford in support of the theory of descent with modification, we may call attention to some recent palaeontological researches in this direction by Drs. Neumayr and Paul. Their studies have dealt with certain species of lacustrine gasteropods from the Upper Neogene deposits of Western Slavonia, which are probably equivalent in age to some of our Pliocene deposits. The lacustrine beds consist for the

most part of sands and clays, with seams of lignite, extending to a thickness of about 2,000 feet. They form two great groups, each having a distinctive fauna: the lower stage, known as the *Congeria*-beds, corresponding to those of the Vienna basin, offers evidence of having been laid down in brackish water, but the beds pass upward into fresh-water deposits; while the upper group, known as the *Paludina*-beds, is purely lacustrine. This *Paludina* series may be divided into three principal groups, and subdivided into eight minor groups or zones, each with a characteristic fauna. These beds have yielded no fewer than forty distinct forms, or so-called species, of the genus *Vivipara*, or *Paludina*; and by carefully comparing these the authors are able to establish connecting links, showing clearly the derivation of the more recent from the older forms. The divergence between the various types is so great that in some cases the extreme terms of the series have actually been placed in distinct genera. By thus tracing the descent of the later forms of *Vivipara* from their ancestors in the older beds, a pedigree is established comparable with that of the well-known case of the descent of the horse from *Hipparion*. Neumayr and Paul's original paper will be found in the *Abhandlungen* of the Vienna Geological Reichsanstalt, and an abstract of the memoir has been communicated to *Nature* by Prof. Judd.

SWISS palaeontologists have given evidence of the growing interest taken in their science by issuing the first part of a new Journal—the *Memoirs* of the Swiss Palaeontological Society—which has been recently published in Zürich. It contains two memoirs—one a monograph by Dr. C. Moesch on the genus *Pholadomya*; the other a paper on fossil plants from Sumatra, by Dr. Oswald Heer. It is well known that the European Miocene flora indicates a sub-tropical climate, and that a similar flora has been traced northwards but not southwards. Any opportunity of studying the characteristics of the Miocene flora of tropical countries should therefore be readily seized, and hence we welcome Dr. Heer's observations on some plants recently sent from Sumatra by Dr. Verbeek. These remains were found in a marl-slate overlying *Fusulina*-limestone; the marl becomes sandy in the upper part, and passes eventually into a true sandstone which contains some important seams of coal. The collection of plants comprised only thirteen species; but by studying them Dr. Heer concludes that the age of the marl-slate and of the coal is certainly Tertiary, probably Miocene. Many of the plants are nearly related to such as now live in tropical Asia, and therefore point to a similar climate during the age in which they existed. Some remains of fishes from this marl-slate have been examined by Prof. Rüttimeyer, and his studies point in the same direction as those of Prof. Heer.

FROM the programme before us we gather that the exploration of the Cresswell Caves carried on last year by the Rev. J. M. Mello, assisted by Mr. Heath, is now being conducted by a committee of which Sir John Lubbock, Bart., M.P., is president, and Prof. Boyd Dawkins, secretary. The superintendence of the work is in the hands of the Rev. J. M. Mello, the secretary, and Mr. Heath. The results are now being classified in Owens College, and we are assured that when the report by Mr. Mello and the secretary is presented to the Geological Society of London it will add as much to our present knowledge of palaeolithic man as the discoveries in Brixham did to the knowledge of 1857.

METEOROLOGY.

The Physiological Influence of Weather.—Mr. J. W. Osborne laid before the American Association last year an account of an instrument by which he endeavours to obtain a measurement of the sensation produced on our bodies by different types of weather. The paper has just appeared in the *Proceedings* of the Association. He has a porous

cylinder filled with water and then exposed to the action of the air, thereby losing water and also heat. He then maintains the temperature at a constant height above that of the outside air by the supply of warm water. This cylinder represents our system, the porous walls corresponding to the skin, and the supply of warm water to the action of respiration in generating heat. In addition to the thermometer, which gives the temperature of the cylinder, an ordinary wet-and-dry-bulb hygrometer is exposed to the same atmospheric conditions as the cylinder. The mode of experimenting is as follows: the temperature is raised above blood-heat, and the water agitated. The temperature is now allowed to fall to blood-heat, and then, by means of stop-watches, the time of sinking each degree below that is noted. From six to ten readings, according to the weather, are sufficient to show the character of the curve. The experiment may be varied by raising the temperature much above blood-heat, and then proceeding as before, when the curve of observation will be found to approach a straight line. Mr. Osborne says it is premature as yet to give results, but he quotes the following obvious deductions: 1. The sensible temperature affecting us departs widely from the actual; 2. The fluctuations are infinitely greater in amount than most of us have any idea of; 3. That, besides the great changes from day to day in the mean sensible temperature, we have what may be called instantaneous oscillations, also very considerable in amount, and scientifically all but unknown; 4. The wind very often plays a more important part in determining the sensible temperature than the actual temperature itself; 5. The instantaneous oscillations are almost solely due to fluctuations in this meteorological element.

Rainfall and Evaporation.—In the course of the spring this subject occupied two evenings at the Institute of Civil Engineers. The papers were by Mr. Symons on the floods of 1875, and by Mr. C. Greaves on the results of his twenty years' experiments on evaporation and percolation at the East London Waterworks. The entire discussion has now been published, and it will be seen from it how very far we are as yet from any sufficient knowledge of how we are best to render our rainfall available for our water-supply. No less than twenty-two gentlemen, many of them of great experience, took part in the discussion, either orally or by written communications, but it is perfectly evident that we are not yet agreed on the first principles in the measurement of percolation and evaporation, all existing methods of determining these elements having been sharply criticised by more than one speaker. Mr. Greaves' results, however, as having been derived from twenty years' careful observations on one place, are of very high value, and are the best series of evaporation investigations with large gauges in this country; they embrace also observations on gauges floating in water. Various other tables by Dr. Gilbert and Mr. Evans are well worth attention.

Meteorology at the Equator.—Lieut. Brault, whose new wind-charts we have more than once noticed, has published in No. 456 of the *Bulletin* of the Association Scientifique his views on the seasonal movement of the equatorial calms. He shows it not to be a simple oscillation in latitude from winter to summer and back again, but that in summer the calms lie over the central Atlantic, while in winter they approach the African coast, and in spring and autumn their position is not fixed, but on the whole lies near Africa. The same question has been taken up by Prof. A. Mühry in the recent numbers of the *Austrian Journal*, where he subjects the materials for Square III. published by the Meteorological Office to a most elaborate examination, and draws from them conclusions favourable to his own well-known theories of atmospheric movement.

Rainfall at Oxford.—Mr. Main has laid before

the Ashmolean Society a discussion of the rainfall of Oxford for twenty-five years. His results do not seem to indicate any periodicity. The wettest year was 1852, 40.42 inches; and the driest 1864, 17.56 inches. The only appearance of periodicity is given by a table of the rain for the four months June to September, from which it looks as if the dry summers occurred at ten-yearly intervals.

Mean Temperature of Cracow.—Prof. Karlinski has published in the *Proceedings* of the Cracow Academy, and in the German language, a discussion of the mean temperature of that station from fifty years' observations. The constants for reduction to daily means are taken from the readings of a Pfeiffer's thermograph for the period of 5½ years. The thermometers are forty feet above the ground. The mean temperature for the fifty years is 46°·2, and ranged from 42·7 in 1871 to 50°·9 in 1834. The coldest day is January 10, -14°·4: the warmest July 24, 92°·1. The greatest cold observed was -26°·5, and the greatest heat 101·1. The whole is a valuable addition to our knowledge of Continental meteorology.

Simultaneous Oscillations of the Barometer.—Mr. J. Allan Broun has printed in the last number of the *Proceedings* of the Royal Society two papers on these oscillations, which have already attracted so much attention. He starts with those observed in India, which he shows to be inexplicable by any theory of connexion by currents, and to closely resemble the changes in terrestrial magnetism. In the second paper he discusses the great barometrical oscillation, March 31–April 5, 1845, at stations varying in position from Makerstown to Hobarton, and shows that from the simultaneity of the phenomena they must be due to a cosmical cause such as he indicates.

The Journal of the Austrian Meteorological Society.—The recent numbers have contained, besides Dr. Mühry's paper already mentioned, some interesting notices of the very unusual weather of the early part of the present summer. Almost unheard of cold in May in Russia, and serious rainfall and inundations in Switzerland in June, at a time when for days together hardly a drop fell in England. Notices of the meteorology of Abyssinia, of Mexico, of Portugal (with Madeira), and of Leh in Ladakh, are supplied by Dr. Hann.

A New Form of Aneroid.—Prof. Weilenmann has devised a new form of aneroid, which he considers to possess many advantages. It consists of several vacuum chambers fastened one above the other. A vertical rod is placed in contact with the top of the whole. This rod is furnished with a scale, and is pushed up and down with the variations of elevation of the box lid. Its position is read off with a microscope moved by a screw and by the motion of this screw the changes of pressure are measured. Of course this instrument is free from any risk of rusting of springs, &c.; but it is far less compact and portable than the older pattern.

Temperature of the Upper Strata of the Atmosphere.—Prof. Mendeleff has published in the *Archives Scientifiques* for March a paper in which he urges that the only real information we have as to the temperature of the upper region of the atmosphere comes from balloon ascents, as the observations on mountains are affected by local circumstances, and that, therefore, we should devote our energies to securing observations from captive balloons. He does not, however, tell us how to moor the balloons so as to secure our observations in the time of a stiff breeze, not to speak of a storm.

MICROSCOPICAL NOTES.

THE irrepressible Spontaneous Generation controversy has again been opened by Dr. Bastian, in a communication to the French Academy (*Comptes Rendus*, July 10). This time the atmospheric

germ theory is supposed to be overthrown by the fact that when urine has been boiled, and any germs it may have contained destroyed, bacteria appear if potash and oxygen are introduced. Dr. Bastian stated in his paper that he operated with great care to avoid errors; but M. Pasteur observes that his experiments are substantially the same as those which he himself published in 1862, in a memoir entitled, "On Organic Corpuscles which exist in the Atmosphere: an Examination of the Doctrine of Spontaneous Generation." M. Pasteur, at that time, found that certain germs can resist a temperature of 100° C. in neutral or slightly alkaline solutions, while if the solutions were made acid they perished. In the first case it seemed as if the hot fluid did not penetrate their envelopes, while it did so in the second. M. Pouchet had previously pointed to the curious fact that the workmen at Rouen found that some of the seeds of certain plants adhering to wool from Brazil germinated after several hours' boiling. The seeds that withstood this action of hot fluid were protected by their envelopes; while those whose envelopes yielded and whose substance was affected did not germinate. M. Pasteur advised Dr. Bastian to take care that no germs were introduced into his fluids by the potash he employed. If he made it red-hot first, or heated the solution of it to 110° C. he would find no development of life. M. Pasteur thinks it rather hard that the physiologist is obliged to pay attention to all the fresh stories of spontaneous generation, while the mathematician, from the more advanced state of his science, need not trouble himself to refute fresh schemes for squaring the circle; and the physicist is not called upon to reconsider projects for obtaining perpetual motion. We have certainly reached a point at which no spontaneous-generationist who comes forward with what are substantially only repetitions of old experiments is entitled to scientific attention unless he has established a sufficient reputation for the minutest accuracy as a manipulator. As might be supposed, Dr. Bastian did not accept M. Pasteur's explanations. He sent a fresh paper to the French Academy (*Comptes Rendus*, July 31), to which M. Pasteur replied the following week. Dr. Bastian called the supposition that germs could survive immersion in caustic potash solution "incredible," and contrary to a great number of experiments he has made this year. These experiments, he affirms, "show that a solution of potash, boiled, can render sterile urine fertile." He challenges M. Pasteur to show that germs of bacteria can survive boiling in solution of potash as used in pharmacy. M. Pasteur says in answer to these remarks, that

"if urine rendered alkaline produces bacteria without its containing any fecund germs of these organisms, it cannot much matter for the success of the experiment whether it is neutralised by potash in solution or by potash that has just been melted, or whether the urine is taken as it comes from the bladder with sufficient precaution against external contamination, or from any other vessel. The experiments to which he referred on July 17 prove to demonstration that boiled urine rendered alkaline by solid potash does not produce bacteria, and that fresh urine coming from the bladder and saturated with the same alkali does not produce any."

It is obviously a question of experimental accuracy, and Dr. Bastian's reputation is by no means sufficient to stand against that of Pasteur.

THE *Volvax minor* of Stein is the subject of a paper by M. L. F. Henneguy (*Comptes Rendus*, July 24), who describes it as dioicous, while the *V. globator* is monoicous; and its reproduction has been recently described by Cohn (*Beiträge zur Biologie der Pflanzen*, 1875). The dioicous volvox is a colony of unicellular algae, each member being furnished with two vibratile cilia, and all disposed regularly in the gelatinous wall of a hollow sphere. M. Henneguy finds four kinds of these colonies, which he calls *coeno-*

biums: 1, containing only vegetative cells, and having young coenobiums in their interiors, each derived by division and multiplication of a vegetative cell; 2, a great number of these coenobiums which contain, likewise, male elements, *androgonidia*, situated in the thickness of the gelatinous wall; 3, those which exhibit only vegetative cells and androgonidia, and not producing any daughter colonies; 4, female coenobiums which contain only *gynogonidia*, or oospheres in the interior of their spheres. The androgonidia are formed at the expense of a vegetative cell which acquires a larger volume than the rest, and divides into parallel segments, each having the form of an elongated cone with its thickest end green, and the other one transparent with a little red point, and two vibratile cilia. The bundle of antherozoids exhibits a continual oscillation in the antheridium. The gynogonidia spring likewise from a differentiation of a vegetative cell, which grows much larger than the androgonidia, and becomes full of starch and chlorophyll granules, giving the oospheres a dark-green aspect. At the moment of fecundation the bundles of antherozoids are set at liberty by the dissolution of the antheridia wall; they move quickly through the water, and fix themselves on the female coenobiums, and then separate to fecundate the oospheres, but the author was not able to observe the exact moment of their penetration. After fecundation, the oospheres surround themselves with a thick membrane having a double outline, which was not previously visible, and rapidly change colour, passing from dark green to yellow green, and then to orange. They then contain a red oily matter and a larger quantity of starch. This orange coloration made some observers suppose it was a separate species, the *V. aureus*, Ehr. These volvocina, male, female, and neuter, seek the light and keep near the surface of the water; but when the female colonies are fecundated they get away from the surface. In a glass vessel, the green ones will be seen on the side of the light: the others on the opposite side. If the vessel is turned round they change places, and the orange ones fly from the light quicker than the green ones seek it. When these objects first appear in the waters where they are formed scarcely any but neuter colonies are seen—that is to say, only those which give rise by segmentation to daughter colonies. After a little time the number of colonies contained in each coenobium diminishes, and then a great number appear with the androgonidia, which represent aborted daughter colonies. At this moment we find a few female groups not containing daughter colonies. After reproduction has gone on for some time by means of daughter colonies, we observe the number of female coenobiums augment, and some composed exclusively of males appear, while the neuter sorts become very rare. M. Henneguy compares these facts with what occurs among plant-lice, which degenerate after the parthenogenetic production has gone on for some time, and their digestive and generative organs tend to atrophy. Males are then produced, and, subsequently, females requiring fecundation.

MR. STEPHENSON, who, some time since, introduced the binocular microscope bearing his name, which was found to work well with high powers, is now able to use it effectively with a one-twenty-fifth objective, constructed by Zeiss, of Jena, and mounted specially so that the optical combination may come near enough to the prisms.

THE *Monthly Microscopical Journal* for August contains, among other matters of interest, a description of an efficient pocket spectroscope made by Mr. Hilger on a suggestion of Mr. H. C. Sorby. It is little more than $1\frac{1}{4}$ inches long and $\frac{3}{8}$ ths in diameter. The object of this contrivance is extreme portability, and it is intended to bear the same relation to a larger microspectroscope that a pocket lens does to a microscope. A paper,

with illustrations, relates to the spermatozoa of that curious-tailed batrachian, *Amphiuma tri-dactylum*, by Dr. Christopher Johnston of Baltimore. He found the movements of these spermatozoa very remarkable—the swimming membranes they are furnished with making an apparent spinal motion from the head towards the tail when the objects were moving freely, but in a reverse direction if they became entangled. The blood-disks of the creature, measured with an eye-piece micrometer, gave a maximum conjugate diameter of $\frac{3}{16}$, rather in excess of photographs made by Dr. Woodward, but Dr. Johnston observes that his measures were made upon instantly-recent discs, while Dr. Woodward's were preserved for thirty-six hours in a small vial deposited in a refrigerator. Another paper with illustrations (translated from *Schultze's Archiv*, Band xii.) is on the "Ossification Process in Birds, and the New Formation of Red Blood Corpuscles during the Ossification Process." For details we must refer to the paper. The author confirms Gegenbauer's view that what he calls osteoblasts are real bone-formers, but he is not prepared to assert that in the bones of birds the osteogenous elementary substance contains living matter.

THOSE who take an interest in the curious mechanical question of ruling such lines as those on Nobert's test-plates will be glad of the information and suggestions contained in Mr. Rogers' paper on this subject taken from the *Proceedings of the American Academy of Arts and Sciences*. We also find a note from Mr. Kitton, commending Mr. Bramhall's new oblique illuminator (made by Baker). He describes it as "a disk of silvered glass about an inch in diameter, mounted in a fitting similar to a selenite stage." He finds it the best apparatus he has tried for resolving fine striae.

THE attention of microscopists may be called to a prize of 1,000 fr. offered by the Medical and Surgical Society of Bordeaux, and to be decreed in 1879, for the best microscopical study of human blood, fresh and dry, from the foetus to the adult, in comparison with that of other mammals, and from a medico-legal point of view.

ON Saturday last (August 26), Mr. Baillie Hamilton gave a lecture on his new Aeolian Tones, at the Lecture Room of the South Kensington Museum, W. H. Stone, Esq., M.D., in the chair. Mr. Hamilton explained the growth of the conception from the well-known Aeolian harp, modified by making the wind play through jams on only a part of the string, by flattening that part of the string, and, as in Mr. Farmer's wind-violin, by attaching the string to the extremity of a free-reed which was moved by a bellows. Mr. Hamilton then stated how he had attempted to modify Mr. Farmer's arrangement by having strings attached at each end to fixed supports in the usual way, and also attached at some portion of their lengths by upright rods to harmonium reeds. The tones thus obtained were very beautiful, but there were practical objections which had now been overcome by considering that the string acted only as a constraint upon the motion of the reed. According to Mr. Hermann Smith, the air in a reed organ-pipe acted in the same way, and even in a flue organ-pipe, because there was then really formed an aero-plastic reed. Acting upon this observation, Mr. Hamilton and Mr. Smith had tried whether other elastic constraints which had not the same practical inconveniences as strings would not answer the same purpose. Various contrivances by means of metal and other springs were tried with various degrees of success, and at last an extremely simple, cheap and effective method had been discovered. A piece of brass wire was soldered at one end to the frame enclosing an harmonium reed, or metal tongue, the end of the wire pointing to the fixed end of the reed, and the point of attachment being much nearer the free end. Then this wire was bent round in a circle, and, passing

through a little loop or staple affixed to the upper part of the reed, was carried three or four inches further, coming out beyond the free end of the reed, and forming a sort of proboscis, bent like that of a butterfly. By drawing the wire through the staple, the circle could be made tighter or looser, much modifying the constraint. By straightening or curling up the proboscis the pitch could be flattened or sharpened more than an octave, so that tuning to any pitch could be effected without filing the reed. By modifying the form of the circle into a more or less flat ellipse, or even making it rhomboidal, different qualities of tone were produced. Several specimens of the tones were sounded, and a harmonised air was played. The effect was that of a very rich organ tone, entirely free from the usual defects of the harmonium-reed tone. There is now no doubt that a great discovery in the production of musical tones has been accomplished, and that a more convenient instrument than the organ can be produced at a very much smaller cost, and with qualities of tones in some cases superior, in others equally good, although for others opinions may differ. But the present simplicity has been attained by very hard work for several years, and a long, varied and expensive series of experiments.

FINE ART.

MICHELANGELO.

Le Lettere di Michelangelo Buonarroti; publiccate coi ricordi ed i contratti artistichi, per cura di Gaetano Milanese. (Firenze: Le Monnier, 1875.)

Vita di Michelangelo Buonarroti, narrata con l'aiuto di nuovi documenti, da Aurelio Gotti. Two vols. (Firenze: Tip. della Gazzetta d'Italia, 1875.)

Life and Letters of Michelangelo Buonarroti. By Ch. Heath Wilson. (London: John Murray, 1876.)

(First Notice.)

UNTIL last autumn the *Life of Michelangelo* by Dr. Hermann Grimm—a book both translated and read in our own language—was the standard authority on the subject. The writer had neglected none of the sources at his command; but these had been rather of a tantalising nature, and it was known that other and very important sources existed, though they were not accessible. Since the rival memoirs of Vasari and Condivi came out, in his own lifetime, the materials for a biography of Michelangelo had received only one great addition down to the year 1873, when Dr. Hermann Grimm's fourth edition appeared at Hamburg. Scattered letters and other documents had, indeed, been printed from time to time in collections like Gualandi's *Memorie* and the *Lettere Pittoriche*; the zealous Danish investigator, Gaye, had found and published useful materials among the Florentine archives; and the editors of the *Lemonnier Vasari* had made further contributions. The one great thing, however, was the bundle of Michelangelo's letters, chiefly to his father, brother, and nephew, which had found their way from among the Buonarroti family papers to the British Museum. Some of these were published by M. Piot in his *Cabinet de l'Amateur*, and Dr. Hermann Grimm had the use of them all. But it was known that a still more considerable mass of documents remained unused in the Casa Buonarroti, which had been Michelangelo's own house, in the Via Ghibellina at Florence.

This house and its contents had become public property by the bequest of its owner, Cosimo Buonarroti, a distinguished jurist and minister under the Grand-Duchy, when he died in 1858; but the conditions of the bequest did not give students access to the papers. Dr. Grimm was therefore shut out from this store of personal, biographical materials. On the other hand, he made a great use of general, historical materials. He mastered the period, and his book, from this point of view, has the national virtue of exhaustiveness, but also the national fault of superfluity. It is an elaborate essay on that subject which has fascinated so many writers in recent times, the politics and culture of Italy at the Renaissance. It is also an elaborate essay on Michelangelo; but the combination of the two themes is mechanical. Much that we are told of the time seems irrelevant to the man; we feel that we are asked to apprehend the time, not so much in and through the man, which is the way we want to apprehend history in a biography, as beside him, and because it is German to be thorough. Only thoroughness, in Dr. Grimm's method, while it urges him to fill chapters with what we knew before—the doctrine and fate of Savonarola, the valour of Ferrucci, the state and wonders of Venice—allows him, on points really vital to the career of his hero, to repeat tales which a little technical judgment and enquiry would have enabled him, as we shall see, to set right. But in fact Dr. Grimm, though he is both an intelligent and enthusiastic writer, hardly possesses either the instinct or the training which gives authority in matters of art. In criticism he is not always very sure of his impressions, and his enthusiasm does not always help him to the right word. Sometimes he works himself up, and when all is done, seems to have spoken not only with effort but beside the mark. In short, although his book was the best we had, it was easy to imagine a better.

Then, in March of last year, came the four-hundredth anniversary of Michelangelo's birth, and in September the festival held at Florence in its commemoration. The occasion was taken by those who had the requisite authority to give to the world a great part of the documents hitherto kept secret. Signor Gaetano Milanesi, to whom we already owed so much excellent work among the municipal archives of Tuscany, brought together and printed in a single volume all the existing letters of Michelangelo, as well as his private memoranda, and a number of contracts and agreements between him and his employers. In this collection, a large proportion of the letters are printed for the first time from the papers in the Casa Buonarroti; most of the remainder are re-edited after careful revision and comparison either with the originals or old copies from the originals; and all are reduced to something like a uniform and intelligible orthography. To this liberty, as to the similar liberty taken by Dr. Moritz Thausing in the more difficult case of the Dürer papers, objections may possibly be made, but not by real students, only by affected purists who do not know what MSS. are. Signor Gaetano Milanesi is one of the most

experienced and most judicious of archivists, and his volume is invaluable. Perhaps, indeed, instead of printing in separate groups the letters addressed to separate correspondents, it would have been more convenient for biographical study to arrange the whole body of correspondence in order of date from beginning to end. As it is, we have to turn to half-a-dozen different places in the volume for as many letters of the same year or month, if they happen to be written to different people. It will also appear, upon this question of date, that there is at least one letter, undated by the writer, which the editor out of deference to tradition puts in a year to which it certainly does not belong.

What we want next, to complete our materials after this publication of Michelangelo's letters to other people, is a publication of other people's letters to Michelangelo. This need has not yet been fully satisfied. But it is partially satisfied in the *Life* published, also for the anniversary last year, by the Commendatore Aurelio Gotti, Director of the Royal Galleries at Florence and one of the trustees under the will of Cosimo Buonarroti. In the composition of this book, Signor Gotti has made use of many unpublished letters of Michelangelo's correspondents as well as of his own; and some others he has printed in the appendices which fill his second volume. These appendices furnish also genealogies of the Buonarroti family both before and after Michelangelo; facsimiles of his handwriting; specimens of the contemporary or nearly contemporary music to which some of his verses were set; an elevation and section of his wooden model for the dome of St. Peter's; the inventory of his goods taken at his death; and, finally, a praiseworthy although of course imperfect attempt at a catalogue of the known sculptures, paintings, and drawings of the master, drawn up with the help of museum directors and others in all quarters. It is no disrespect to the Commendatore Gotti to say that this second volume of appendices is the most valuable part of his work. In his first volume, with the help of the new materials, he has retold the story of Michelangelo's life, pleasantly and readably indeed, but not at all profoundly, and, as he himself puts it, "fuori d'ogni artificio d'ingegno e d'ogni abbellimento di fantasia." Of the two opposite extremes which are the dangers of an Italian prose style, artificial magniloquence and colloquial triviality, the prose of Signor Gotti leans to the latter; he scarcely has the classic art peculiar to the masters of his tongue—the art of which Gino Capponi lately left so rare an example in his *History of the Florentine Republic*—of being at once perfectly familiar and perfectly distinguished. General history Signor Gotti touches but lightly, and for criticism he is content to echo Condivi and Vasari, writers whose time-honoured tattle, whether on matters of fact or matters of taste, their modern countrymen are always loth to disturb. Indeed, one cannot but regret that curious conservatism which deters even scholars in Italy from seeing the force of new evidence when it contradicts these ancient authorities, whose nearest approach to a love of truth was a

love of anecdote, and their one stimulus to accuracy their dislike of each other. Lastly, to Signor Gotti's chapters are prefixed woodcuts representing scenes in Michelangelo's life, by artists not wholly unknown, yet in a style so puerile as seriously to disfigure his volume.

For English readers the results of these Italian publications of last year are set forth for the first time in Mr. Heath Wilson's volume now before us. Mr. Wilson frankly announces in his title-page that his *Life* is "partly compiled from that by the Commendatore Aurelio Gotti," and states in his preface that his first intention was simply to translate the work of the Italian writer. Certain researches and conclusions of his own, however, presently seeming incompatible with this purpose, he determined to write his book in his own way; whereupon Signor Gotti none the less courteously, says Mr. Wilson, allowed him to make use of all the new materials from the Casa Buonarroti with which he was himself working. The consequence is that the English book, while in general it runs parallel with the Italian, takes a line very distinctly its own at certain points. Mr. Wilson has lived in his subject, and so long ago as 1842 had occupied himself with technical observations on the frescoes of the Sistine Chapel. He writes without any pretension to literary power, and even, one would judge, without the facility which comes of much literary practice; but he has two qualifications, a scrupulous sense of facts and a practical knowledge of processes, which enable him once and again to see the bearing of the evidence as others had not seen it, and really to establish new facts in the life of the great master. Mr. Wilson has, indeed, one passage which might have led us to doubt his technical discrimination; and that is where he scouts the Fesch *Entombment*—the picture bought for the National Gallery from Mr. Macpherson in 1868—as the "feeblest of fictitious Michelangelos," and speaks of the "strange and gaunt bearer with one leg" as "marked by the ugly features, thin form, feeble outline observable in the design of" Pontormo. Now, a picture unfinished and tampered with, like this, always suggests doubt and discussion; and when Mr. Wilson objects to the old man's head, everybody will be with him—it has evidently been painted in by a later and weaker hand—but when he misses the extraordinary force and grandeur in the carrying attitudes of the bearers, and the not less unmistakeable type and dignity of Michelangelo in the unfinished faces on the spectator's right; when he fails to see here that quality which elsewhere (p. 148) he justly notes as peculiar to this master, an unrivalled science in observing and expressing the mutual pressures and yieldings of bodies and drapery; above all, when he suggests Pontormo, to whom surely we have here no analogy whatever; why, we begin to wonder where we are.

Except in this instance, however, where reconsideration seems called for, the criticisms of Mr. Wilson are generally judicious and sometimes penetrating; nothing can be truer than what he says about Michelangelo's shortcomings as an architect in his first experiments, and the gradual increase

in power, and command of proportion, which we can trace when in old age he was more and more constantly versed in that art. Nor does there seem any reason to distrust Mr. Wilson's minute and very interesting technical account of the methods of the master in painting the great work—the one complete and unthwarted work—of his life, the frescoes of the vault in the Sistine Chapel. Mr. Wilson's opportunities for examining this vault were such as have fallen to the lot of no one else, the Papal authorities having allowed him to raise a scaffold for the purpose. On the strength of this examination and of the new documents together, though, indeed, neither was strictly necessary for the purpose, Mr. Wilson has for good and all demolished Vasari's fable, according to which Michelangelo, having summoned a company of assistants from Florence in order to learn from them the use of fresco (and this although he had in his youth been the salaried apprentice of the prince of fresco-painters, Domenico Ghirlandaio), and finding their work unsatisfactory, one day suddenly dismissed them all, and then, continuing the task entirely alone, completed it in no more than twenty months of labour. This account, although perfectly and transparently impossible, had been repeated, with a protest from the editors of the *Lemonnier* Vasari, and an uncertain demur from Signor Gotti, by all writers down to the present day, I think, with the exception of Mr. Black in his compilation published last year. It so happens that a letter of Michelangelo to his father, in which he mentions the final completion of the work, is undated; and even Signor Gaetano Milanesi has consented to assign to this, in order to square with Vasari's account, the date 1509. Mr. Wilson takes both the old and new documents, and by a chain of reasoning which we have not space for here, but which seems to us thoroughly conclusive, shows that the history of the work will have been the following. Michelangelo came to Rome about the end of March, 1508. Between that and the beginning of May, besides working at his drawings and cartoons for the great scheme, he will have superintended the putting up of a proper scaffold to supersede the useless one constructed by Bramante. On May 10 he enters a receipt for 500 ducats from the Pope for the painting of the vault, for which (*per la quale*, not necessarily *on* which) he says that he begins that day to work. On May 11 a certain master-mason acknowledges receipt of ten ducats for work done in pointing and rough plastering in the chapel. On the 13th Michelangelo writes to Florence for some of the best blues, having to paint or cause to be painted (*avendo a fare dipigniere ovvero dipigniere*, not having, as the old accounts assume, already begun) certain things for which they will be needful. On the 24th, and again on two days in June, the same master-mason acknowledges receipt from Michelangelo's assistant, Granacci, of more payments for the same kind of preparatory work as before. In July, Granacci is away in Florence, engaging the services of other assistants. At the end of this month, it seems likely that Michelangelo himself paid a short visit on business to Florence, and in August he will have begun with his as-

sistants; one of whom at any rate, Jacopo l'Indaco, remained with him as late as January, 1509. The work was conducted among many difficulties and disappointments, the Pope proving impatient and a bad paymaster, the artist being constantly teased by his family, and some of the work suffering and having to be renewed; until at the beginning of November, 1509, the scaffolding was removed and the portion so far completed thrown open to public admiration. And when the scaffolding was put up again, it was not put up entire; as in a letter of September, 1510, Michelangelo talks of money required by him for completing the scaffold, "so as to proceed with the rest of my work." One of the newly-published documents, a letter of Michelangelo to his brother Buonarroto, bearing date September 18 (or, as Mr. Wilson quotes it, September 15), 1512, marks a further stage in the history. In this, his family being as usual in difficulties, Michelangelo says he has not a groat to help them with, but is himself without shoes or clothes, and cannot have the money due to him until he has finished his work—manifestly the same great work on the Sistine vault. At the end of the same letter he says he hopes soon to come and see them all. And within a month he did come, for we have Sebastian del Piombo's well-known letter of October 15, written from Rome to Michelangelo at Florence, and describing a conversation held about him between Sebastian and the Pope. So that we may infer that the work was finished and the account settled some day between these two dates, September 18 and October 15, 1512. To this interval must probably be transferred several undated letters of Michelangelo which Signor Milanesi assigns to the year 1509; and assuredly that one, at least, in which we read the quiet words: "I have finished the chapel which I was painting; the Pope is well enough pleased." And thus we get, between the preparations of the summer of 1508 and the date of this letter, the period of four years and five months, within which—not within twenty months—it is reasonable and possible that even these colossal powers can have completed their colossal task.

What is more interesting still is the light which is now for the first time thrown on that strange episode, the flight of Michelangelo from Florence during the siege in the autumn of 1530. Two of the documents now before us alter all our knowledge of this circumstance. We knew before that Michelangelo had suddenly and mysteriously gone to Venice in the midst of the siege, that he had been put under ban in consequence, and on his return with a safe-conduct had been reinstated in the direction of the defensive works, where he did true service after as before the flight. And we knew that Michelangelo's own subsequent account of the matter, as reported by Busini, was, that having been warned by Mario Orsini of the meditated treachery of the commander of the defending forces, Malatesta Baglioni, he had endeavoured to put the Council on their guard, but the Gonfaloniere Carducci would not listen to him; and that then, despairing of the issue, he had felt constrained to depart. Either Michelangelo's

recollections must have been confused, or else he thought it indiscreet to speak fully of what had really happened. It appears now that he was not once only, but twice, away at Venice in the course of the siege, and the first time not as a fugitive but on some confidential mission. A memorandum of expenses incurred at Venice, dated September 10, and inscribed "to my honoured superior," proves thus much conclusively. Of this first and authorised journey, on which he was accompanied by Rinaldo Corsini, we had never heard, but only of another journey, on which Rinaldo Corsini was supposed to have accompanied him but did not. This second journey was unauthorised and really in the nature of a flight, the consequence of importunate warnings and irresistible presentiment. Proved of iron as was Michelangelo's heart both for daring and enduring, his imagination was withal so quick that more than once already either warning or presentiment, or both, had wrought him to precipitate despair, and to departures upon which a coward would have never ventured. Thus, in 1494, the vision of Cardiere had driven him from the house of Piero de' Medici; and thus, in 1506, he had fled from Rome when he found himself slighted at the Vatican. The flight from beleaguered Florence was the flight of a brave man convinced that the game was up. We have now Michelangelo's own letter from Venice, after the flight, to the friend with whom he meant to have made his way to France. It seems that towards France his thoughts had been for some time bent. We did not need his word for it to understand that he had been nevertheless "resolved without any fear to see the war out first." Saying this by the way, he goes on to describe the warning to which he had yielded:—

"But on Tuesday morning, September 21, there came out one by the gate of St. Nicholas, where I was at the bastions, and said in my ear that stay longer I must not, if I wanted to get off with my life; and he came with me into my house, and dined there, and brought me mounts for my journey, and never left me until he got me out of Florence, making me understand that it was for my own good. Whether God or the devil was he that did this I cannot tell."

Whether God or the devil: that is, whether really a friend to Michelangelo, and anxious only for his safety; or a friend to Baglioni, and anxious only to get rid of Michelangelo for fear he might mar the plot; but in either case aware that the plot existed. Michelangelo could not tell which at the time, and we shall never know; only what really passed at the bastions, and at what persuasion he really left the city, so much we at least have learned. SIDNEY COLVIN.

ADOLF TIDEMANN.

THE death of Adolf Tidemann, which occurred last week at Christiania, deprives Scandinavia of the most celebrated of its contemporary artists. He was born on August 14, 1814, and had, in consequence, just completed his sixty-second year. Born at Mandal, a small town in the south of Norway, from whence he proceeded almost direct to the Academy of Arts in Copenhagen, he had no great acquaintance in childhood or youth with the native scenes and customs the illustration of which has made him famous. About the year 1836 he

proceeded to Düsseldorf, where he was at once greatly successful, and led the van of that troop of Norwegian and Swedish painters who have ever since flocked to the art-capital of Northern Germany. In the commencement of his career he dedicated himself to historical art, and it was not till he returned to Norway in 1842 that he began to study the habits of the Norse peasants. After an extensive tour in 1843 he commenced the series of *genre*-pictures by which he is so widely known. The most interesting of these are the large works now preserved in the National Gallery of Christiania, and the twelve pictures painted in the Royal Palace of Oscarsholm, on the island of Lødegaard, near the same city. In these his individual genius, stern and rugged as it is, is seen to best advantage. *The Fanatics*, a composition of almost unearthly horror, and a marvellous pathological study of emotion; *The Emigrants' Farewell*, painted in 1855; *The Bear Hunters*, 1862; *The Lonely Old Man*, 1849; *Single Combat in Norway*, and other works, are familiar over all Europe, either in reproduction or in occasional exhibitions. Visitors to the 1862 exhibition in London will remember the truly brilliant *Bridal Procession in Hardanger*, lent by Lord Ellesmere, of which the landscape is by Gude, and the figures by Tidemann. A series of engravings from Tidemann's peasant-pictures were issued at Düsseldorf in 1852, and have been repeatedly reproduced. The most ambitious work attempted by this artist was an altar-piece of the Baptism of Christ in Trefoldighedens Kirke in Christiania, a composition of colossal figures. Such work was, however, beyond the painter's scope.

The genius of Tidemann was characteristically Norwegian. Severe, conscientious, and scientific, his art fails in beauty and sometimes in interest, but seldom in power. Always grave, his compositions are sometimes sombre and often melancholy. A subject of morbid intensity fascinates him in spite of, and sometimes because of, its want of beauty. In point of execution his work is unequal; often vigorous and effective, it is apt to be thin and poor when the scenic or incidental side of the subject failed to interest the artist; as a colourist he was cold, and never without the visible marks of a stunted growth under shadow and his compeers. But as a *genre*-painter of the highest kind, as a narrative and national artist, translating life into painting in the way that our own Crabbe did into poetry, he had few equals, and was well worthy of his great and wide popularity.

Another Scandinavian artist of some notoriety has lately died, C. F. Kiörboe, the animal-painter. He was born in Slesvig in 1800, served in the Swedish army from 1829 to 1846, having, however, from 1840 lived mostly at Paris, where he enjoyed for more than thirty years a very considerable reputation, exhibiting year after year at the Salon. One at least of his works, the *Inundation*, a hound tied to the roof of a kennel, with her whelps drowning around her, a picture of almost tragical force, has attained popularity all over the world in the shape of little engravings and photographs. Kiörboe died at Dijon.

EDMUND W. GOSSE.

NOTES AND NEWS.

MR. WHISTLER, who is about to start for Venice, has lately been employed in decorating the dining-room of Mr. Leland's house at Prince's Gate. The furniture of the room has been designed with the special purpose of displaying a valuable collection of blue-and-white porcelain arranged upon the walls in a light and graceful framework of carved wood, and Mr. Whistler's decoration has accordingly been so planned as to give support to the effect of the china and at the same time to assume a coherent and independent scheme of its own. Upon the ceiling, which is covered with a uniform

ground of gold, divided by light wooden groining, the artist has painted in deep blue an ornamental design, representing in sufficiently conventional character the plumage of the peacock. In the panels, from which are suspended a series of glass lamps, he has presented the large eyes of the bird's fan, combined with every variety of curving lines that meet and intersect with a delicate ornamental effect. By the side of these panels are others, in which the lighter and softer plumage of the bird's breast is represented, and this two-fold scheme of ornament is repeated on a smaller scale in the double cove which serves as cornice to the room. Here the breast plumage takes the appearance of an ordered design of blue powdering upon the gold ground, but this conventional and purely ornamental character is secured without sacrificing the living suggestion of the bird's feathers. The execution is ordered, but by no means mechanical, and there is room beneath the fixed features of the design for a free and varied treatment of details. For a space beneath the cornice the wall is covered with stamped leather, the original pattern of which has been modified and enriched by the introduction of a fair primrose tint into the flowers patterned upon the deep ground of the gold. This serves to bring the different golds into relation, and carries the eye to the panels beneath, where upon the lighter ground the same pattern of plumage is repeated. The gold of the door-panels and window-shutters is similarly treated, and upon the inside of the shutters, so as to occupy the space of the windows at night, the artist has placed full-sized representations of the bird itself. The disjected members are, as it were, here collected, and the life of the design impressed by images of the living peacock. It will be seen that in this scheme of decoration Mr. Whistler has trodden upon new ground, and has essayed a very interesting experiment in a branch of art where tradition is too apt to exercise extravagant authority.

THE collection of pictures belonging to Earl Spencer which is now on exhibition at South Kensington is peculiarly rich in examples of the English school. Both Sir Joshua Reynolds and Gainsborough are admirably represented, the latter in particular by two slight but very delicately painted portraits of the Duchess of Devonshire as a child. In one of these the artist has made choice of a delightful scheme of pink colouring, contrasting with admirable taste and refinement the tints of flesh and costume. A full-length of the same lady in later life is less interesting in an artistic sense. The Duchess in her child-life is again charmingly presented by Sir Joshua Reynolds, who gives the little girl standing by her mother's side. In the room adjoining these English portraits there is an interesting collection of artists' portraits by themselves, including heads of Reynolds, Verrio, Lely, Wilson, and a supposed Rembrandt. In this same room are several excellent Vandycks, and in the next a few examples of Italian art.

THE papers to be read at the Social Science Congress at Liverpool, which commences October 11, promise to be of unusual interest, especially in the new department of Art. Mr. Stevenson, who has thought the subject well out, is to lead off the question of Street Architecture with a paper which, it is hoped, will give rise to a discussion that may lead to actual and tangible results, as Dr. Richardson's paper in the Health Section at Brighton has done. Mr. Eastlake has promised a paper upon the "Application of Art to Articles of Domestic Use," which ought to rouse a general interest in this important question. There is great attention now paid to this subject in limited circles; but even here the real value of the question is not appreciated. If we are to refine the tone of our handicraftsmen, they must be employed in the manufacture of articles which are not only useful but beautiful. It is only a small portion of the community that can

buy pictures, but there is no reason why the humblest workman should not have tea-things that are artistic in form, and furniture, however simple, that does not offend the taste.

MR. ROBERT COLLINSON, one of the principal art-instructors at the South Kensington Schools, having recently retired on a pension after a meritorious service of about twenty-three years, Mr. Stark has been appointed to succeed him.

THE latest publication of the Arundel Society is a large chromolithograph of the central portion of an altar-piece by Hans Memling in the cathedral at Lübeck. This altar-piece is enthusiastically praised by Dr. Waagen, who considers it one of Memling's finest works; but it is spoken of in much colder terms by Messrs. Crowe and Cavalcaselle, as being far inferior in style and execution to his smaller pictures. It is probable, indeed, that in a work of this kind much of the execution was left to pupils. It is about the largest picture extant of the Early Flemish school. The central panel now published gives, however, a good idea of the quaint grace, minute detail, and exquisite finish of the master. Much of the beauty of the colouring is necessarily lost in the reproduction, but there are no glaring or crude tones to offend the eye. The subject represented is the Crucifixion, with all the attendant circumstances that Memling loved to introduce. The side panels of the same altar-piece, representing Christ bearing the Cross and the burial and resurrection of Christ, and the two exterior panels of the Annunciation, are promised by the Arundel Society next year, and the four figures of SS. Blaise, Egidius, John, and Jerome, in 1878.

A CONCLUDING volume to Schnaase's *History of the Fine Arts* has just been published. It is edited by Dr. W. Lübke and Dr. O. Eisenmann, and contains a revised history of the Flemish school up to the end of the fifteenth century. The second edition of this vast work is now complete.

MM. FIRMIN-DIDOT are now publishing an important Dictionary of Architecture (*Dictionnaire Raisonné d'Architecture*), by Ernest Bosc. The complete work will form four volumes, containing 4,000 columns of text and about 4,000 illustrations. It is being brought out in monthly parts.

A CHRISTIAN work of art of the fourth century has recently been added to the museum of the Vatican Library. It is a portion of a glass tazza, decorated with painted figures representing the baptism of a child, who is placed under a vessel, from which streams of water issue. The mystic dove, with outspread wings and olive-branch in its beak, descends upon the head of the child. A figure on the right of the child, dressed in tunic, pallium, and girdle, acts as the officiating priest, his name, "Mirax," being placed on his neck. Near the child's head also is the word "Alba," probably indicating the name. This tazza was probably an offering from relations or friends on the occasion of the baptism of a child in early Christian times.

AN etching by J. Klaus, from a powerful and highly-finished sketch by Rubens for his great picture of *The Bearing of the Cross* in the Brussels Museum, forms the frontispiece of the *Zeitschrift für Bildende Kunst* this month. The original sketch belongs to the Royal Academy at Vienna. Its vigorous life and broken light and shade are effectively reproduced. The first article of the number describes a frieze by Buonaventura Genelli which at present decorates a verandah in the house of Prof. Preller at Weimar. Two small illustrations are given of this coldly classical work, in one of which Fame is represented as crowning the artist, while Poetry and Phantasy look on, or rather turn away, and appear either unconscious or unconcerned. Herr J. A. Wolff contributes some interesting particulars respecting the old German masters Johann Joest and Johann Stephan von Calcar, and also rescues from oblivion the names of several other masters who worked in

Calcar at the end of the fifteenth century. A writer who signs himself "V. V.," in reviewing a new work by Conrad Fiedler entitled *Ueber die Beurtheilung von Werken der Bildenden Kunst*, discusses the merits of the theory of art-criticism that Fiedler attempts to establish. He calls it "Eine Erkenntnistheorie." The two other articles have to do with the Philadelphia and Munich exhibitions.

M. EUGÈNE FROMENTIN, who has just died at the age of fifty-six, was a pupil of the landscape-painter Cabat. His first picture, exhibited at the Salon of 1847, was *Les Gorges de la Chiffa*; in 1849 he gained a second-class medal, and was shortly after despatched on an archaeological mission to Algeria, which enabled him to study the types and scenes which he was so happy in reproducing. He gained a first-class medal in 1859 and 1867, and was decorated with the Legion of Honour in 1859. His last works, exhibited in 1875, were *Le Nil* and *Un Souvenir d'Esneh*. M. Fromentin was also an author; among his principal works are *L'Été dans le Sahara*, *Les Simples Pèlerinages*, *Une Année dans le Sahel*, *Dominique*, and *Les Maîtres d'Autrefois*.

THE STAGE.

MR. BYRON AT THE GAIETY.

THE pieces which are written by Mr. Byron with a view to his own appearance in one of their leading characters are necessarily influenced in great degree by the quality and limits of the author's powers as an actor. Mr. Byron is evidently modest enough to regard himself as not possessed of any great versatility; nor does he ever aspire to move the imagination of an audience by the slightest approach to a serious situation. He is essentially a light comedian; but his range is far more narrow than that of most other light comedians who have won an equal reputation. Mr. Charles Mathews has sometimes made an attempt to persuade us that he is in earnest, and has always failed. On the other hand, there is really a good deal of variety in his most successful assumptions. Mr. Byron, on the contrary, does not even aspire to variety. To stand, somewhat stiffly, at ease and to utter with an air of unlimited leisure and innocent unconsciousness an endless number of ingenious puns, quaint witticisms, and sarcasms of a not too-ill-natured kind, at the expense of the other personages of the pieces—these, together with a certain dryness of tone which will often give an appearance of point to a rather pointless joke, may be said almost to exhaust the list of the means by which this gentleman has so often achieved a practical success. His model seems to have been Mr. Sothorn, and it may perhaps be remembered that in his earlier acting days Mr. Byron delighted to assume a certain air of intellectual imbecility, or rather of mental torpor, which gave the charm of additional unexpectedness to his clever sayings. For this purpose he affected at that time blonde wigs with that very distinct and very straight parting down the middle which has somehow become associated in the public mind with a plentiful lack of ready wit. But his Simon Simples, and his undisguisedly clever people of a later period, may easily be resolved into the same person by reference to their essential attributes. To afford opportunities or excuses for dropping witticisms in a quiet way while looking, not at the person supposed to be addressed, but generally over his head, at some point on the opposite wall, seems to be the paramount object of all these creations; and naturally the pieces in which they figure exhibit tokens of having been hampered by so arbitrary a condition. It is true that, though always occupying a very prominent position in the play—as a writer who writes for himself has a right to do—Mr. Byron does not, as a rule, perform an important function in the mere story of his pieces. Whether his heroes and

heroines be enjoying the peace and prosperity which are generally accorded them in the first act; the sudden reverses and the straits and difficulties which are no less frequently their lot in the middle position of the play; or the renewal of love and restoration to affluence which are still less dispensable conditions of the climax, he is as likely as not to take no part but that of dropping in upon them in all these stages, either to become a sort of personified commentary upon their proceedings, or to figure as an officious adviser, ever ready to exhort and stimulate them to efforts of some kind. He is, in brief, often the mere chorus of the play; yet the play could not proceed without him. Half the good things he utters are doubtless irrelevant, but while he is uttering them the story waits for Mr. Byron; nor can it well go on again till it receives some new impulse from the same source.

This peculiar mode of constructing pieces has often served Mr. Byron in good stead; and, if his latest production in this way is less successful than others, it is perhaps not so much that the public are tired as that Mr. Byron himself has grown weary over the business. In the *Bull by the Horns*, produced at the Gaiety on Saturday evening, we have all these features; but the characters are more faintly sketched, and the element of plot is attenuated to the point of almost complete disappearance. The story, so far as there is any story, arises from the exaggerated jealousy and uxorial despotism of two ladies, who ultimately drive their husbands to take chambers in the Temple, and to practically assert their right to live a life of bachelor freedom. The lesson is not lost upon the ladies, nor are they spared other humiliations, for on visiting the chambers they are recognised by a sentimental waiter, and a wild Irish gentleman calling himself "The O'Tarragon," as old sweethearts, and thus are compelled to make confession of having deceived their husbands so far as to have falsely asserted that they had "never loved before." The discovery and recognition furnish the author with one of those odd farcical surprises with which he is fond of terminating an act; but it otherwise brings with it no consequences beyond that of preparing the wives for complete submission and reconciliation. With this slight thread of story Mr. Byron is connected only because he is the bachelor friend who suggests "taking the bull by the horns," and who aids and abets the matrimonial rebellion down to the complete triumph of the two husbands. In the piece itself there is very little that is really humorous except Mr. Maclean's highly-finished portrait of a needy Irish gentleman of the Costigan type, and the little sketch of the sentimental waiter, who has a sad story to tell of wounded affection, but is always snubbed before he can succeed in unfolding it to a sympathising ear—a part performed by Mr. Fawcett.

Unfortunately even the jokes which have so often saved a weak play from Mr. Byron's pen seem to suffer on this occasion from the want of freshness and animation which oppresses the piece. Not a few turn upon the mere arbitrary assignment of names to the personages, as when it is remarked that somebody has "put Pepper in his will," and Mr. Byron feigns not to perceive that Pepper is the name of a gentleman referred to. Occasionally—as where the name of the penniless O'Tarragon provokes the observation that he is "the *Owe* Tarragon decidedly"—even the aid of the printer is required to make the point intelligible. A few more examples will serve to show the quality of the verbal pleasantries with which the dialogue of *A Bull by the Horns* is thickly studded. When Mr. Byron exclaims, "Here's a pretty termination to my good offices!" Miss Farren, looking round at the walls of the chambers in the Temple, observes, "I don't call them good offices; never saw such shabby rooms in my life." Then Mr. Soutar innocently remarks that "he has not the head he used to

have;" on which Mr. Byron observes that "It does not matter, as any change must have been for the better." French dishes are described as "giving the notion that the garlick has been having a row with the vinegar, and has got the best of it." When Mr. Byron tells Mr. Soutar that he is blenching, he adds, "I don't know what blenching is exactly, but, whatever it is, you are blenching;" and he declares that Mr. Soutar's appetite is so terrible that he has "seen waiters turn pale at his approach, and has known one boiled-beef establishment go into liquidation in consequence of his patronage." When the waiter says his master will "come round with the carte," Mr. Byron observes that there is "no necessity to drive round." Uncorking a bottle of Clos Vougeot suggests to the same gentleman that he "might say Old Clo' Vougeot," which seems to refer to some peculiarity in the odour of the wine. In like manner, a bottle of Champagne described as "extraordinary dry" leads to the proposition that "Pods," a name of one of the characters, will be "extraordinary dry too." A troublesome visitor gives rise to the remark that, as he is difficult to get rid of, we must call him "Winter goods." When Mr. Royce says that he "saw Earl Russell carrying peas yesterday," Mr. Byron interposes with "Yes, early peas." Certain sherry is described as "dry as a three-volume novel;" and a gentleman is said to have "come out of a tavern a walking wine-vaults." Witticism of this kind could hardly do much to avert the tokens of dissatisfaction which were unpleasantly frequent during the performance of the piece on Saturday evening.

The burlesque of *Don Caesar de Bazan*, which is also from the pen of Mr. Byron, is an extravaganza of the old reckless sort, in the course of which an actor who is conscious of humorous inspiration and sure of his audience may do almost anything he pleases, and in fact can hardly do wrong. Mr. E. Terry, who has transferred his services from the Strand to this house, is one of those actors; and there is a certain grotesque drollery in his tones, attitudes, and movements which is not to be resisted by those who have an inclination for pieces of this kind. The piece is bright and lively. Miss E. Farren, as Don Caesar, causes much merriment by her clever mimicry, and Miss Kate Vaughan is a graceful and vivacious representative of the gipsy girl.

MOY THOMAS.

A NEW drama, entitled *A Fight for Life*, by Messrs. Savill Clarke and Du Ferreaux, founded on the novel of the same name, has been produced at the Theatre Royal, Bradford, and, as it is stated, with success.

MR. J. S. CLARKE will re-open the Haymarket Theatre this evening for one week only, preparatory to the production of Mr. Gilbert's new drama, *Daniel Druce*. The Court Theatre will re-open on Saturday next for a short season, under the management of Miss Helen Barry, who will produce a new comedy-drama, entitled *Ethel's Revenge*.

MUSIC.

THE BIRMINGHAM FESTIVAL.

Birmingham: August 29, 1876.

Of all our provincial musical festivals that at Birmingham unquestionably holds the first place. Not only is it one of the oldest, if not the oldest, of existing music meetings, but both as regards its financial and its artistic results, it occupies a position almost without a parallel. With regard to the former, a word or two will suffice. Like most similar festivals, that at Birmingham is held with a charitable object—the special institution for the benefit of which the performances are given being the Birmingham General Hospital. From a statement prefixed to the programme of the present meetings we learn that since their

foundation the festivals have yielded a grand total of 102,781l., the whole of which has been paid over to the hospital.

Even more important, from an artistic point of view, has been the musical history of these festivals. It was at Birmingham in 1840 that Mendelssohn's *Lobgesang* was heard for the first time in England; it was here, too, that on August 26, 1846—thirty years ago within a few days—*Elijah*, which was specially composed for the festival, was produced under the direction of the great composer; and, though the managers of the Festivals have not been fortunate enough to obtain a second *Elijah* since, they have, by the commissions they have so liberally given to composers, done much for the furtherance of musical art in this country. The list of works expressly composed for Birmingham within about twenty years includes Sir Michael Costa's *Eli* and *Naaman*, Bennett's *Woman of Samaria*, Benedict's *St. Peter*, Sullivan's *Light of the World* and *Kenilworth*, Barnett's *Ancient Mariner* and *Paradise and the Peri*, Hiller's *Nala and Damayanti*, and Randegger's *Fridolin*. The festival which commenced this morning shows no falling off in the matter of novelty, three works—Macfarren's *Resurrection*, Cowen's *Corsair*, and Gade's *Zion*—having been composed expressly for the occasion.

The total vocal and instrumental force, as given in the printed list of performers, amounts (exclusive of principal vocalists, organist, and conductor) to 503. Of these there is an orchestra of 103 strings and 34 wind instruments, the woodwind being judiciously doubled, to balance the large mass of violins; while the chorus numbers 361 voices—96 sopranos, 92 altos and contraltos, 85 tenors, and 88 basses. It will be seen that as regards balance of the parts such a chorus as this leaves nothing to desire. Sir Michael Costa, who has conducted the last nine festivals here, occupies his accustomed post, and Mr. Stimpson presides, as usual, at the organ, which, as many of our readers will be aware, is one of the finest in the country.

The whole of yesterday was occupied with a full rehearsal. Some idea of the amount of labour undergone by the performers may be formed when it is stated that the rehearsal was called for nine o'clock, though it was somewhat later before it actually commenced, that it continued with only half-an-hour's intermission until six, and was resumed at eight for upwards of two hours. As nearly the whole of this time was occupied in the practice of the various novelties to be produced, it will be imagined that the mental as well as physical strain on all concerned must be considerable. It would be hardly fair to pronounce a decided opinion from rehearsal; I shall therefore merely say that, so far as could be judged yesterday, there seems every reason to believe that the excellence of the performance will be fully worthy of the reputation of these festivals. Of the novelties I prefer to say nothing till after their actual production.

This morning the festival opened with *Elijah*, a work with which Birmingham has special association, and which since its first production here in 1846 has never been omitted from a festival programme. It would be a waste of time to criticise a work so universally known as Mendelssohn's oratorio; it will suffice to say that the part of the Prophet was magnificently sung by Mr. Santley—who was hardly in his best voice, and appeared to be suffering from a cold—and that the other solos of the work were sustained by Mme. Lemmens-Sherrington, Mme. Trebelli-Bettini and Mr. Edward Lloyd, in the first part, and by Mdle. Titiens, Mme. Patey, and Mr. Vernon Rigby, in the second. The chorus singing was excellent, the points being taken up with great precision; there was no want either of force, or, where needed, of delicacy. The same cannot, unfortunately, be said of the band. Of force there certainly was no want; but the coarseness of the accompaniments,

especially of the brass instruments, was (as is unfortunately generally the case under Sir Michael Costa's otherwise admirable direction) an absolute torture to listen to.

Wednesday, Aug. 30.

Last night the first of the novelties composed for this festival was given—Mr. Frederick H. Cowen's dramatic cantata, *The Corsair*. It is with much gratification that I am able to record a success which was not only genuine but thoroughly well deserved. So far as can be judged from a short acquaintance, I am inclined to consider this Mr. Cowen's best work. The libretto has been skilfully adapted from Lord Byron's poem by Mr. R. E. Francillon, and the cantata contains in all thirteen numbers, many of which are of more than ordinary merit. The introductory chorus, though pleasing, is hardly one of the best pieces in the work; but the ballad (No. 2) for Medora "I know not, I heed not," is charming, and very ingeniously accompanied by wind-instruments and guitar. The succeeding duet "My own Medora" is also very good, and leads to one of the gems of the work, the chorus of slaves "Twine we the roses." Among the best of the movements which follow are the very piquant "Dance of Almas" (No. 6), the Entr'acte (No. 8), and the immediately succeeding song of Conrad's "Come, O sleep, and give me rest from sorrow," the duet "My soul is free," and the prayer "Hear me, Heaven." The whole work shows not merely technical fluency in writing, but great dramatic feeling, and considerable inventive power. Many of the melodies in the cantata are not only really charming, but fresh, and without the least suggestion of a reminiscence. If there is an objection to make to the work it is that it is perhaps ultra-dramatic in style for a concert-room; it would doubtless be far more effective on the stage. The cantata is not only a most interesting work, but is even richer in promise than in performance; and we shall await with eagerness the new opera which Mr. Cowen is writing for Mr. Carl Rosa's company.

The performance, which was conducted by the composer himself, was, on the whole, satisfactory. With so much new work as that which the Birmingham choir undertakes, there must necessarily be some uncertainty in the execution, arising from the unfamiliar nature of the music; and there were certain parts of Mr. Cowen's cantata which, to speak plainly, went very indifferently. For this the composer, whose conducting is excellent, is not to blame; the shortcomings arose from want of more rehearsal. Many parts, however, were excellently given. The solos were in the hands of Mdle. Titiens, Mme. Lemmens-Sherrington, Mr. E. Lloyd, and Signor Foli—Mdle. Titiens and Mr. Lloyd carrying off the honours. The charming "Dance of Almas," already mentioned, was encored; and many other numbers were very warmly applauded. A miscellaneous second part, consisting almost entirely of operatic selections, according to what seems to be the "regulation pattern" of provincial musical festivals, concluded the evening. It needs no criticism beyond an expression of astonishment at finding such a piece as Braham's old duet "All's well" in a Birmingham Festival programme. It looks as if the managers thought any rubbish good enough for Birmingham! The artists who took part in the selection were Mdle. Albani, Mme. Lemmens-Sherrington, Mme. Trebelli-Bettini, Messrs. E. Lloyd, Vernon Rigby, C. Tovey, and Signor Foli.

This morning Dr. Macfarren's new oratorio *The Resurrection* has been produced. It will not be expected that, writing immediately after the performance to save the post, I should enter into any details on the subject of the new work, especially as it is still unpublished and no opportunity of examining the score has therefore been afforded. I must confine myself to general impressions, deferring to a future occasion any

more elaborate attempt at criticism. The effect produced upon my mind by the whole work was a very favourable one; the choruses strike me, upon a first hearing, as the strongest portions; but the oratorio is a worthy successor to *St. John the Baptist*, to which it seems to me even superior. The performance was on the whole a very good one. The solos were taken by Madame Sherrington, Madame Patey, Mr. E. Lloyd and Mr. Santley. The choruses were exceedingly well sung, and the orchestra accompanied, under the direction of the composer's brother, Mr. Walter Macfarren, with a general refinement which showed only too plainly who was responsible for the painful coarseness which half ruined the performance of *Elijah* yesterday morning. I am very glad to observe that some of our influential daily papers are beginning to speak out plainly on this subject. Nobody, of course, expects in the least to influence Sir Michael Costa; but it is only right that the public, who are mainly led by what they read in the papers, should know where the blame really rests. The oratorio was preceded by a short selection, beginning with what was erroneously described in the programme as Handel's "Occasional Overture," but what was really Sir Michael Costa's *derangement* (not "arrangement") of that work. Mdle. Albani sang most charmingly in Mendelssohn's "Hear my prayer" and Hummel's "Alma Virgo;" and Mr. Stimpson, the organist of the Town Hall, played a trashy organ solo by Lefebure-Wély, which was equally unworthy of the player, the instrument, and the festival.

EBENEZER PROUT.

THE autumnal opera season at Trieste will open with performances of *Lohengrin*; after which Ambrose Thomas's *Hamlet* will be given, Mdme. Volpini sustaining the principal part, in conjunction with Moriani (baritone) and Castlemary (bass). The question of the production next winter of Halévy's opera *Le Val d'Andorre* is under consideration.

FRANZ ERKEL has completed a new opera, entitled *Namenlose Helden*, which will be produced at the National Theatre at Buda Pest some time next winter. The libretto, founded upon an episode in the Hungarian War of Liberation, is written by Edward Toth.

Esmeralda, which obtained so marked a success in Italy last winter, is to be produced at Moscow during the forthcoming season; and, in April next, at Vienna, with Adelina Patti in the principal character.

HEINRICH HOFFMAN is reported to be busy, at Berlin, with a new grand opera.

THE following is a corrected summary of the various engagements made for the approaching Italian Opera Seasons at St. Petersburg and Moscow, under the direction of Gaetano Ferri:—*Prime donne celebrati*, Adelina Patti, Paolina Lucca, Bianca Donadio; *prime donne*, Anna d'Angeri, Maria Heilbron, Carolina Smeroschi, Eugenia Mauduit, Matilde Grabova, Ida Cristofani; *altre prime donne*, Maria Rossetti, Luigia Corsi; *contralti*, Luigia Cary, Ernestina Gindele; *primi tenori*, Ernesto Nicolini, Angelo Masini, Andrea Marin, Achille Corsi, Paolo Lhéris, Oliva Pavan; *altri tenori*, Ignio Corsi, Jago Sabater; *primi baritoni*, Antonio Cologni, Mariano Padilla, Giuseppe Mendioroz, Adriano Strozzi; *primi bassi*, Eraclito Bagagiolo, Giacomo Jamet, Giovanni Capponi, Cesare Bossi; *basso comico*, Giuseppe Ciampi; *comprimari*, Egisto Paltrinieri, Benedetto Marianini, Francesco Raguer, Enrico Fortuna, Giuseppe Cernusco; *direttori d'orchestra*, Giovanni Goula, Enrico Bevignani, Alfonso Dami; *maestri dei cori*, Pasquale Lago, Carlo Corsi, Erennio Gammiero.

A TERM of six weeks' study—the first yet held under the auspices of the Tonic Sol-Fa College—has just been concluded in London. The object has been to collect those engaged in teaching the

tonic sol-fa method, and take advantage of their summer vacation to improve them in the art of teaching, and in general musical knowledge and taste. The students attending this first session were forty in number, of whom five were ladies. Nearly all held appointments as preceptors, organists, teachers of singing under School Boards, in private schools, in choral societies, &c. They came from all parts of the United Kingdom, including London, Manchester, Stornoway, Inverness, Dundee, Aberdeen, Glasgow, Birmingham, Londonderry, South Wales, &c. The principal class, which was attended by nearly all the students, was that under Mr. Curwen, in the art of teaching. This was held daily, the lecturer first expounding principles, and then calling on three of the students, by turn, to give a model lesson either to the students or to a class of children from a neighbouring day-school. In the tonic sol-fa system the difficulties of time, tune, and expression are classified and taught one by one. Each of the students took up one topic for his lesson, and it was afterwards criticised by the lecturer and the other students. Mr. Curwen was assisted in special subjects by various teachers, including Mr. Evans, Music Instructor to the London School Board; the Rev. D. Batchelor; Mr. W. M. Miller, Inspector of Psalmody to the Church of Scotland; Mr. Colin Brown, Lecturer on Music at Anderson's University, Glasgow; Mr. F. Sharp, of Dundee; &c. A voice-training class for men was held daily under Mr. J. Proudman, conductor of the Tonic Sol-Fa Association Prize Choirs. Mr. Curwen had also a class in pronunciation for singers, in which he was assisted by Mr. A. J. Ellis, F.R.S., who prescribed exercises and paid a weekly visit to the class. The Rev. E. P. Cachemaille, Vicar of St. Peter's, Stepney, held a class for the study of the English language and composition. Mr. G. Oakley taught composition. Mr. H. Fisher, Mus. Bac. Cantab., had a class in the theory of fingering for key-board instruments. Mr. Arnold Kennedy, R.A.M., taught the pianoforte, and Mr. W. C. Harris, organist of Highbury Wesleyan Chapel, the harmonium. Mr. W. G. McNaught, R.A.M., taught a class for stringed instruments. Mrs. Stapleton trained the lady students in singing. The term on the whole has been highly successful. Doubts were felt, even by some of the promoters, whether any real progress could be made in so short a time as six weeks. But the examinations held at the close of the term fully decided this question. The quality of the model lessons of the students showed a marked improvement; in voice-training the compass, quality, and power of the voices was very different at the end from what it had been at the beginning. In other departments, also, good work has been done. The students, being sufficiently in earnest to sacrifice their vacation to study, were naturally of diligent habits. A number of them held free scholarships, which had been subscribed by friends of the movement. A second term will be held next year, when a greatly-increased attendance is anticipated.

POSTSCRIPT.

THE family of Sir Isaac Newton is at the present day represented by the Earl of Portsmouth, whose ancestor married a daughter of the philosopher's niece; and a large mass of Newton's manuscripts have been carefully preserved at Hurbourne. We are informed that the noble owner has recently submitted these papers to the inspection of Professor Adams and other Cambridge men of science, with a view of presenting to the University such as are of purely scientific interest.

MR. HENRY CROMPTON has nearly ready for publication, by Messrs. Henry S. King and Co., a work entitled *Industrial Conciliation*. It points out the advantages and disadvantages of the

different systems of arbitration and conciliation, and gives an account of the development of the relations between employers and employed.

The Canon of the Bible: its Formation, History, and Fluctuation, is the title of a work by the Rev. Samuel Davidson, to be published this autumn by the same firm. It is a comprehensive survey of all that concerns the formation and history of the Bible Canon, involving the treatment of such questions as the inspiration, authenticity, authority and age of the Scriptures.

AN attempt is being made by the inhabitants of Greenwich to get back into their hands four royal portraits—of Elizabeth, Charles I., Anne, and George I.—which formerly hung in their parish church of St. Alphege. For some years they were stowed away in the organ-loft as lumber, and eventually sold by the churchwardens. The portrait of Queen Anne was bought for 10*l.* by the Commissioners of Greenwich Hospital; the others came into the possession of a firm in New Bond Street for the sum of 23*l.* 5*s.* That of Charles I. is ten feet square, and is supposed to be an early work of Sir Peter Lely. George I. is represented in full coronation robes; in the background is a view of the south end of Westminster Abbey.

THE Early English Text Society's Extra Series this year is to mix its *Guy* romance and *Brus* romantic history with some Roman Catholic theology. Prof. J. E. B. Mayor, of St. John's College, Cambridge, has sent to press for the Society the first part of his collected edition—the first ever made—of the English writings of the famous Cardinal or Bishop Fisher, who was Lady Margaret Derby's Confessor, and persuaded her to found St. John's and Christ's at Cambridge. Prof. Mayor's edition will contain:—1. The Seven Penitential Psalms, 1508; 2. The Funeral Sermons on Henry VII., and his Mother, Lady Margaret, 1509; 3. The Sermon at Paules Crosse, 1521 (on the burning of Martin Luther's books); 4. A Spiritual Consolation to his Sister Elizabeth, at such time as he was Prisoner in the Tower, 1535; 5. All such English Letters and Papers as can be Recovered; with an Introduction, Notes, and full Glossary. Prof. Mayor will present to the Society autotypes of the very quaint and interesting title-page of the Wynkyn-de-Worde edition of the Luther Sermon of 1521, and also of the handsome printer's device at the end of it.

A COLLECTED edition of the poems of Ebenezer Elliott, "the Corn Law Rhymers," in two volumes, is being prepared for publication by Messrs. Henry S. King and Co., under the editorship of his son, the Rev. Edwin Elliott, of St. John's, Antigua. It will contain a steel engraving of the tomb and statue erected to his memory by the working men of Sheffield.

Rays from the Southern Cross is the title of a volume of poems written by a lady who has resided for many years in New Zealand. It will be profusely illustrated by the Rev. P. Walsh, of Tasmania. Among other volumes of poetry which are announced for autumn publication by Messrs. Henry S. King and Co., we may mention *St. Malo's Quest*, by the Rev. John Adams; *Poems*, by Henry Weybridge Ferris, and by Prof. E. Dowden; and a volume of sonnets entitled *Annus Amoris*, by Mr. J. W. Inchbold, the well-known artist, which will be embellished with a special design by the author, both for the cover and the frontispiece.

A FEW days ago the "Historische Verein" of St. Gallen held its yearly assembly at Uznach. In conjunction with the members of the Zürich "Antiquarische Gesellschaft," an excursion was made into the Gasterland, and a digging was opened within the walls surrounding the old Roman Wartthurm (*Speculum*) on the Biberlikopf over Weesen. Nothing was found beyond a mass of potsherds of larger and smaller vessels, and broken fragments of wine-pitchers.

TABLE OF CONTENTS.

	PAGE
SKENE'S HISTORY OF ANCIENT ALBAN, by Prof. E. J. G. MACKAY	227
FROTHINGHAM'S TRANSCENDENTALISM IN NEW ENGLAND, by MONCURE D. CONWAY	229
MYERS' LIFE WITH THE HAMEAN ARABS, by Major W. W. KNOLLYS	230
BARNES' PARthenOPHIL AND PARthenOPHIE, by Prof. E. DOWDEN	231
MAHAFFY'S OLD GREEK LIFE, by A. S. MURRAY	232
"CAVENDISH" ON LAWN TENNIS AND BADMINTON, by ERNEST MYERS	233
HAVARD'S DEAD CITIES OF THE ZUYDER ZEE, by Mrs. BURY PALLISER	233
PEARSON'S ENGLISH HISTORY IN THE FOURTEENTH CENTURY, by J. GAIRDNER	234
NEW NOVELS, by A. LANG	235
CURRENT LITERATURE	235
NOTES AND NEWS	237
OBITUARY	238
LITERARY WORK IN JAVA, by A. BURNELL	238
SELECTED BOOKS	239
CORRESPONDENCE:—	
<i>The Temple of Saturn and the Aecarium</i> , by J. H. PARKER; <i>Tico Unpublished Letters of Edmund Ludlow</i> , by Prof. A. STERN; <i>Some Notes on Hare's "Cities of North Italy,"</i> by Douglas W. FRESHFIELD	239-241
HARRIS ON THE NATURE AND CONSTITUTION OF MAN, by JAMES SULLY	242
DINDORF'S EDITION OF THE VENETIAN SCHOLIA TO THE ILIAD, by EVELYN ARBOTT	242
DOUGLAS ON THE LANGUAGE AND LITERATURE OF CHINA, by the Rev. DR. EDKINS	243
SCIENCE NOTES (GEOLOGY, METEOROLOGY, MICROSCOPY, &c.)	244
MILANESI'S LETTERS OF MICHELANGELO; GOTTI'S LIFE; and HEATH WILSON'S LIFE AND LETTERS, L., by Prof. SIDNEY COLVIN	246
ADOLPH TIDEMANN, by E. W. GOSSE	248
NOTES AND NEWS	249
MR. BYRON AT THE GAIETY, by MOY THOMAS	250
THE BIRMINGHAM FESTIVAL, by EBENEZER PROUT	250
MUSIC NOTES	251
POSTSCRIPT, TABLE OF CONTENTS, NEW PUBLICATIONS	252

NEW PUBLICATIONS.

Auld (Hamilton), Mr. and Mrs. Faulconbridge, new edition, 12mo (Smith, Elder, & Co.)	2/6
American Pulpit of the Day, 3rd Series, 8vo (Dickinson)	3/6
Aunt Louisa's Choice Present, Horses and Dogs, 4to (Warne & Co.)	5/0
Barker (Compt. General), Syria and Egypt under the last Five Sultans of Turkey, 2 vols, 8vo (S. Tinsley)	25/0
Bennett (John), John Bull's Daughters, 8vo (Weldon & Co.)	1/0
Bentham (Jeremy), Introduction to the Principles of Morals and Legislation, 8vo (Macmillan & Co.)	5/0
Bickersteth (E. H.), The Shadowed Home, and Light Beyond, new edition, 12mo (Low & Co.)	6/6
Bradley (John), Narratives of Travel and Sport in Burma, Siam, &c., 8vo (S. Tinsley)	12/0
Brotons (Henry C.), Sunday Readings on the Four Greater Prophets, vol. 1, 12mo (Ridings)	4/0
Chishingura, or the Loyal League; a Japanese Romance, translated, 8vo (Low & Co.)	16/0
Croston (James), On Foot through the Peak; or, a Summer Saunter in Derbyshire, new ed., 8vo (J. Heywood)	3/6
Curwen (Henry), Within Bohemia; or, Love in London, 8vo (Remington & Co.)	6/0
Daniel Deronda, by George Eliot, Book 4, 8vo (W. Blackwood & Sons)	5/6
Effie Maxwell, a Novel, by Agnes Smith, 3 vols, 8vo (Hurst & Blackett)	31/6
Encyclopaedia Britannica, Part 16, 9th ed. edited by T. S. Baynes, 4to (Black)	7/6
Every Boy's Library—Robinson Crusoe, 12mo (Routledge & Sons)	1/0
Fearon (D. R.), School Inspection, 8vo (Macmillan & Co.)	2/6
Fisher (Richard T.), Rakings over many Seasons, 8vo (Pickering)	8/6
Fitzgerald (Gerald A. R.), The Ballot Act of 1872, with Introduction, 2nd ed., 12mo (Stevens & Sons)	5/6
Fortunes (The) of Fenborne, 12mo (Rel. Tract Soc.)	1/0
Gill (W. W.), Life in the Southern Isles; or, Scenes and Incidents in the South Pacific, 16mo (Rel. Tract Soc.)	5/6
Gladstone (Mrs. J.), Faint and Burnt, 8vo (Rel. Tract Soc.)	2/0
Grey (Mrs.), The Rectory Guest, 12mo (Weldon & Co.)	2/0
Hail (Mrs. S. C.), The Outlaw, 12mo (Weldon & Co.)	2/0
Howitt (Mary), The Heir of Waat-Wayland, 12mo (Weldon & Co.)	2/0
Kimball (J. W.), Encouragements to Faith, 12mo (Rel. Tract Soc.)	2/0
Kitchener (F. E.), Geometrical Note-Book, new ed. (Macmillan & Co.)	2/0
Lily Series—Miss Gilbert's Career, by J. G. Holland, 8vo (Ward, Lock, & Co.)	1/0
Little Jack Horner's Picture-Book, with coloured illustrations, 4to (Routledge & Sons)	5/0
Little Maybud's Picture-Book, 16mo (Routledge & Sons)	1/0
Mackerness (Mrs.), Sweet Flowers, 12mo (Routledge & Sons)	3/6
Mackerness (Mrs.), Wild Rose, and other Tales, 12mo (Routledge & Sons)	3/6
Margaret Maitland, 12mo (Weldon & Co.)	2/0
Nash (Helen C.), Rosie and Hugh; or, Lost and Found, a Story, 8vo (S. Tinsley)	6/0
Novello (Sabilla), Bluebeard's Widow and her Sister Anne, 8vo (Ward, Lock, & Co.)	2/6
Sand (George), Consuelo, 12mo (Weldon & Co.)	2/0
Select Library of Fiction—Checkmate, by J. S. Le Fanu, new ed., 12mo (Chapman & Hall)	2/0
Stewart (Alexander), Elements of Gaelic Grammar, 3rd ed., 8vo (Macmillan & Co.)	3/6
Tate (R.) and Blake (J. F.), The Yorkshire Lass, 8vo (Van Nostrand)	25/0
Temple Bar, vol. 47, 8vo (Dentley & Sons)	5/6
Trilodge (Mrs.), The Lottery of Marriage, 12mo (Weldon & Co.)	2/0
Victory Novels, illustrated Library Edition, vol. 5—Old Morality, 8vo (Black)	8/6
Williams (Monier), Indian Wisdom, 3rd ed., 8vo (W. H. Allen & Co.)	15/6
Wood (J. G.), Picture Book of Animals, 16mo (Routledge & Sons)	3/0
Young (C. M.), Scripture Readings for Schools and Families—Gospel Times, 12mo (Low & Co.)	1/6

SATURDAY, SEPTEMBER 9, 1876.

No. 227, New Series.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

LITERATURE.

Daniel Deronda. By George Eliot. (Edinburgh and London: W. Blackwood & Sons, 1876.)

INDEPENDENTLY of its interest as a mere story and as a vehicle for reflections, *Daniel Deronda* is eminently interesting, because it presents in a fresh and brilliant light the merits as well as the faults of its writer—merits and faults which are here sharply accentuated, and are not, as is too frequently the case, blurred and confused by the wearing of the plate. Both classes of peculiarities should be by this time pretty well known to the student of English letters. On the one hand, we are prepared to find, and we do find, an extraordinarily sustained and competent grasp of certain phases of character; a capacity of rendering minute effects of light and shade, attitudes, transient moods of mind, complex feelings and the like, which is simply unparalleled in any other prose writer; an aptitude for minting sharply ethical maxims; and a wonderful sympathy with humanity, so far, at least, as it is congenial to the writer. On the wrong side of the account must be placed a tendency to talk about personages instead of allowing them to develop themselves, a somewhat lavish profusion of sententious utterance, a preference for technical terms in lieu of the common dialect which is the fitter language of the novelist, and a proneness to rank certain debateable positions and one-sided points of view among the truths to which it is safe to demand universal assent. To this black list must be added some decided faults in style. In discussing a book which is in everybody's hands, it will be well to show how the above points are brought out, and how they affect the general merit of the book, rather than to indulge in superfluous description of the plot.

In the matter of character, then, we find two signal triumphs of portraiture. The part of Gwendolen Harleth is throughout an overwhelming success: and the minutest and least friendly examination will hardly discover a false note or a dropped stitch. Her self-willed youth; the curious counterfeits of superiority in intellect and character, which her self-confidence and her ignorance of control temporarily give her; her instant surrender at the touch of material discomfort; the collapse of her confidence in the presence of a stronger spirit; the helpless outbursts of self-pity, of rage, of supplication, which follow that collapse; the struggle between blind hatred and almost equally blind glimmerings of conscience; the torrent

of remorse and final prostration of will—are all imagined with a firmness, and succeed each other with an undoubted right of sequence, which cannot but command admiration. The husband is almost equally admirable; indeed, one's admiration is here increased by the perception that the hand which is so faithful is distinctly unfriendly, and that the author would like us to detest Grandcourt. Yet there is not the slightest exaggeration in the portrait, as he appears before us, acting with strict politeness to his wife, in no way violent towards her (if we except the occasional use of somewhat forcible language), and employing, for the purposes of his refined tyranny, nothing stronger than the methods of "awful rule and right supremacy." If he should appear to anyone all the more detestable, it may be suggested that it is difficult for any husband to extricate himself handsomely from the position of being hated by his wife and having that hatred confided to a bewitching rival.

The more study we give to these wonderful creations the better we like them, and an additional interest is imparted by the discovery that Gwendolen is at heart a counterfoil of Dorothea, animated by an undisciplined egotism instead of an undisciplined altruism, and by the fanaticism of enjoyment instead of the fanaticism of sympathy. It might even suggest itself to a symmetrical imagination that the soul of Casaubon clothed with the circumstances and temperament of a fine gentleman would animate just such a personage as Grandcourt. But these are fancies. The point of present importance is that the interest of the story undoubtedly tends to centre in these two admirable characters and is unfortunately not allowed to do so. Of the third (according to the author's design, the first) personage we cannot speak as we have just spoken. The blameless young man of faultless feature who clutches his coat-collar continually; who at the age of some twenty years wished "to get rid of a merely English attitude in studies;" who, in the words of his best friend, was disposed "to take an antediluvian point of view lest he should do injustice to the megatherium;" of whom it was impossible to believe, in the still more graphic words of the friend's sister, "that he had a tailor's bill and used boot-hooks;" who never does a wicked thing, and never says one that is not priggish—is a person so intolerably dreadful that we not only dislike, but refuse to admit him as possible. Only once, perhaps, is he human—when he persuades himself on all sorts of ethico-physico-historical grounds that he should like to be a Jew, solely because (as that very sensible woman his mother, the Princess, discovers at once) he wishes to marry a fascinating Jewess. We cannot accept as an excuse for the selection of this "faultless monster" as hero the pleas put forward in the book that it is only the "average man" and the "dull man" that will not understand him, and that the average man is not very clear about the "structure of his own retina," and the dull man's "dullness subsists, notwithstanding his lack of belief in it." In the first place, the cases are not parallel: for, though the average man may know very little about the structure of his retina, he

can tell a real eye from a glass one well enough. And, in the second place, the dull man may fairly retort, "If you are a great novelist, make me believe in your characters."

In this dearth, or rather distortion, of central interest, the minor characters do not help us much. They are far less individual, and far less elaborate than is usual with George Eliot. *Daniel Deronda* does not supply a fifth to join the noble quartette of *Mdmes. Holt* and *Cadwallader*, *Poyser* and *Glegg*. Sir Hugo Mallinger, with *Hans Meyrick* and his sister *Mab*, makes a shift to fill up the gap, but it is but a shift. *Lapidoth*, the unwelcome father, is chiefly welcome to us, the readers, because of the happy boldness of the incident which finally unites the lovers. *Mordecai* we must not, we suppose, call a minor character, but of him more hereafter.

There is no lack in these volumes of the exquisite cabinet pictures to which George Eliot has accustomed us. The account of Gwendolen's "grounds of confidence;" the charming etching of the waggon passing *Pennicote Rectory*; the scene of the first ride with Grandcourt; Gwendolen, after *Klesmer* has crushed her hopes of artistic success, and again immediately before she at last accepts her lover; the wonderful sketch of Grandcourt "sitting meditatively on a sofa and abstaining from literature;" *Deronda* in the synagogue; the stables at the Abbey; the waiting at *Genoa* for the Princess; and lastly, Gwendolen's retrospect of *Offendene*—are all effects of the finest in this kind. But this good gift and other good gifts have been somewhat repressed, as it seems to us, in order that certain tendencies not so excellent in themselves, and very much the reverse of excellent when inordinately indulged, might have freer play. No one can read *Daniel Deronda* without perceiving and regretting the singular way in which the characters are incessantly pushed back in order that the author may talk about them and about everything in heaven and earth while the action stands still. Very sparingly used this practice is not ineffective, but the unsparing use of it is certainly bad, especially when we consider in what kind of language these parabases or excursions are expressed. We cannot away (in a novel) with "emotive memory" and "dynamic quality," with "hymning of cancerous vices" and keenly perceptive sympathetic emotiveness," with "coercive types" and "spiritual perpetuation," still less with hundreds of phrases less quotable because bulkier. No doubt many of these expressions are appropriate enough, and they are all more or less intelligible to decently-educated people. No doubt the truths of science, mental and physical, are here, as elsewhere in our author's works, rendered with astonishing correctness and facility. But it appears to us that the technical language of psychology is as much out of place in prose fiction as illustration of its facts is appropriate. In philosophy, in politics, in religion, in art, a novelist, when he speaks in his own person, should have no opinion, should be of no sect, should indulge in no *argot*.

If we are dissatisfied with the Jewish episode which is so remarkable in this book,

it is not merely because it has supplied temptations to indulge in psychological disquisition. We do not in the slightest degree feel "imperfect sympathy" with Jews, and we hold that Shylock had the best of the argument. But the question here is whether the phase of Judaism now exhibited, the mystical enthusiasm for race and nation, has sufficient connexion with broad human feeling to be stuff for prose fiction to handle. We think that it has not, and we are not to be converted by references to the "average man." The average man has never experienced the passion of Hamlet, of Othello, or of Lear; he is not capable of the chivalry of Esmond, of the devotion of Des Grieux, of the charity of the Vicar of Wakefield. But he has experienced, and he is capable of, something of which all these sublime instances are merely exalted forms. Now the "Samo-thracian mysteries of bottled moonshine" (to borrow a phrase from *Alton Locke*) into which Mordecai initiates Deronda are not thus connected with anything broadly human. They are not only "will-worship," but they have a provincial character which excludes fellow feeling. Poetry could legitimately treat them; indeed, many of Mordecai's traits may be recognised,—as we think, more happily placed—in the Sephardo of *The Spanish Gypsy*. They are, no doubt, interesting historically; they throw light on the character and aspirations of a curious people, and supply an admirable subject for a scientific monograph. But for all this they are not the stuff of which the main interest or even a prominent interest, or anything but a very carefully reduced side interest, of prose novels should be wrought. It is hardly necessary to say that this dissatisfaction with the manner and scale of his appearances does not blind us to the skill applied in the construction of Mordecai. Probably no other living writer is capable of the patient care with which these intricate and unfamiliar paths are followed; certainly no other is master of the pathos which half reconciles the reluctant critic. If the thing was to be done, it could hardly have been done better, assuredly it could not have been done with greater cunning of analysis or in a manner more suggestive.

We should have no right to complain that to the simplicity and passion which characterise the subjects and situations of the author's earlier books there has succeeded something more complex and analytic in the present: it is a time-honoured transition, and one which has before now yielded excellent results. But in reality the transition is not in this case great, because the subject-matter really remains the same although there may be somewhat less directness of treatment. The book is little more than a fresh variation on the theme which has informed so much of George Eliot's work, which lurks even in the *Scenes of Clerical Life*, which is hardly in abeyance in *Adam Bede*, which is the professed motive of *The Mill on the Floss*, of *The Spanish Gypsy*, and of *Romola*, which gives charm to the slightness of *Silas Marner*—to wit, the excellence of obeying the instigations of kinship and duty rather than the op-

posing instinct, "All for Love and the World well Lost." Perhaps the motive has hardly depth and volume enough to bear such constant application. But this is matter of opinion. The matter of fact remains, that we have once more presented to us in the contrast between Gwendolen's misery and the prosperity of the sleek Deronda the same moral as we had in Hetty's catastrophe, in the fate which punished Maggie Tulliver's partial declension from the standard, in the ruin and disgrace that sprang from Duke Silva's passion, in the degradation and death of Tito Melema; the same theories which led to the sympathetic selection of Felix Holt for a hero and of Dorothea Brooke for a heroine. The moral, and the standard, and the theories are doubtless of a fine severity, and deal deserved rebuke to the lax pleasure-seeking which has been considered a vice at all times, and is not openly considered a virtue even yet. In the illustrations of these doctrines the author has again given us admirable portraits, and much exquisitely-drawn surrounding. But perhaps she has also once more illustrated the immutable law that no perfect novel can ever be written in designed illustration of a theory, whether moral or immoral, and that art, like Atticus and the Turk, will bear no rival near the throne.

GEORGE SAINTSBURY.

Islam under the Arabs. By Robert Durie Osborn, Major, Bengal Staff Corps. (London: Longmans, 1876.)

THE task that Major Osborn has set himself is one abounding in interest and importance. He proposes to write a history of the Mohammadan religion; and *Islam under the Arabs* is his first instalment. The turns and windings of Islām are as curious as those of Christianity. People in England are apt to fancy all Muslims alike, and if we succeeded in eliciting their private ideas on the subject we should in all probability arrive at a picture of a fanatic in a turban, believing in Allah, leading a life by no means remarkable for morality, and looking forward to continuing his debauchery in the next world; much given to fatalism and to smoking long pipes. Yet the varieties of life and opinions among Mohammadans are as numerous as can well be imagined. The opposition between Protestant and Catholic, Armenian and Calvinist, Trinitarian and Unitarian, is perfect harmony compared with the divergence in creed between some of the sects of Islam. It is singular that no attempt should hitherto have been made in England to trace the growth and character of these various sects. The materials are not very far to seek, and are open to any qualified Oriental scholar. In Germany a step towards this has been made in the translation of Esh-Shahrastāni's treatise on the Sects and in Dr. Goldziher's labours. But in England nothing had been done worthy of the subject until Major Osborn came to break the ice.

In some respects *Islam under the Arabs* is admirably fitted to fill the place thus left vacant for it; in others it is disappointing.

It possesses the not too common merit of an easy and seductive style, very forcible where strength is needed; and a vast amount of very interesting information is conveyed in the least fatiguing manner possible. But on the other hand must be noted a total absence of method and arrangement, and a diffuseness and reluctance to stick to the point, which, while it contributes to the readableness of the book, unquestionably debars it from assuming the position of an authoritative history of Islām. To judge, also, from the list of authorities—in many respects a good one—and from the extraordinary spelling of Arabic words in which Major Osborn occasionally indulges (*e.g.*, *Ansars*, *Djinnis*, both of which are plurals without an English *s* at the end; *Dzul-Hajj*, &c.), we should think that the author was a Persian rather than an Arabic scholar; and, although much may be read in translations, the writer of an authoritative history of the Mohammadan religion must be on more intimate terms with the Arabic originals, and must refer to many works that are as yet untranslated. Major Osborn has hardly mended matters by putting his list of authors at the end of the volume and omitting all references at the foot of each page. In a subject such as this we must have the sources for each important statement if that statement is to be taken as fact. The truth is, in every work of this class a writer has to choose between two alternatives: his book may be scientific or popular. In the former case it is authoritative, but generally unreadable except by specialists; whereas the popular treatise must be interesting, and will command a much larger circle of readers. Major Osborn has chosen the latter course; and it is as a popular book alone that it should be criticised. Taking this view, one can have no hesitation in saying that it is not only eminently readable, but thoroughly worth reading. Major Osborn has evidently worked long and patiently at the subject, and his results may, as a rule, be trusted; though of course, when we come to opinion, there are some points with which many will not agree.

The book is divided into three parts. In the first, an account is given of the early Theists of Arabia, from whom Mohammad learned the fundamental doctrine of his creed. Then the Prophet's career is sketched with a view to determining the original character of Islām; and the history is carried on to the great schism between the followers of 'Alī and the house of Umayyeh. The latter portion of this first part is more satisfactory than the earlier chapters. The contests between 'Alī and his opponents, and the origin of the Khārijis or Separatists, are vigorously told. But the chapters relating to Mohammad himself are of too fragmentary a nature for the importance of the subject. There is much in Major Osborn's view of the Prophet of Islām that is both original and probable; but there is also a constant vein of depreciation, an undue weight assigned to those acts and sayings that are discreditable to the memory of Mohammad, and an unintentional suppression of those heroic qualities which by their brightness throw into shadow the worse side of his character. Thus the cruelties

attributed to Mohammad are enlarged upon at great length, while the bloodless entry into Mekka, one of the finest episodes in the Prophet's career, and one to which history can hardly supply a parallel, is recorded without comment, except the quite uncalled-for remark that Mohammad treated the inhabitants with "politic clemency." The same bias may be noticed in many places: in the exaggerated and mistaken estimate of Mohammad's fatalist doctrine, the assumption of a conscious invention of *Súrah's*, the omission of the palliating circumstances of the Prophet's sensuality, and the attribution to him of the evils of polygamy—about as reasonable a charge as making Christianity or Judaism responsible for slavery. It is idle to accumulate instances. We shall merely quote Major Osborn's summary of Mohammad's character, of which about one quarter is perhaps true:—

"It is as the founder of a creed that Muhammad becomes a figure of world-wide significance, demanding and needing careful examination. As such he has been fiercely attacked, and of late years has been eulogised with almost equal extravagance. Of the sincerity of his belief in his own mission there can be no doubt. The great merit is his that among a people given up to idolatry he rose to a vivid perception of the Unity of God, and preached this great doctrine with firmness and constancy, amid ridicule and persecution. But there, it seems to me, the eulogy of the Prophet ought to cease. When tried by the test of prosperity his character lost its moral grandeur, his creed its spiritual elevation. At Medina the religious teacher is superseded by the ambitious politician, and the idols of the Kaaba fall before the mandate of the successful chieftain, not under the transforming influences of a spiritual regenerator. To achieve worldly dominion he has recourse to assassination; he perpetrates massacre; he makes a heathen superstition the keystone of his faith; and delivers to his followers, as a revelation from God, a mandate of universal war. With every advance of worldly power, he disencumbers himself of that spiritual humility which was a part of his earlier faith. He associates himself with God on a footing approaching equality. The angels, he declares, pray for blessings on the head of the Prophet. Disobedience to the Prophet is punished by hell-fire precisely as is disobedience to God. The names of God and his Apostle are linked together as those of beings who have equal claims upon the love and submission of men. The Apostle becomes a creature so exalted that even the easy drapery of Muhammadan morality becomes a garment too tight-fitting for him. 'A peculiar privilege is granted to him above the rest of believers.' He may multiply his wives without stint; he may, and he does, marry within the prohibited degrees" (pp. 90 f.).

This is the old story, and has been answered over and over again.

In the second part Major Osborn proceeds with the history of the *Shi'is* (or *Shias*, as he calls them). The first chapter of this division, in which the tenets of the *Ismá'ilis* are described, will probably astonish those readers who know only of orthodox Mohammadanism. The introduction of *Khárijí* and *Ismá'ilí* doctrines into Northern Africa, the rise of the *Fátimis* and their conquest of Egypt, are graphically told; and the part ends with an account of the mad *Khalifeh El-Hákim*, and the origin of the sect of the *Assassins*. The third part takes up the history of the *Sunnis* or Orthodox party where it was left off in the

first, and carries it down to the overthrow of the House of *Umayyeh*, and the establishment of the '*Abbási Khalifehs*. Like the second part, this is well written and full of interest, arising both from the nature of the subject and the manner in which it is treated. One of the characteristics of Major Osborn's style is a vein of quiet humour and good-natured irony. He evidently appreciates the grave irony of the *Arabian Nights*, and he has introduced some anecdotes of the true Eastern breed. One of these is particularly charming:—

"When *Ibn-Khattan*, the Poet, was sitting down to dinner with his wife, he told her to uncover her head. When she did so, he repeated these words of the *Koran*: *Say God is one*. She asked him what was the matter, and received this answer: 'When a woman uncovers her head, the angels do not remain present; and when that verse of the *Koran* is pronounced, the demons take to flight. Now, I do not like being at table with a crowd about me'" (pp. 173 f.).

Islam under the Arabs certainly deserves popularity; and with the power of description and narration that it displays, it seems tolerably sure of success. We are curious to learn what Major Osborn will say in his second and third volumes about *Islam* under the Persians and the Turks. To judge from present events, he will find Turkish *Islam* a troublesome question.

STANLEY LANE POOLE.

RALPH OF COGGESHALL'S ENGLISH CHRONICLE.

Radulphi de Coggeshall Chronicon Anglicanum. Ed. Jos. Stevenson. Rolls Series. (London: Longmans & Co., 1875.)

THIS volume forms a natural appendix to the *Chronicles and Memorials of the Reign of Richard I.*, already edited in the same series by Prof. Stubbs. Ralph was abbot of Coggeshall from 1207 to 1218, when he resigned through ill-health (p. 187), and apparently devoted his leisure time to the compilation of his book. He says himself, p. 162:—"(1207) Thomas, fifth abbot of Coggeshall, died, and was succeeded by Ralph, a monk of the same place, who wrote this chronicle from the capture of the Holy Cross"—by Saladin at the battle of *Tiberias*, 1187—"to the eleventh year of King Henry III., the son of King John, and added a faithful account of some visions which he heard from venerable men, for the edification of many." Thus the work was carried down to 1227, but the manuscript ends in 1224 with the expulsion of *Fawkes de Breauté*—"qui Falco cognominatus est a falce qua occiderat militem in prato patris sui in Normannia" (p. 204). The passage in p. 74, "*tertius hostis*," must have been written before the death of Philip Augustus in 1223. Of John's despatch giving an account of his success at *Mirabel*, where Arthur was taken prisoner by his uncle, Mr. Stevenson says that no other copy is known to exist. Select annals from the time of the Norman Conquest are also prefixed to Abbot Ralph's own Chronicle. The book, therefore, does not quite correspond with its author's own description of it. The Abbey of Coggeshall, in Essex, was founded by Stephen and his wife,

Matilda, in 1140 (p. 11; others say 1137), thirteen years after the premier Cistercian Abbey of *Furness*, also founded by Stephen and Matilda. A pedigree of Cistercian abbeys in England is given in the Rev. M. C. Walcott's paper read before the Institute of British Architects, January 31, 1876, on the Abbey of *St. Mary*, in the Vale of *Flowers*, *Cleeve*, *Somersetshire*, and since printed, which is very useful for reference. Coggeshall itself was a daughter of the famous Abbey of *Savigni*, in the diocese of *Avranches*. In p. 133 Ralph speaks of some abbeys in Spain adopting the Cistercian rule "as the house at *Savigni* formerly did," and (p. 184) he quotes an account from John of *Savigni* about the great storm of wind at *Newark* during which King John's soul passed away. Another Essex abbey, *Tilty*, is mentioned several times (pp. 14, 169, 177—in the last of which places its plunder by John's mercenaries is mentioned). *Tilty* was not a daughter of *Savigni*; but *Stratford* was, and *Benedict* of *Stratford* succeeded Abbot Ralph himself (p. 187). Abbot Ralph naturally does not mention the tale that John was poisoned by a Cistercian monk at *Swineshead*; but this may be a later story (it occurs in *Wikes* and *Hemingburgh*), due to the invention of rival orders. The monastic orders were mostly jealous of each other. Even the Cistercians had rapidly declined. They had once called the Benedictines "*tepid*;" now they were themselves accused of avarice. When *Fulk* of *Neilly* (who preached the third crusade, as is here described at length) exhorted *Richard Cœur de Lion* to provide for his three daughters, *Pride*, *Avarice*, and *Lust*, *Richard* is said to have answered (*Hoveden* iv., p. 77), "I give my pride to the Templars, my avarice to the Cistercians, and my lust to the prelates." The Cistercians appear in this book engaged in a great struggle to pay no taxes either to King John or to Pope *Innocent III.* The Pope was warned in a vision seen by the monk *Reiner*, to whom the Virgin Mary appeared and said that the Cistercians were more pleasing to her than any other monks—"filios carissimos, in quibus solis super omnes alios religiosos sibi bene complacet" (p. 132). Readers of *Milman* (Bk. ix., ch. ix., at the end) will remember that the Dominicans made at least equal claims. It is curious that Ralph does not mention the rival orders. Archbishop *Hubert* reconciled the Cistercians with John, and hence the Chronicle gives at length the touching and picturesque circumstances of the Archbishop's death. It is noticed that his bed was of straw: "*de stramine proprii lecti quibus forte stramenta deerant, disperitiens*." But some had visions of him as in torment after death. Nor did the later Cistercian churches correspond to the primitive poverty professed by them in accordance with *St. Bernard's* views, who regarded as Judaical "the vast height of churches, the idle waste of space, their sumptuous glistening smoothness, and curious decking with colours."

Besides the edifying "visions" promised by Abbot Ralph, of which the monk *Reiner's* is a specimen, we have two collective sets of stories (pp. 117-128, 197-203). Several

of them illustrate the popular beliefs of the Eastern counties. A merman was taken at Orford in Henry II.'s time, who may have been "aliquis malignus spiritus in aliquo corpore submarini hominis latitans, sicut de quodam legitur in vita beati Audoeni." At Woolpit a green-coloured boy and girl came out of a cave, who belonged to the people that live under the earth, where the sun is not seen, but "quadam claritate fruebantur, sicut post solis occasum contingit." While tending their flocks they had gone into a cavern, and had followed a sweet sound of bells ringing till they came out into the upper air. At Dagworth a child-spirit, called Malekin, haunted a house and talked English with the family, "secundum idioma regionis illius;" it sometimes talked Latin, and discussed Scripture with the chaplain—as the latter himself told Ralph—once she appeared to a little girl in the shape of a tiny infant clad in white. She and her friends kept themselves invisible by means of a certain cap. In p. 134 a story is inserted about some mysterious visitors to Coggeshall itself, who suddenly disappeared. The stories seem to be inserted here and there as a relief after more serious matter, just as in William of Malmesbury.

But the most important pieces in the *Chronicle* are those contributed by eye-witnesses of Richard's crusade who happened to visit Coggeshall. Thus Hugh de Neville described the conflict between Richard and the Saracens at Joppa, in which he had himself taken a share (p. 45). We know from the *Itinerarium* (p. 415) that Hugh was there, and "the details are so minute and characteristic as to mark the result of personal observation—e.g., the notice of the fact that at this time there were in Richard's force only six horses and one mule." The *Itinerarium* gives the names of Hugh and Richard's nine other comrades, and says "Hi tantum equos habebant, et quidam equos quidem ignobiles et debiles, armis inassuetos." The strikingly minute and picturesque details of Richard's capture on his way home from Palestine are given on the authority of Anselm, the chaplain, one of the little party which accompanied the king in his ill-advised journey through Germany (p. 55)—"Anselmus capellanus, qui haec omnia nobis, ut vidit et audivit, retulit." The Lambeth MS. 371 (to which Mr. Stevenson makes no reference) inserts here, after *capellanus*, "gestorum regis assertor et testis"—see Prof. Stubbs' preface to the *Itinerarium*, p. xxxv., *seq.*, where there is a full discussion as to the historians of the Crusade and their authorities, to which we are somewhat surprised that Mr. Stevenson has made no reference. There are other indications that the book has been published without the opportunity of a final revision. Probably the editor has been prevented by the researches which he is carrying out at the Vatican from putting the finishing hand to his work. The account given of the chief MS. in the preface (p. xiv.) is good and instructive, as showing how new matter was inserted from time to time by adding separate pieces of parchment, by erasing a passage and writing a fuller account in a smaller and more compressed hand, by marginal notes and so on; this shows "that

the author's autograph copy has come down to us." In the notes, however, various readings are inserted from H and V. V is of course the Paris MS., once belonging to the Abbey of St. Victor, from which Martene printed his text; but what MS. is denoted by H is nowhere stated. Is it that in the College of Arms, noticed in Sir T. D. Hardy's *Descriptive Catalogue of Materials*, iii., p. 65? Mr. Stevenson's text seems to have been printed some years, as the marginal analysis now usually given in this series of works only begins with the tract "De Expugnacione Terrae Sanctae per Saladinum," which is printed next after the text of Coggeshall. This tract has been sometimes assigned to Coggeshall himself; but the tone is utterly unlike. It is full of sermonising expressions, and was written by a partisan of the Count of Tripoli. The defeat of the Christians at Tiberias is ascribed to the Christians neglecting his advice to stand on the defensive and let the enemy advance over a waterless region; instead of which the Christians advanced over it and fought in a thoroughly exhausted state—the light-armed having fled owing to their parching thirst, and so left the heavy-armed exposed to the fatal Turkish arrows. The tract was written by one who was at the siege of Jerusalem by Saladin (pp. 230, 245), was wounded by an arrow in the nose, and retained the iron in his flesh at the time of writing. The tract itself ends with the account of the spoiliations of the Holy Sepulchre, and here on the margin of the Cotton MS. we read "Ricardus explicit;" but another hand has added some particulars of the siege of Acre, and given the letters of the Emperor Frederick and of Saladin. These are merely extracts from the *Itinerarium*; compare, for instance, the first words, "civitatem Jerusalem circiter octoginta novem annis," with *Itin.* p. 22. It is in this set of extracts from the *Itinerarium* that the important passage occurs, "If any one desires to know all this more fully, let him read the book of which the Prior of the Holy Trinity in London had an elegant and truthful translation made from French into Latin." Now, Trivet says that Richard, canon of the Holy Trinity, wrote the *Itinerarium*, "prosa et metro, secundum ea quae ut ipse asserit praesens vidit in castris." The poem was still extant in Leland's time, but only the prose *Itinerarium* is now known to exist, which, however, has many scraps of verse in it. Professor Stubbs doubts the work having been a translation from the French. An announcement, however, has been lately made that MM. Gabriel Monod and G. Paris are preparing for publication an octosyllabic poem on the Third Crusade, in which they believe they recognise the original of Prior Richard's work. The comparison will be highly curious and instructive. If this is the case, Richard probably translated the French poem first into Latin poetry, and then into prose; the prose still contains many traces of the poetry, and not unfrequent quotations, e.g. :—

"Tunc Marchisum execrantur
Pacti transgressorium;
Huic et malum imprecantur
Et vae peremptorium."

which may be a translation from similar short French verses. The note "Ricardus explicit," quoted above, may have been meant as a reference to Prior Richard, as if he had written the "De Expugnacione Terrae Sanctae."

Thirdly, Mr. Stevenson has given "Magistri Thomae Agnelli, Wellensis archidiaconi, sermo de morte et sepultura Henrici Regis junioris," which is a rather feeling account of young Henry's death and burial. Can the phenomenon described on p. 268 have possibly been the Zodiacal Light—"an hour before dawn a column of wondrous light appeared"? The time being summer may, however, make this improbable.

Fourthly, comes the French romance of Fulk Fitzwarin, which appears to be a prose adaptation of a poem; and here, again, portions of the verse remain imbedded in the prose. It should have been noticed in the preface that it has been published three times previously, and that Leland gives an abstract of the story from both English and French rhymes (Hardy's *Catalogue*, iii. p. 41).

Lastly, we have some extracts from the *Otia Imperialia* of Gervase of Tilbury, in Essex, a work dedicated to Richard's nephew, the Emperor Otto IV. The extracts give his account of Great Britain and Ireland, with a short sketch of the kings down to John; besides which a few more extracts are added to the preface. Of Gervase himself an anecdote is given by Ralph of Coggeshall, p. 122, which is anything but creditable to him, but it contains an excellent witch-story :—

"De sinu concite glorum fili extraxit, et extra quandam magnam fenestram projecit, capite fili in manibus retento, cunctisque audientibus voce sonora dixit 'Recipe.' Ad quod verbum mox a terris elevata, glorum agili volatu cunctis aspicientibus extra fenestram subsecuta est, malignorum spirituum ministerio ut credimus subvecta, qui quondam Simonem Magum in aere sustulerunt."

We see that the legend of the Clementines was as rife in Abbot Ralph's time as it had been in that of Aldhelm, who uses "the tonsure of Simon Magus" as an argument against the Celtic Church.

C. W. BOASE.

The Two Chancellors. By M. Julian Klaczko. Translated from the French by Mrs. Tait. (London: Chapman & Hall, 1876.)

M. KLACZKO is a Pole who has served in the Austrian Foreign Office, and writes in the somewhat Orleanist *Revue des Deux Mondes*. These three circumstances enable us to guess pretty accurately what sort of judgment he has pronounced on "the Two Chancellors"—Prince Gortchakoff and Prince Bismarck. A Russian, consequently an unfriendly, critic attributes to M. Klaczko the boast "En faisant de l'actualité j'ai fait de l'histoire." Reading *The Two Chancellors* we are tempted to invert the phrase, and say that under the pretence of writing a biographical history he has given us a political pamphlet. While the book was coming out in the pages of the *Revue des Deux Mondes*, it was not unfavourably characterised by another unfriendly critic, M. Benedetti, as an "histoire anec-

dotique." It is obvious that this form of composition is admirably adapted to M. Klaczko's purpose. Given two diplomatists, both of them utterers of good things, neither of them too candid or too reticent or too consistent for his profession, it is required to make such a selection of their sayings and doings as shall convince a majority of readers of the justness of the author's appreciation of the present and previsions of the future. The conclusion to which M. Klaczko would have his readers arrive is that Prince Gortchakoff has sacrificed the true interests of his country to an impolitic spite against Austria and an equally impolitic tenderness for Prince Bismarck. To discuss the justness of these conclusions would take us too far into the forbidden field of politics. But we cannot but admire the art with which the writer supports his thesis by quotations from M. Benedetti's reports to the French Government (1868-70)—reports written, of course, without any direct reference to the interests of Russia.

The book is written too obviously for the purpose of supporting the conclusion just stated to be a perfectly fair, much less a complete, history of the period of which it treats. In one respect biographers of living statesmen occupy a position which is not without its disadvantages. It is often inconvenient for them to tell the reader how this or that detail has come to their knowledge. The reader has thus to confide, not merely in the good faith of the biographer, but also in his judgment. Now one or two of the stories in the book before us are perhaps too readily accepted by our author because they make so much for his case. The well-known "Indian Official," Colonel Sleeman, reports in one of his books a conversation with a talukdar of Oude, who maintained that "as soon as a sovereign said that his belly was full he was sure to be destroyed by his neighbours." This seemed to Colonel Sleeman so specifically Indian that he explains for the benefit of the European reader how such a conclusion had been arrived at. In M. Klaczko's book, however, we find a European statesman expressing the same opinion as the talukdar. M. de Bismarck, we are told, explained in a "private conversation" that he had ceased to take England into account from the day she ceded the Ionian Islands. "Une puissance qui cesse de prendre et qui commence à rendre est une puissance finie." If some English politician were to write a book advocating an alliance on our part with Germany he might perhaps select among the "winged words" of Prince Bismarck a more flattering appreciation of England as a Great Power. Another private conversation of the terrible Chancellor is reported so much in the by-the-way style that we cannot help wishing for a more detailed account. M. de Bismarck, so the story goes, when about to quit his post as representative of Prussia at the Russian Court, received the visit of a colleague, a foreign diplomatist. To him the future Chancellor of Germany said:—"When I leave a country in which I have sojourned for any length of time, I dedicate to it one of the trinkets on my watch chain, on which I have engraven my final impression of the country; would you like to know

my final impression of Russia?" The puzzled diplomatist read on the trinket presented to his view, "*La Russie, c'est le néant.*" This story, told in a foot-note, is really too tantalising. On reading it we can only exclaim with sceptical curiosity, "*Que trompet-on ici?*"

Of course, M. Klaczko exaggerates the influence of individuals on the course of events—notably that exercised by his two heroes. This is a fault natural to all biographers. But the book before us seems to have been cast in the form of a dual biography in order to give ample scope for such exaggeration of individual influence. Indeed, as the book is in effect an indictment of A. for having aided and abetted B. in the commission of such and such crimes, the counsel for the prosecution keeps as much as possible in the background the circumstances that facilitated their commission and might possibly be held to mitigate their criminality. Still, M. Klaczko is not always consistent in his philosophy. When he looks back on the past he writes: "Take away from the recent history of Prussia the three or four men who answer to the names of William I., Moltke, Roon, and Bismarck, and old Barbarossa might still be sleeping his sleep of ages in the caverns of the Kyffhauser." But when he contemplates a future war between Russia and Germany, in spite of the ties of friendship and kinship that unite their reigning houses, he tells us that "there exists a mightier power in the world than that of Czar or Emperor—the stern force of circumstances, the overmastering necessities of race." Just so; and we may add that the fact that the Frankfort Diet offered the Imperial Crown of Germany to a King of Prussia while William I., Moltke, Roon, and Bismarck were as yet unknown to fame is in itself a sufficient answer to M. Klaczko's pretty sentence about the long sleep of Barbarossa.

There is no point in the careers of the two Chancellors on which our author dwells so long, or to which he returns so often, as the inconsistency between their earlier and their later policies. Prince Gortchakoff, to whom the Emperor Nicholas had entrusted the interests of his daughter, Queen Olga of Würtemberg, afterwards favoured a policy which has reduced her to the rank of a vassal of the Hohenzollerns. Prince Bismarck first rose to notice as a passionate advocate of Austria, and lived to deal that same power the well-known "*Stoss im Herzen.*" The same Bismarck, who, while only "the eccentric and impetuous Knight of the Mark," had stigmatised the intervention in the "sea-girt" Duchies as "an eminently iniquitous, frivolous, disastrous and revolutionary enterprise," was destined, as the chief minister of Prussia to carry out that enterprise with complete success. Of course these inconsistencies, real or apparent, form a tempting theme for an epigrammatic writer, but M. Klaczko perhaps somewhat overdoes his sarcasms on this subject. Some of the readers of *The Two Chancellors* may be tempted to compare it with his *Studies of Contemporary Diplomacy*—a comparison which will prove that a too inflexible and uncompromising consistency is not his foible. In the present

work he writes throughout not only as a loyal Austrian but also as a European Conservative. For a loyal Austrian, however, some of the points which he tries to score are rather indiscriminately chosen. Whatever may be the case now, Prince Gortchakoff's criticism—"Austria is not a State, it is only a Government"—was at the time it was uttered eminently just. So too, though M. Klaczko may choose to forget the fact, most of us will remember that the "Slavonic strangers" at the Congress of Moscow were not the only "subjects of Francis Joseph" who regarded "the disaster of Sadowa as a providential and fortunate event." As a European Conservative he reminds us continually of Macaulay's criticism of Burke's repugnance to the changes effected by the French Revolution. The book is full of sneers at the ideas of 1848, of criticism—often effective, sometimes merely supercilious—of all the politicians who have contributed, actively or passively, to their success, from Napoleon III. and Lord Russell down to Petropoulaki and "Philip the Bulgarian." It is in fact a good cry over spilt milk. But surely no one ever bewailed his own misfortunes and those of his friends in a tone of such amusing levity as does our lively Pole. Sober English readers will occasionally feel that his style is too lively, too ornamental, too allusive. But there is doubtless an admixture of sincere, and not undeserved, admiration in the polite sarcasm of Prince Giedroyc, "M. Klaczko est un écrivain qu'on lit et même qu'on relit avec plaisir."

ARTHUR J. PATTERSON.

A BYZANTINE EPIC.

Les Exploits de Digénis Akritas, épopée byzantine, publiée pour la première fois par C. Sathas et E. Legrand. (Paris: Maisonneuve, 1875.)

THIS book is an important addition to our knowledge of mediæval Greek literature. It is the nearest approach to an epic poem which the Byzantines have produced. The eastern frontier of Asia Minor, which is the scene of the principal events described, and the tenth century, to which the story belongs, are in themselves sufficiently favourable to a romantic tale; and the poem is pervaded throughout by a chivalrous tone, which suggests that the outlying parts of the empire must at times have fostered a spirit which was wanting at its centre. And it has an additional interest, as representing a peculiar phase in the history of the Greek language, and a stage in the development of the "political" verse in which it is written. The following is a brief outline of the story. A Saracenic Emir of Syria storms a fortress belonging to a member of the important Byzantine family of the Ducas, and massacres the occupants, with the exception of one daughter, whom he carries off with the intention of marrying her. Shortly after, her brothers, hearing of this, present themselves in arms before the Emir and demand her restitution, but are persuaded to allow him to marry her, when he has renounced Mohammedanism. It is then described at some length how he converts his mother, reciting to her the Nicene Creed, which is done into

verse for the occasion. After this long exordium, which occupies three out of the ten books that compose the poem, the hero himself, the offspring of this union, is introduced. Of his two names, the former, Digenes, is derived from the two antagonistic races which he represents; the latter, Akritas, from the services which he subsequently rendered to the empire as defender of the mountain-passes (*ἀκραι*) on the frontier. His Christian name was Basil. From his earliest youth he shows signs of extraordinary strength and prowess, and when he arrives at manhood he becomes enamoured of the heroine, Eudocia, a daughter of another member of the Ducas family, and wins her love and her hand. The remainder of the poem is taken up with his heroic actions in combating wild beasts and bands of outlaws, which he is made to narrate in person to his intimate friends, and with elaborate descriptions of the palace and gardens which he made for himself on the banks of the Euphrates. Of the last book, which contained the story of his death, only a fragment remains; but the loss of this is in part supplied by the modern ballads on the subject, which are familiar to the people, and have been often read by students of the ballad literature without any anticipation that they might learn so much more respecting their hero, Digenes. In them is related the fearful struggle or wrestling-bout which took place between him and Charon, or Death, ending in the triumph of the All-Subduer.

In the introduction, after an elaborate sketch of the Byzantine history of the preceding period, M. Legrand shows that Digenes Akritas was an historic personage, and identifies him with a general called Pantherios, who is known to have commanded the forces of the East in the tenth century. He has also collected with great industry the proofs that the memory of Digenes has been perpetuated in a variety of ways in the East; and this lasting fame he attributes partly to his personal valour, and partly to his having been the last representative of Greek influence in the neighbourhood of the Euphrates. The outlaws, who are called in the poem *Apelates*, are brigands of the usual type that infest the outlying districts of a weak kingdom, and the great work of his life consisted in subduing these. The names of the emperors Romanus Lecapenus and Nicephorus Phocas occur in the poem.

The editor is further of opinion that the poem itself is of the tenth century. The manuscript from which it is printed, which is the only one known to exist, and is kept at Trebizond, is of the sixteenth century: but for the earlier date of the composition he relies on two arguments, derived (1) from the character of the language employed; (2) from a statement in the poem itself. The Greek in which it is written is in a transition stage between the late classical language ordinarily employed by the Byzantines and the vulgar tongue which appears in poets of the twelfth century; and this stage, it is argued, must belong to a considerably earlier period. And the poet states, in so many words, that he received the details recounted in Books VI. and VII.

from the mouth of Digenes Akritas himself. It is likely enough that M. Legrand's conclusion is right, but we are not certain that his arguments are as safe as he considers them to be. For the mixture of classical and vulgar Greek, which is confessedly unique, might conceivably be the product of a later age; and it would be far from an unheard-of thing for a later writer, or even an interpolator, to enhance the reputation of the work by claiming for it a greater antiquity than it really possessed: to which it may be added, that the deeds which the hero is said to have narrated are as marvellous and as mythical as any part of the story.

Though the poem runs to a length of more than 3,000 lines, we can recommend it to our readers as easy and pleasant reading, free for the most part from the roughnesses and harsh transitions which abound in later poems, and very superior in treatment to other Greek romantic stories. The author was evidently a man of considerable cultivation, for here and there he has adapted Homeric lines, and some of the descriptions—such as that of springtime at the beginning of Book VII.—are highly picturesque and graceful. The manuscript is, unfortunately, in a somewhat imperfect state, though not so much so as to interfere with the continuity of the story. It has been excellently edited, and, in addition to very full discussions of the questions raised by the poem, it is accompanied by an accurate translation and a glossary. H. F. TOZER.

Shooting: its Appliances, Practice, and Purpose. By James Dalziel Dougall, F.S.A., F.Z.S., Author of "Scottish Field Sports." (London: Sampson Low & Co., 1875.)

"Guns and shooting," writes Mr. Dougall, "are popular subjects, very tempting to the *littérateur*." But inasmuch as he adds in the same page an epigrammatic shot at the literary brotherhood: "the practical mechanic or sportsman seldom writes—he only knows; the *littérateur* does not know, he only writes": it might be a fair retort were a reviewer to resist temptation by leaving his book unnoticed. Yet how then, amid such a diversity of opinions as to guns and shooting as every page of his book attributes to sportsmen and gunmakers, would the reading public be enabled to assess the claims of conflicting inventors and inventions without the arbitrement of those whose training in the field of letters, if not in those of turnips and stubble, has been tolerably careful and exact? Such stray shots ignore the need of "good words" which reviewers are not bound to return "for evil;" but as the volume of Mr. Dougall is really so practical and instructive that even a *littérateur* may gain out of it a crumb or two of knowledge of shooting, we shall make a virtue of our charity, and briefly direct the reader to its salient points.

The first and largest portion of the book concerns, with one exception, the appliances of the sport in question. "Dogs," it strikes us, should form a section in the second part, which concerns its "practice," and contains full particulars of the ground game and feathered fowl, which are the dogs' quarry. The third and last part discourses, with some

point and cleverness, on the purpose of "shooting," which is not "amusement," as that is shown by its derivation to be the antipodes of *action*, the very essence of field-sports. None will take exception to Mr. Dougall's claim for "shooting" that it is stimulating and recreative exercise, meet to balance the strain on mental powers; but there should be premised a very judicious mixture, before the assumption that "the mingling of the labour of field-sports with maintained exertion of mental faculties would tend to transmission of genius." The bias would be more towards reproduction of Nimrods than of Washingtons and Wellingtons. But this is the most speculative and problematical portion of a work for the most part practical; and in much that its author claims for field-sports sensible outsiders will candidly concur. He is on less debateable ground, certainly, in the discussion of the "appliances" and practice of shooting, for he speaks with the double weight of a scientific and successful gun-maker and withal of a perfect sportsman. It is evident from his enjoyment of an anecdote anent a middle-aged gunsmith's astonishment when first he saw a hare shot, and his exclamation—"Guns ought to be good. Why, it was all over like a flash of lightning"—that he cannot recollect the time when he was not a fair shot. Hence, and because also he is of an enquiring, observant, and scientific turn of mind, he discourses with weight and authority on the length, metal, hammering, proof, filing of barrels, "the most essential part of a gun," and the best shape and construction of stocks and locks. Mr. Dougall is a thorough believer in the exercise by sportsmen of binocular vision, as contrasted with the old fashion of closing one eye, and so throwing away the real sense of distance in taking aim. "On this system the aim is taken instinctively without any looking along the barrel, but in all other cases where a deliberate aim is taken, the longer the barrel consistently with ease in handling, the truer the aim" (p. 34). For general game the author prefers the use of barrels of twenty-six to twenty-eight inches to all others, and he sets great store by a stock exactly suited to the shape of the shooter. In locks simplicity is commended, and there are two distinct methods in their position on the gun—the back-action, still applied to common muzzle-loaders and rifles, and applicable, according to taste, to breech-loaders of all qualities: and the fore-action, adapted also for breech-loaders, especially in the case of a "lighter gun." The *differentia* of the breech-loader concerns "the manner in which the gun is charged, and several contingencies arising therefrom." It meets the prime necessity towards procuring the highest results from the explosion of gunpowder that the projectile to be acted on fills the barrel's tube so accurately as to allow little or no escape of evolved gas at the sides. Most experiments in gunnery are dictated by the desire to *lessen windage* (p. 74). The breech-loader is charged at the rear of the barrel, so as to obviate, in loading, the passing of the charge down the tube, and to limit the size of wadding or projectile, not to the ability to ram it home

easily, but to the power of explosion to drive these forward without fear of recoil or bursting. Though breech-loaders seem at first to have been a French invention, we gather from Mr. Dougall that the improvements in *locking power*, which were the defects of French breech-loaders, are undeniably English, as he has the best means of knowing.

An example of the clearness of Mr. Dougall's explanations of the meaning and causes of certain phenomena of shooting and its appliances may be given as regards "recoil," or what is familiarly known as a gun's kicking. This, he tells us, arises from the expansive action of powder being universal, and therefore acting as much on the breach, and from it along the stock upon the shoulder, as it does on the charge of shot. Recoil is more felt in rook-shooting, or shooting at ducks overhead, because the shock is then in the direction of the ground, which cannot yield under the feet to lessen the force. Under the excitement of firing at game, too, recoil is much less felt than in firing at a mark. Proper boring, thorough cleaning, and a moderate charge, especially of shot, are the simplest correctives. Of the Express Rifle, "the highest development yet known in the art of gun-making," we must leave the author to speak for himself.

One who has, from a long knowledge of what is wanted, perfected the appliances of sporting in the workshop, is not likely to be an uncertain Mentor afield; and so we find Mr. Dougall perfectly at home in directing how to load, and how to carry a gun, so as to kill your game honestly and run no risk of killing yourself. The principle of charging a gun with much heavy shot and little powder he considers less honest sport than the converse, and likely to exterminate without bagging the game, and he enunciates the maxim,

"If you wish to kill game dead,
Ram your powder but not your lead."

One frequent gun accident arises from dogs being allowed to jump and fawn on sportsmen. There is much anecdote and sound observation in the chapter on pointers and setters, and the author makes us young again (in pp. 202-6) upon "Ferretting rabbits." In hare-shooting the aim should be at the tips of the ears, as sole mark; and pheasant-shooting is not to be counted too easy work by reason of the bird's size and heavy flight. A novice in shooting is apt to be deceived as to the position of the body of the bird, and fire too low, because, though it rises slowly, it continues to do so to a considerable height, beside spreading out its tail broadly. Woodcock-shooting is allowed to have a peculiar zest for keen, quick shots, its drawback being the irregularity of the bird's habits and appearances; but "grouse-ing" Mr. Dougall accounts the best sport, at the same time that it is very hard—the hardest—work. With them, as with partridges, it is a mistake to "fire into the brown of them; one should single out, and cover, one bird. A curious phenomenon in partridge-shooting—the stricken bird ascending perpendicularly to an extraordinary height in the air—which is by sportsmen called "towering," is discussed in page 264, and attributed to a shot through the heart, for the plausible reason that throat and bill

of the bird that has towered are always found full of blood. Perhaps the most valuable practical matter in this portion of Mr. Dougall's book is his tracing of the grouse disease to overstocking, and it is no slight confirmation of this theory that the disease was never heard of before artificial increase was resorted to. Of the rest of the volume the two-eye system of shooting is the great and central revolution. J. DAVIES.

The Mechanism of Man. A Popular Introduction to Mental Physiology and Psychology. By E. W. Cox. (London: Longmans & Co., 1876.)

The Mechanism of Man is a robust volume of 500 closely-printed pages, and it is only the first volume of two. Its author, Mr. Serjeant Cox, "states briefly how so presumptuous an enterprise came to be adventured." Some time ago Mr. Cox felt "a rude disturbance of the confidence with which he had hitherto accepted the faith that he had a soul," and an immortal one. He therefore began a course of study and reflection, the results of which he presented to the public in a work called *What am I?* This book had a fair sale, but was only noticed by the *Morning Post*, and even the *Spectator*, says Mr. Cox, "put it aside without a word."* Mr. Cox, not discouraged, proposes to prove that "Man is not an automaton; that he is something more than body; that, in truth, we are Souls."

This position Mr. Cox intends to establish from the evidence of facts; "not until facts are accumulated should we venture to assign causes." But the very term "psychology" implies the hypothesis of a cause, namely, the soul, the existence of which Mr. Cox means to demonstrate; and so it might be argued that he violates the "golden rule of all true science, to collect your facts, and then, and not till then, to construct your theory." The value of this rule is open to question, and the practice of Mr. Cox does not appear to us to conform to it. "This treatise," says the author, "will be mainly devoted to *Psychology*, that is, the forces by which the mechanism of man is moved, directed, and controlled—LIFE, MIND, SOUL."

This statement confuses the forces with the science that investigates them, and is a fair specimen of Mr. Cox's style of printing. If italics were arguments, what a hand he would hold!

It is not easy to present Mr. Cox's argument fairly in a short space, and one is obliged to state some of his positions apart from his physiological introduction to them. First then, here are his definitions of Matter and Spirit:—

"Matter is all of creation that is of molecular structure, and therefore perceptible to our senses. Non-matter, or spirit, is all of creation that is not of molecular structure, and which therefore is imperceptible to our senses, constructed to perceive only molecular structure."

It does not, however, follow that "all non-matter is alike," and Mr. Cox is ready to allow that "it may well be that matter and non-matter are identical," whence it is open

* See, however, the ACADEMY, October 3, 1874, page 373.

to conclude that spirit and matter are the same thing, and indeed that when the atoms of spirit are compressed into molecules, spirit becomes matter, whereas the reverse process turns matter into spirit. Being and Nothing are identical, as everyone has heard tell, and there is something Hegelian in these earlier steps of Mr. Cox's argument.

To pass over a great deal about ganglions and the brain, the formation of which induces Mr. Cox to suppose that we have each of us two minds, he warns us not hastily to conclude that we have therefore two souls apiece. Far from that,

"Mind is the aggregate action of all the intellectual and emotional powers of the brain, that brain being only the organ through which the individual being, the Conscious Self, which is a Soul clothed in a molecular garment, maintains its connexion with the molecularly constructed world in which it dwells, receiving its impressions of that external world through the material mechanism of the brain. . . . This intermediate action of the mechanism is what we call *Mind*. The power by which the Soul sets the material mechanism of Mind in action is what we call the *Will*, and the force that makes the motion is the *Psychic* (or *Soul*) force."

How do we know this about the Will? From the evidence of Consciousness. Again, Psychology discovers the presence of the Soul in Man

"by witnessing its operations upon the expressions of the Mind and the actions of the body, and thence it concludes the existence [*sic*] of that non-corporeal entity, and learns something of its nature and character."

For still further confirmation, we learn that the Psychological Society of Great Britain, 11 Chandos Street, is founded to promote the investigation of psychological facts and phenomena. What are the facts and phenomena wanted? They are—

1. Remarkable cases of heredity in Man, Animals, or Plants.

2. Psychological phenomena that may have given rise to the belief in the existence of "the Double," as exemplified especially in the Second Sight of Scotland, and the Doppel-gänger of Germany.

3. Facts and phenomena illustrative of the power of supersensuous perception alleged to be exhibited in somnambulism and other abnormal conditions.

Mr. Cox's second volume is to be devoted to these facts, and oh, when he leaves molecules and comes to ghost stories, how much more interesting will his speculations be! He will learn, too, that "the Scottish Second Sight" was a form of clairvoyance quite distinct from the belief in a "Double."

We have copied Mr. Cox's definitions of Matter, Spirit, Mind, and Will; here is his description of Soul:—

"We must hold that it is not, and cannot be, immaterial, although non-molecular; but only that it is composed of very refined matter—so refined that it is imperceptible to our bodily senses, which are adapted only to perceive that form of matter which is made of molecules."

The next question, observes Mr. Cox, "would properly be as to the Shape of the Soul." But first where is the Soul? "It does not reside in any particular part of the structure, but it possesses the whole body." Then, as to Shape, "its form may be otherwise when parted from the body, but so long as it inhabits the body . . . the shape of

the soul must be the shape of the body." But this "is of course conjecture merely." The slight evidence in favour of it is drawn from a work with the promising title of *The Site of the Soul*, by Mr. Gillingham, a surgical machinist. He has studied the sensations of persons who have lost limbs, or been born without a leg or arm, and he suggests that "the soul occupies the same space which the whole body occupied before a part of it was destroyed."

Next, how about the soul after death: and first, how would it come into a room? "The soul would, or at least it *could*, pass through a wall of granite by gliding among the interspaces between the atoms that compose the stone." *Solvitur ambulando*, that no doubt is the way in which ghosts walk. That is the theory, but has Mr. Cox collected any facts about the apparition of a soul which tend to show that it came through the atoms of the wall of a room?

It will perhaps appear that we have not treated Mr. Cox with all the gravity which the subject of his book deserves. The reason of this apparent levity will be readily divined by any one who will give himself the trouble to read Chapter v. of the *Mechanism of Man*. When Mr. Cox tries to draw an understood though not expressed parallel between the feats of "mediums" and the facts of magnetism, when he talks about "scientists" refusing to accept the evidence of fifty persons who might have seen a bar of steel rise in the air untouched, he makes a confusion about the value of evidence. A magnet will always draw a bar of steel. The spectators need not bind themselves to sit still in the dark, or in a half-light; they need not accept any conditions about not touching the bar and the magnet, conditions which make anything deserving to be called evidence impossible. So long as the facts that some people call "psychic" are only exhibited under conditions which make real evidence impossible, so long science has a right to ignore them. A man who is in pursuit of "the very truth" has a right to ask to be allowed to test an experiment in every convincing way, and so long as he is refused this liberty he does well to turn his back on "facts and phenomena" which are only phenomena while the lights are lowered, and only facts when they are not grasped too vigorously. Especially if he is aware that when the conditions have been broken and the facts grasped, they have turned out again and again to be vulgar impostures, he is justified in passing by on the other side of the way from the theories that are based on such phenomena. These phenomena are curious, interesting especially in their historical relations, and may be blamelessly studied by any man for his own purposes. But, in their present state of development they are, by their very conditions, outside the sphere of knowledge; contingent, not necessary, not to be demonstrated. Πάντες γὰρ ὑπολαμβάνομεν, ὃ ἐπιστάμεθα, μὴ ἐνδεχέσθαι ἄλλως ἔχειν, τὰ δ' ἐνδεχόμενα ἄλλως, ὅταν ἔξω τοῦ θεωρεῖν γένηται, λαμβάνει εἰ ἔστιν ἢ μὴ.

A. LANG.

Descriptio Terrae Sanctae. Von Titus Tobler. (Leipzig, 1874.)

THESE early travels in the Holy Land are not here edited for the first time, most of them having been published in Wright's *Travels of the Middle Ages*; but Herr Tobler has collected them into a convenient volume, and furnished them with copious explanatory notes, thus bringing them within the reach of all Palestine archaeologists.

The record of a pilgrimage is not, as a rule, an interesting thing, the frame of mind in which the pilgrim sets out being rather adverse to correct or critical observation. An adventurous traveller, on the other hand, like Marco Polo, although too prone to take all the stories he hears for granted, yet goes ostensibly as an observer, and the consequence is that he tells us something of men and manners, and contributes something to geography in every line. But that well-meaning though somewhat fatuous ecclesiastic, St. Willibald (whose pilgrimage begins the book), confines his account of a visit to an interesting locality to such remarks as "we next reached Cana where the water was turned into wine," and as a rule gives us no information by which we can even identify the spot so pointed out to him. The title *Descriptions of the Holy Land* is a misnomer, and the impressions which the worthy pilgrims of the Middle Ages appear to have received are about on a par with those of a modern Russian peasant, who, after a long journey through Egypt, the desert of Sinai and Palestine, has nothing better to recount to his fellow-villagers than that he kissed a picture of ἡ ἁγία Θεοτόκος painted by St. Luke, and saw the stone on which the cock crowed when Peter denied his Master. Add to this the dog-Latin or bald *Langue d'oïl* in which the *Descriptions* are written, and we can hardly call the work an edifying one. No doubt we obtain a certain amount of knowledge of the sites to which old monkish tradition attached, but as these traditions were almost invariably wrong, they are of little interest in view of the modern system of scientific research by which identifications are arrived at. There are certainly a few crumbs of information among all this mediaeval rubbish, and these are fully descanted upon in Herr Tobler's notes, which are by far the most valuable part of the volume.

After a careful perusal of the itinerary of St. Willibald, I cannot say that I have learnt much except that the bishop saw a "lion" on the plain of Esdraelon, "qui aperto ore rugiens rancusque, eos rapere ac devorare cupiens, valde minabatur illis," and that he was guilty of a gross breach of the Custom House regulations at Jerusalem. When, however, we leave the rather promiscuous wanderings and vague descriptions of St. Willibald and the anonymous pilgrims, and come to the account of "La citez de Jherusalem," we are on more interesting ground, and the diligent antiquary may extract therefrom some data as to the changes which the external aspect of the city has undergone during the last few centuries.

The old *Tabula Geographica Marini Sanuti*, published with the volume, enables

us to follow the pilgrims on their various journeys.

The book is very carefully edited, but I must confess to a grave doubt as to whether the cause of Palestine topography would not be much the gainer if all monks and monkish traditions were banished from the land, and we were to trust more to the local legends of the peasantry and the unerring and impartial evidence of the Ordnance and Palestine Exploration Fund Surveys.

E. H. PALMER.

NEW NOVELS.

Azalea. By Cecil Clayton. In Three Volumes. (London: Hurst & Blackett, 1876.)

Success, and How he Won it. From the German of E. Werner. By Christina Tyrrell. In Three Volumes. (London: R. Bentley & Son, 1876.)

Mistress Haslewoode: a Tale of the Reformation Oak. By F. H. Moore. In Two Volumes. (London: Remington & Co., 1876.)

Marjory's Faith. By Florence Harding. (London: Samuel Tinsley, 1876.)

Frank Amor. By Jajabee. In Three Volumes. (London: Samuel Tinsley, 1876.)

Azalea is a story which, without having anything new either in plot or characters, is distinctly easy and pleasant to read, in consequence of its thoroughly cultured and well-bred tone. The plot is as slight as can be, and only two of the personages, the flower-named heroine herself and her one lady friend, are more than lightly-pencilled outlines. These two, however, are careful and conscientious studies, and contrasted with no inconsiderable success: the heroine, the daughter of the love-match of an English artist of good family and mediocre powers with an Italian Jewess, being described as a girl of large brain, high standard of right, pure and unworldly, and endowed with rare beauty; and her widowed friend, Madge Elliott, as a fast and worldly, but neither vulgar nor unfeminine, London woman of society. The men are all more conventional types, but each is sketched in with a firm and appreciative touch, and there are no blurred outlines. Further, the English style is much above the ordinary fiction level, and the only solecism we have noted is "frightened of," which recurs twice or thrice. The two scholarly old men of the book, squire and parson, might have been made a good deal more of, but what there is has been well done: and the Rev. John Purvis might stand for the first draught of Mr. Blackmore's John Rosedew in *Craddock Nowell*. A little more strength and colour, added to the grace, good taste, and refinement of *Azalea*, would lift the writer into a more than respectable place in authorship.

It was probably a dread of colloquialism that induced Miss Tyrrell to paraphrase the title of Werner's novel, which would have been much more exactly Englished *Here's Luck!* the precise equivalent of *Glück auf!* But she has been faithful enough in the rest of her version. Hitherto only two groups

of authors—French and English—have succeeded in the modern novel. There are a few single stories of high excellence in other literatures, such as Manzoni's *I Promessi Sposi*, and Hans Andersen's *Typprovisatore*, which for design and finish are rightly adjudged a place in the foremost rank of fiction. But, as a rule, admitting only the rarest exceptions, there is a crude immaturity and provincialism in even the cleverest novelists outside the two groups already named. Frederika Bremer and Emilie Carlén, Fernan Caballero, and a far more distinguished writer than any of these three, Tourguenev himself, are open to this criticism; while the German school, as represented by Auerbach, Nathusius, Hauff, Paul Heyse, and Freytag, despite occasional truth and power, is too often deficient in style, movement, and interest, and certainly at its best does not usually rank above the unconsidered average novels of one London publishing season. But *Glück auf!* is made of better stuff, and is handled with considerable power. There are two strands in the tale, carefully intertwined—how a marriage of barter becomes one of affection, and how an embittered strife between capital and labour is converted into a stable peace. Each of these is made to bear upon the other, and the hero of the book, Arthur Berkow, plays the chief part in both. He is well contrasted with a yet more vigorously drawn character, Ulric Hartmann, the ambitious and fiery leader of revolt among the workmen, whose strong individuality is depicted with unusual skill, and is altogether above the ordinary level of German works. Though the local colour is all correct, yet the book is so far from provincial in tone that it might have been a French or an English story without losing any of its vigour, save that a part of it, which turns on the lax facility with which divorce is granted and condoned in the German Empire, would have to be modified for countries where the marriage-law rests on a less precarious and immoral basis.

Mr. Moore's story is that of Ket's rising in Norfolk, in 1549, the nearest parallel in English history to the Jacquerie revolt in France two centuries earlier, to which it bore more resemblance than do the risings of Tyler and Cade in the reigns of Richard II. and Henry VI. The subject is a good one, but the author has fallen into the error of Strutt in *Queenhoo Hall*, and has subordinated narrative to archaeology, writing as he does altogether too much in the gramercy, quotha, and i'fackins style; and that not merely in the dialogue, but in the connecting matter. Even if a critic of language were inclined to accept the colloquial diction of the book as the real speech of Norfolk in the sixteenth century, exception must be taken to the pedantry of using words familiar only to professed antiquaries, when the meaning would be plainer, and the local colour unimpaired, by employing more usual phrases. "Ravelled" bread, for instance, when brown bread is meant, and "chete" bread, for household wheaten bread, are needless affectations, and there are many such. A few of the scenes, however, are sketched in with some vigour, but the best of them necessarily provoke comparison with the master-hand of Scott, and Mr. Moore cannot abide such

a test. Thus his May-gambol scene is far inferior to the well-known episode in the *Abbot*, and Ket's feasting in Thorpe Hall will not satisfy those who recall William de la Marck's banquet in Louis of Bourbon's palace at Liège, in *Quentin Durward*. There are some slips, too, in the easiest part of the work, that of historical statement. The reader does not gather, for example, from Mr. Moore's account, that Robert Ket, though a tanner by trade, also belonged by station to the ranks of the minor gentry, and was lord of no fewer than three manors. And much injustice is done to the fighting powers of his forces in the account of their final defeat. It is represented as the result of an undisciplined descent into Dussingdale Plain from the stronghold of Mousehold Hill (where the Reformation Oak stood), to relieve Norwich from Lord Warwick's troops, and to have ended in shameful rout, after one brief skirmish. As a fact, this fight had been preceded by several assaults of the insurgents on the city, into which they succeeded in forcing their way many times, and inflicting heavy loss on the King's army. The failure of provisions alone drew Ket down from Mousehold, and even when he was routed, the remnant of his Reformation Army fortified their camp, and made such a threatening show that Warwick was obliged to grant them liberal terms of surrender, which, for a marvel in that age, and by such a man, were faithfully observed. A story which professes to give an accurate picture of the struggle ought not to have slurred over some of its most striking features.

Marjory's Faith is seemingly a first attempt, and displays extreme inexperience throughout in its workmanship. Even the title is misleading, for there is nothing in the story involving any long trial of the heroine's constancy. Miss Harding's notions on a great many subjects appear to be of the vaguest, for the main situation of her book is that at its very beginning a young earl carries off the lady who seems to be intended as heroine, but who is found speechless and dying two years later at her sister's door, with a baby in her arms—the Marjory of the tale. Nothing is known of the facts till Earl Brangford turns up again eighteen years later, explaining how he had been duly married to Marjory's mother, but had kept the matter secret from the duke, his papa, who wrote to him every now and then urging another marriage upon him. Lady Brangford, coming on these letters, and finding her proposed rival's name in them, seemingly concludes that she has been deluded by a false marriage, or else, more probably, flies into a fit of jealous rage, goes off to her old home with her baby, nearly penniless, and dies of cold and exhaustion just as she gets there. Her husband, who never dreams of looking for her in the most obvious place, waits just four months, and then, taking for granted she must be dead, marries the lady provided by his father, thus saving himself from bigamy by a mere fluke; and discovers his daughter by sheer accident after his second wife's death. And, though the duke has been dead a dozen years at that time, his patent of nobility must have been limited in some

very curious fashion, for the son remains Earl Brangford still, obtaining no advance in rank. Miss Harding is also of opinion that his daughter, as eldest child, necessarily became heiress to all her father's personal property, to the exclusion of her two half-brothers, to whom the titles and entailed estates should descend. So much for the probabilities of the plot. The style is simply breathless, and, though the sentences are not always very long, produces the sensation of having no stops. It has the worse fault of fine writing of a moralising cast, varied by a few depressing passages intended to be witty and amusing; and, finally, the authoress—as she styles herself in her dedication—anxiously displays some little scraps of Greek and Latin she has picked up, the extent and value of which may be estimated by the order and orthography of one sentence, in which she speaks of "apodasis and prodasis" (*sic*). She must make an entirely fresh start if she is ever to do anything, for this book is so far from being on the path she desires to tread, that she must retrace every step of it before she reaches even the beginning of the road.

Frank Amor is a book of quite exceptional dulness, albeit the author seems to have had some notion of imitating the sensationalism of MM. Paul Féval and Xavier de Montépin. The greater part of the book professes to be autobiographical, but the hero is a hysterical lunatic who rages, cries, faints, and gets into inexplicable difficulties every three or four pages, and several of the other characters are no saner. There is not any discoverable plot, and the strain visible throughout deprives the author of the one palliation which might be offered, that he dashed off his book at full speed by way of trying how much the public could bear. There is a considerable display of recondite erudition made in various places; of which the most noteworthy specimen is, perhaps, a sentence which informs us that the Jewish Cohens "are of the united tribes of Judah and Benjamin, and claim to be the royal line of the Hebrews." It is just possible that Jajabee has heard of the Maccabee dynasty, and that this elaborate blunder is due to mixing his facts too recklessly.

RICHARD F. LITLEDAL.

SCHOOL BOOKS.

Dir Années d'Éril. Par M^{me}. la Baronne de Staël-Holstein: with Biographical Memoir, &c., by Gustave Masson, B.A. (Pitt Press.)

Le Vieux Cilibataire. A Comedy by Collin d'Harleville, with Biographical Memoir, &c., by Gustave Masson, B.A. (Pitt Press.)

Goethe's Hermann und Dorothea. With an Introduction and Notes by Wilhelm Wagner, Ph. D. (Pitt Press.)

Goethe's Boyhood. Being the first Three Books of his Autobiography. Arranged and Annotated by Wilhelm Wagner, Ph. D. (Pitt Press.)

Zaire. Edited by Prof. Théodore Karcher, LL.B., of the Royal Military Academy, Woolwich, &c. (Longmans.)

Alzire. Do.

Le Cid. Edited with English Notes. Do.

Polyeucte. Edited, with Vocabulary of Grammatical, Idiomatic, and Explanatory Notes, by Charles Cassal, LL.D. (Longmans.)

Chatterton. Par M. le Cte. Alfred de Vigny. Edited with Notes, by Léonce Stiévenard. (Longmans.)

French Classics; a Selection of Plays by Regnard, Brueys, and Palaprat. Edited, with English Notes, by Gustave Masson, B.A. Volumes VI., VII. (Oxford: Clarendon Press.)

The Traveller's Primer. By Rhymer. (Longmans.)

La Méthode des Méthodes, Clef de la Langue Française. Par Madame Paul Gayard, Diplômée de l'Hôtel de Ville de Paris. (Ikaillière, Tindal and Cox.)

A French Grammar, in Two Parts, for the Use of Public and Middle-Class Schools. By F. E. Darqué. (Relfe Brothers.)

Second French Exercise Book. By Hermann Breyman, Ph.D. (Macmillan.)

English into French, First Book, being a Graduated Selection from the best English Prose Writers, to be turned into French. By Henri Van Laun. Also, *Second Book,* for advanced Pupils. (Daldy, Isbister and Co.)

Anthology of Modern French Poetry: Two Courses, Junior and Senior. Edited by Prof. Ch. Cassal, LL.D., and Prof. Théodore Karcher, LL.B. (Longmans.)

Comparative French-English Studies, Grammatical and Idiomatic. Second Edition. By G. Eugène. (Williams and Norgate.)

French Homonyms and Paronyms, &c., with Exercises. By A. Roulier, B.A. (Longmans.)

The Public School French Grammar, by Brachet. Adapted for the use of English Schools, by the Rev. P. H. E. Brette, B.D., and Gustave Masson, B.A. (Hachette.)

Pocket Dictionary of the German and English Languages. By F. W. Longman. (Longmans.)

Hauff's Märchen. A Selection from Hauff's Fairy Tales, with a Vocabulary. By A. Hoare, B.A. (Williams and Norgate.)

The First German Book. By Alfred G. Havet, and Gustav A. Schrupf. (Simpkin, Marshall and Co.)

Lange's New German Method. In Four Volumes. Vol. I. The Germans at Home. (Oxford: Clarendon Press.)

Typical Selections from the Best English Writers, with Introductory Notices. Vols. I. and II. Second Edition. (Oxford: Clarendon Press.)

Analysis of Bacon's "Advancement of Learning," &c. By I. P. Fleming, M.A., B.C.L. (Longmans.)

The Two Napoleons; being a Sketch of the Principal Events in the History of Europe for the last Eighty Years. By One of the Writers of the "School Managers' Series of Reading Books." (Crosby Lockwood, and Co.)

The "Tempest" of Shakespeare. Edited by T. Surtees Phillpotts. (Rivingtons.)

An English Grammar for Schools. By J. C. Curtis, B.A. (Simpkin, Marshall, and Co.)

Andersen's Tales, for Use in Schools. (George Bell and Sons.)

The Rudiments of English Grammar and Composition. By J. Hamblin Smith, M.A. (Rivingtons.)

Exercises in English Composition, with an Introductory Chapter on Analysis. By Robert Shakel Knight, Fellow of the Royal Society of Literature. (Longmans.)

Aids to Accuracy. By S. Croft, with an Introduction by the Rev. Canon Gregory. (Thomas Murby.)

John Heywood's Complete Series of Home Lesson Books. Book V. for Standard V. By Alfonso Gardiner. (Manchester and London.)

Studies in English for the Use of Modern Schools. Edited and Annotated by H. Courthope Bowen, M.A. (Henry S. King and Co.)

"London," and "The Vanity of Human Wishes." With Notes. By I. P. Fleming, M.A., B.C.L. (Longmans.)

Guide for Customs' Candidates, with Examination Papers. By R. Johnston, F.R.G.S. (Longmans.)

The Traveller; or, A Prospect of Society, by Oliver Goldsmith. Edited by the Rev. E. T.

Stevens, M.A., and the Rev. D. Morris, B.A. (Longmans.)

Tasso: La Gerusalemme Liberata. Cantos I., II. With Introduction and Notes. By H. B. Cotterill, B.A., F.R.G.S. (Oxford: Clarendon Press.)

A Grammar of the Portuguese Language, with a Course of Exercises. By Alfred Elwes. (Crosby Lockwood and Co.)

THE four volumes of French and German authors lately issued by the Pitt Press are edited with care and judgment. The choice made by M. Masson of the second book of the *Memoirs* of M^{me}. de Staël appears specially felicitous. If there be a subject upon which instruction is needed by the class of readers for whom these books are prepared, it is the meanness of Napoleon I. This instruction has been partly given by Mr. Bowen's edition of the campaigns of Napoleon; and the book before us, not by its notes (for in respect of historical criticism M. Masson is colourless), but by its text, will give it still more. The passages selected from contemporary poets are interesting, both from a literary and from a political point of view. This is likely to be one of the most favoured of M. Masson's editions, and deservedly so.

Collin d'Harleville's amusing play, *Le vieux célibataire*, also by M. Masson, has English arguments prefixed to the acts, as in his less fortunate selection of Piron's *Métromanie*. M. Masson is doing good work in introducing learners to some of the less-known French play-writers. The arguments are admirably clear, and the notes are not too abundant.

Dr. Wagner's edition of *Hermann und Dorothea*, also for the Pitt Press, is introduced by a preface which he claims to be a digest of most of the literature that has gradually gathered round the great *bürgerliches Idyll*, and which treats in sufficient detail of the metre, prosody, and style. The notes are among the best that we know, with the reservation that they are often too abundant. Mere translations should never be given. As an example of a vicious kind of note, we take one from the page before us: *Gewaltsam*, we are told, means "violently" = *mit grosser Gewalt*. There are many such. The note immediately preceding it, on the other hand, is tasteful and necessary.

The same remarks regarding the notes will apply to Dr. Wagner's *Goethe's Boyhood*. There is no preface attached, and the subject, an admirable one, perhaps scarcely needed it.

We cannot congratulate the editors of the five volumes of the London Series of French Classics before us on their choice of subjects. These volumes are intended, presumably, for schools. The two plays from Voltaire are perhaps the least unsuitable for such readers. The vivid language and nervous style of Voltaire may seize and retain the attention which will flag continually over the stilted though majestic style and the artificial antitheses of Corneille. Corneille's *Cid*, captivating as it was to the *blâsés* Parisians, captivating as it still is to matured readers, is not suited for boys who may have had the good fortune to know the story fresh from the brusque romance of Spanish ballads. A drama dealing with the subject of Christian conversion is still less suitable. Of the notes we disapprove (except in the point of the references given to other lines in which the same difficulty occurs) as being calculated to save useful labour. All three editors sin grievously in this respect, M. Stiévenard perhaps the most grievously. There are no arguments to the acts, and the editors appear to have been careful to omit in the Introduction anything which could tend to make a boy understand the historical place occupied by the author.

Two volumes of *French Classics* edited by M. Masson for the Clarendon Press are of much higher rank. The sixth volume contains Reynard's *Joueur* and Brueys' *Le Grondeur*. We wish that M. Masson had included—and hope that he will, later on, produce—*L'Avocat Patelin*, and that he

will then follow his usual plan of prefixing well-written arguments. The seventh volume contains extracts illustrative of the reign of Louis XIV., from Cardinal de Retz, M^{lle}. de Montpensier, M^{me}. de Motteville, and St.-Simon. These two volumes should form a useful half-year's school course.

French Genders by Rhymer is the title of a silly little book. The feminine exceptions are worked painfully into a kind of rhyme, and the masculine ones are placed in a long and unsuggestive list.

Although we cannot accept M^{me}. Gayard's lively little book as in any sense a substitute for a good school French grammar, yet for students who have pretty well mastered the initial difficulties of the language it may be useful, inasmuch as it is clearly written with the view of helping them to appreciate partially the finer shades of difference, of which those who have not the opportunity of continual conversation with educated Frenchmen must remain in a great measure ignorant. There is, however, much that is unsatisfactory, and much that is unnecessary. Of the first kind we notice the chapter on genders, and of the second the list of "verbes avec ressemblance." No list will be of any use to pupils who are apt to confound *hériter* with *irriter*, or *perpétuer* with *perpétérer*.

The French Syntax by M. Darqué is a logical, well-written book. The chapter on the subjunctive, in which the ideas of doubt or of certainty are clearly shown as the motive powers, as it were, is specially commendable. The exceptional rules on the agreement of the past-participle are also satisfactorily done. But we protest against the somewhat supercilious way in which M. Darqué dismisses what all teachers of French grammar know to be one of the ideas most difficult to explain, by saying, as on p. 47, "The matter is too plain to require further elucidation." The second edition of the *French Grammar* accompanies the Syntax.

In his *Second French Exercise Book*, Mr. Breyman has collected some seventy exercises on the tenses, and on the different parts of speech, fairly comprehensive in their range, but lamentably incomplete in many of the sections. An attempt to do any good, for example, with conjunctions apart from the subjunctive is a barren one, and for even a working knowledge of the subjunctive not one exercise is needed, but fifty. The exercises on the tenses and genders are good, and the book will invite learners by its pleasant type and arrangement.

M. van Laun publishes two *English into French* books. His aim is almost a higher one than is usual in a "First" Book. It is to teach the learner how "to give back, not only the equivalents of the words, but the very spirit, idiom and accent of the original author." M. van Laun has selected the difficulties with the judgment of experience. The small chapters on the preposition and adverb are good, and might have been longer, and what we may call the moral reflections fewer. The second part is merely a selection of English passages with sensible footnotes.

The two volumes of *Anthology of Modern French Poetry*, compiled by MM. Cassal and Karcher from the choice pieces of the most pleasing of contemporary French poets, and published by the Clarendon Press, will be found useful as affording occasional relief from the more solid matter which usually and rightly occupies the work of a form. It is well that boys should learn that France has poets such as Hugo, Lamartine, Gautier, Musset, and Scribe, even though unable fully to appreciate their beauties. The books are well printed, and the device of putting in black type the words which are noted at the end is serviceable. The notes themselves are commendable as not being entirely translations or derivations given to no purpose but that of saving the learner trouble. They are on the same plan as those to the edition of the London Series of French Classics, but far better.

The *French Studies, Grammatical and Idiomatic*, of M. Eugène is as successfully planned as any of the numerous royal roads to French in our list. We limit this praise, however, to the *Accidence*. The *Syntax*, though fairly clear, is composed of rules without reasons; the exceptions to the ordinary rules of agreement of past participles of transitive verbs (with which the use of *faire* is mixed up without comment) are left baldly expressed, although they admit of obvious explanations, which give force to the rule and form admirable training; while, as usual, the subjunctive is very imperfectly discussed.

M. Roulier's unpleasantly-titled book is one of questionable utility. It would be wasted time for a young learner who had to master *accidence* and *syntax* to set to work to learn by heart that which he will, as his reading extends, in a great measure learn without learning. If, however, he desires practice, this book will afford it excellently.

The *Public School French Grammar*, edited by MM. Brette and Masson, is founded entirely upon M. Brachet's *Historical French Grammar*, of the first part of which a clear analysis is prefixed. The editors have doubtless sufficient reason for pinning their faith to M. Brachet's theory, although, if we are not mistaken, his conclusions as to the small part played by the ancient dialects of Gaul in the formation of the French language are by no means unchallenged by etymologists of the present day. Any doubt on this point does not, however, prevent us from expressing our pleasure at the appearance of a book which, while retaining much of the suggestiveness of M. Brachet's work, is put into a form more suitable for our schools. We would give emphatic approval to the chapters upon the formation of substantives, adjectives, and auxiliary verbs, in which the origin of each termination is clearly explained. Of the *Syntax* we scarcely think so well. The past participles are well done, but the pronouns are not so clearly given as in other grammars with which we are acquainted, and the conjunctions receive very inadequate attention.

We do not imagine that much favour will be shown to Mr. Longman's *German Dictionary* by those who have M. Cauvin's work within their reach. Whether a book which is not unlike a six-inch cube is to be termed a pocket-dictionary is questionable. It is comprehensive and idiomatic, and, we suppose, fairly cheap. It should be; for the print is microscopic, smaller than Flügel. It has one great fault of arrangement: the different idioms under one word are not always placed in alphabetical order. Both parts are in one volume.

It is pretty well understood that "the acquiring the vocabulary constitutes a chief difficulty in the study of any language." Whether this difficulty is likely to be removed in the case of German by such means as those provided by Mr. Hoare in his edition of Hauff's *Märchen* we cannot say. Our own opinion is that bitter war should be waged against any further attempts to teach a boy to work without a proper stock in trade. No boy possessed of grammar and dictionary ought to be saved the trouble of using either by being told that *schlug auf* means "opened," or that *wess* means "knows." Without the vocabularies this is a pleasant enough selection of tales. As it stands it is a most hurtful assault upon sound doctrine.

A book which requires "directions for use," quite medicinal in their exactness, is not likely to be a favourite in schools, where, as a rule, the successful teachers are those who are most personal in their methods. The *First German Book* of MM. Havet and Schrupf may be useful—although sometimes very confusing—if the instructions are rigidly adhered to: but otherwise it will offer every possible facility for "cribbing."

Lange's New German Method, published by the Clarendon Press, is in four parts. The first consists of specimens of German writing, which will soon, we hope, be rendered unnecessary by

advancing civilisation. The second and third parts are conversations, more sensible than is usually the case. The fourth bears the somewhat ambitious title of "The Essentials of German Grammar." These appear to be fewer than we had thought. The book is well printed.

Another Clarendon Press publication is the second edition of the two volumes of typical selections from great English Prose Writers. As might be expected, these volumes form quite the best "English Reader" of a high class. The first volume contains extracts from all the writers of eminence from Latimer to Berkeley; the second from the Revolution to the present time. We are delighted to find that the editors have in the second volume included a few passages from Landor. If literary taste or style is to be learnt at all from three or four extracts from many authors of every variety of style, the editors may fairly lay claim to having done a real service in preparing these volumes.

Mr. Fleming has advisedly refrained, in his *Analysis of "The Advancement of Learning,"* from yielding to the temptation to which analysts most often give way, that of superseding the text-book by original opinions. At the same time it is by no means a mere collection of dry bones. Mr. Fleming's own remarks are always pertinent, and his quotations interesting. The words peculiar to Bacon, or used in a sense now obsolete, are clearly explained, and the examination papers at the end are an analysis doubly distilled. The diagram illustrative of the classification of the sciences in their present state is a great addition to the book. Mr. Fleming has written to supply a need, and has supplied it well.

The Two Napoleons is a short and very fairly written account of a few of the well-known scenes in the lives of the two emperors. It is probably too favourable and pitying in its estimate, though it does not shirk saying some hard things. The most useful part will be the latter, from which a boy may really learn a little about the second Napoleon. At any rate, he will learn that the Napoleons were two. The alternative title of the book is misleading.

Mr. Philpotts publishes his edition of the *Tempest*. It is unnecessary to say more than that it fully sustains the reputation of the series of which it is a part.

Mr. Curtis has had considerable experience, and has profited by it. His little *English Grammar* is clearly written, and the plan of the exercises is a good one. Probably exercises worked on the same plan, but taken direct from whatever book is in the pupil's hand, would be more useful.

Hans Andersen's Tales, edited by Messrs. Bell, are always welcome, and are "well adapted for distinctively educational purposes." This particular edition is a readable one.

Mr. Hamblin Smith, in his *Rudiments of English Grammar*, neither calls "the" a distinguishing adjective, nor the present participle the imperfect participle. Thus far we are grateful. But our gratitude ceases when we find such phrases as "but-words" and "therefore-words," which latter phrase is illustrated by two passages in which no other "therefore-word" but "therefore" itself occurs. Latin and Greek derivatives and prefixes are of no use except to those who have learnt some Latin or Greek, and such would recognise them without a list. Oddly enough, while Latin and Greek abounds, there is no reference to German. Is Mr. Smith right in saying that in the line "I banish her my bed and company," "my bed and company" forms a "second objective case"? At any rate it is confusing to a learner to place it side by side with "We make ourselves fools."

Mr. Knight's *English Composition* is on an original plan, as to the possible success of which we will not venture an opinion. Moreover, it is intended for students "of either sex." We were not before aware that the rules of English composition in any way varied with sex. Any how, the

analytical exercises upon the well-chosen passages which close the book may be used with advantage, as Mr. Knight says, by both sexes alike.

The first paragraph in Mr. Croft's *Aids to Accuracy* is charmingly naïve. It runs thus:—"Ancient name, Albion; called Britain from Brutus, the first king, who landed *circa* 1108 B.C." How must the shade of Geoffrey of Monmouth rejoice at this unlooked-for revival of true learning. Of "Aids to Accuracy" there are none, unless the doggerel verse containing confusion worse confounded on the various railways is to be called so. Better learn Bradshaw.

Neither the style nor the print of Mr. Alfonso Gardiner's *Fifth Standard Book* is likely to invite the labours of children who go from school to homes where light and quiet are hard to come by. And we doubt whether notes such as that the saltiness of the Mediterranean Sea is due to evaporation are likely to encourage accurate habits. Mr. Gardiner probably tells these children that the earth is an oblate spheroid. He certainly tells them that the *o* in "cenotaph" in Shelley's well-known line is long.

A somewhat inflated introduction is prefixed to Mr. Bowen's *Studies in English*. This is merely a series of passages forming a very meagre selection from well-known English authors. Slight biographical notices are affixed to each piece.

Johnson's great *Satires* are well-edited by Mr. Fleming, who places at the bottom of the page the corresponding passages from their models, Juvenal's third and tenth *Satires*, with Dryden's translations. The notes are, we are pleased to find, few in number, and interesting.

The *Guide for Customs' Candidates* seems well adapted for its limited aim. It contains useful practical hints on all matters connected with examinations of this class, and a well-selected set of papers.

Goldsmith's Traveller forms part of Messrs. Stevens and Morris's series of annotated poems. The footnotes are clear, and, for the most part, necessary.

Mr. Cotterill's *Tasso*, published by the Clarendon Press, is another witness to the fact that Italian is beginning once more to strive for its old position in English school instruction. This attempt is on the whole judiciously executed. The Introductions and Arguments are good: so are the notes, especially those of a philological character; the rest are perhaps a little too helpful. Mr. Cotterill quotes Robello in most critical cases.

Mr. Elwes has published his *Portuguese Grammar* rather we suppose to complete the series than to supply a demand. It is simply and clearly arranged. OSMUND AIRY.

NOTES AND NEWS.

MR. EUGENE SCHUYLER's long-expected *Turkistan; Notes of a Journey in the Russian Provinces of Central Asia, and the Khanates of Bokhara and Khokand*, will be ready for publication by Messrs. Sampson Low and Co., on Thursday, the 14th instant.

MR. ARTHUR ARNOLD has promised to deliver a lecture to the members of the Birmingham and Midland Institute on "Persia" in the autumn.

MESSRS. HENRY S. KING AND Co. are about to publish a narrative of journeys made by Col. Playfair in the steps of the famous Abyssinian traveller, James Bruce. Peculiar interest attaches to this volume because, by the kindness of Lord and Lady Thurlow, the great-grand-daughter of James Bruce, a very large collection of his original drawings, which have never been made public, have been placed at the disposal of Col. Playfair. They comprise drawings of all the important Roman and Mauritanian remains, drawn for the most part in duplicate by Bruce, and by Balugani, the Italian artist who accompanied him on his tour. Time and spoilers have done much to destroy these remains in the last hundred

years, and the earlier beauty of many can only be understood by means of these drawings, which are of equal beauty and accuracy. A large number of these will be reproduced in the present volumes.

LADY CHARLOTTE SCHREIBER'S translation of the *Mabinogion* is about to be published in a cheap and popular form by Mr. Quaritch, of Piccadilly. Her original edition of the text and translation is both costly and rare, and thus inaccessible to thousands of readers who would gladly be acquainted with the ancient Cymric legends which are the chief source of the whole literature of Arthurian romance.

THE Early English Text Society gets a good help from Germany, as the Chaucer Society does from America. The editor of *Altenglische Legenden*, Dr. C. Horstmann, has undertaken to edit for the Early English Text Society all the Early English Legends or Lives of Saints:—1. Those not contained in the well-known collection in the Harleian MS. 2277, from which Mr. Furnivall edited fourteen for the Philological Society in 1862; 2. This collection, of which Dr. Horstmann has already copied eight thick quarto MSS. To this collection, of which the best MS. Harleian 2277, is in the Southern dialect, Dr. Morris will write the grammatical introduction, in continuation of his like essays on the Northern, East and West Midland, and Kentish dialects, in his different editions of certain of the Early English Text Society's books.

THE Life of Charles Kingsley which will appear during the present winter season will contain as a facsimile of his handwriting the manuscript of his well-known verses, "Three Fishers went Sailing out into the West."

THE Lectures on Genesis delivered by the late Rev. F. W. Robertson, of Brighton, will be published very shortly by Messrs. Henry S. King and Co.

MR. DEMETRIOS BIKELAS has just published at Athens, and with Messrs. Williams and Norgate, in a handsome octavo of over 600 pages, his translation of Shakspeare's *Romeo and Juliet*, *Othello*, and *Leir*—*Σακσπείρον Ρωμαιοὶ καὶ Ἰουλιέτα, Ὀθελλὸς, καὶ ὁ Βασιλεὺς Ἀἰρ*—with an introduction and notes, incorporating the results of the latest criticism in Germany, France, and England.

MR. DAVID SYME, the proprietor of the *Melbourne Age*, who is staying for a short time in this country, has written a work entitled *Outlines of Industrial Science*, which will be published this autumn by Messrs. Henry S. King and Co. Its object is to expose what seem to him the fallacies of the modern English school of political economy, and to construct a system of doctrine in place of that now existing, to the method, matter and form of which the author is entirely opposed.

THE Chaucer Society has just received the welcome news that Prof. Hiram Corson, of the Cornell University, Ithaca, U.S.A., has volunteered both to make the Index of Names and Subjects to the Society's edition of *The Canterbury Tales*, and also to edit its *Concordance to Chaucer's Works*, of which the material is being prepared by divers members and helpers.

A CORRESPONDENT writes: "Allow me to add to Prof. Mahaffy's list of Dr. Henry's books two more—*Menippea*, without his name, 8vo (Dresden, 1866); and the first volume of '*Aeneidea*, or critical, exegetical, and aesthetic remarks on the *Aeneis*,' with a personal collation of all the first-class MSS., and upwards of a hundred second-class MSS., and all the principal editions,' royal 8vo, printed at Leipzig in 1873, but never yet published."

A RETURN of considerable import to those interested in university education has been recently printed by order of the House of Commons. It states the number, names, and description of professors, their emoluments, number of lectures

delivered by each, number of auditors, &c., &c. Accompanying the statement are letters from the different professors, going more or less into particulars. Dr. Pusey thinks that, from various causes, few are qualified to gain much from critical lectures on Hebrew. Since 1870 his own pupils have been very few, never exceeding ten, and sometimes lower; one term his deputy had but three. The Professors of Pastoral Theology and Ecclesiastical History get an average audience of fifty each. Dr. Jowett lectures on Thucydides to an average of forty students; the Professor of Latin to some twenty; the Camden Professor of Ancient History to six; and the Professor of Modern History to about twenty. At the three lectures delivered annually on Poetry, some fifty or sixty persons attend, but "of these many are women." Mr. Ruskin writes that he is obliged by the terms of his Fine Art Professorship to give twelve lectures in the year, and that he never intends to give more; his average attendance is above 100. In 1869, the first year of his appointment, the present Professor of Arabic delivered forty lectures to one student, and in the following year to two; since then he has abandoned the hope of forming a class, and consequently no lectures have been delivered since 1870. At Cambridge the number at Divinity lectures is tolerably large, as students going in for the Theological Examination are required to attend a certain proportion of those delivered. The Professors of Physic, Anatomy, and Medicine get an average of eight, forty-three, and twelve respectively. The Sadlerian Professor of Pure Mathematics attracts an average audience of two; Mr. Seeley lectures on Modern History to from forty to sixty hearers; Mr. Fawcett on Political Economy to about forty; Mr. Liveing on Chemistry to fifty or sixty; Dr. Macfarren on Music to about sixty; and Mr. Colvin on Fine Art to about sixty. This last figure, however, includes ladies and members of the Senate; the usual number of undergraduates attracted by the subject or the lecturer is put down at "from one to ten."

MR. JOHN RHYS has embodied some interesting remarks on local pronunciation in his recent official report on the schools inspected by him in the counties of Flint and Denbigh. It seems that the Welsh children pronounce words like *baby* and *all* as though they were *bibby* and *ole*, while their inability to pronounce the sounds *sh*, *ch*, and *j* leads them to read a sentence like "Charles and James got a shilling each for finishing the job which they had begun," "Tsyarles and Dsyames got a silling eats for finicing the dsyob whits they had begun." In some parts also the Carnarvonshire habit of giving a sputtering pronunciation to a final dental is not unusual, while the *u* of North Wales, which resembles the German *ü*, is frequently substituted for the English *i*. Greek scholars will be especially interested in learning that the semi-vowels *w* and *y* are liable to be discarded at the beginning of words: thus *wood* and *woman* become *ood*, *ooman*, and *ye* or *you* become *ee*, *ew*.

THE proposed Chair of Comparative Philology at Cape Town still occupies the attention of the colonists, and the great importance of having Dr. Bleek's labours continued and completed by a trained scholar, and the languages and folk-lore of the South African races examined and preserved before they perish, makes the subject one of intense interest to all European philologists. Mr. Molteno, the Premier of the Colony, and his secretary, Mr. Trimmen, are at present in England, and it is well known that they are personally favourably disposed towards the project. It now turns out that the difficulty that has arisen as to the endowment of the chair is in great measure due to the action of the committee of the Public Library. The *Cape Standard and Mail* of July 11, states that "in 1862 a sum of 600*l.* had been granted by Parliament for the safe custody of the Grey collection, and for general purposes. 260*l.* of that sum had

been destined at the time by the committee for the salary of Dr. Bleek as Curator of the Grey collection; Mr. Maskew, the librarian, drawing the same amount. . . . Mr. Maskew's salary was afterwards increased to 300*l.* But it would appear that immediately after Dr. Bleek's death arrangements were entered into to abolish the custodianship altogether. Miss Lloyd, who had assisted Dr. Bleek in his Bushman studies, was asked to copy the catalogue of the Grey Library for a period of twelve months at a salary of 125*l.* a year, on the understanding, however, on her part, that this would be a mere temporary arrangement until the appointment of Dr. Bleek's successor. 120*l.* were coolly added to the salary of Mr. Maskew, who may be very well qualified to look after the Public Library as it is now arranged, but who has never had the reputation of being a scientific man, such as would be required to initiate the better educated part of the Cape public into the proper use of the literary treasures of the Grey Library. In the report of the Committee for the Public Library this was stated in such a form that neither the public nor the subscribers would be likely to discover it unless feeling particularly interested in the matter. In other words, the interests of science and of the scientific education of the Cape public, to which Dr. Bleek had so powerfully contributed by his personal influence, were sacrificed to the convenience of the librarian, and, to a certain extent, of the committee, who were probably as little anxious to see discontented faces as, according to Lord Macaulay, King Charles II.; and to the public the question whether they, too, approved of such a sacrifice, was never clearly put. . . . Valuable MSS. and scarce editions are not to be looked after in the same way as the volumes of a circulating library; and it would not only be a loss, but a disgrace to the colony if the valuable gift made by Sir George Grey to the Cape Town Library were allowed to suffer from neglect."

MR. F. J. FARADAY, F.S.S., who has just been appointed Curator and Secretary of the Manchester Aquarium, is also secretary of the active Field Naturalists' Society of that town. An aquarium that does not descend to the level of a fashionable lounge might easily become a centre of investigation for every branch of zoological science. We hope to see the Manchester institution affording facilities for purely scientific research, stimulating the taste for natural history, and directing it into useful channels.

THOUGH William Harrison is known to us only by his *Description of Britaine*, and interesting *Description of England*, both prefixed to Holinshed's *Chronicle* (1577, 1587), yet he himself looked on those books as quite secondary to the great work of his life, his *Chronologie*, which Holinshed tells us he "had gathered and compiled with most exquisit diligence." The good parson feared that the cost of producing his big book would stop it ever "coming abroad." And so it has. It had disappeared, till in 1850 Mr. Cotton, of Thurles, wrote to *Notes and Queries* that he had found it in the Diocesan Library of Derry. Mr. Furnivall accordingly applied there for it; and, though at first the searches for it proved fruitless, its second, third, and fourth volumes were at last found; and, by the Bishop of Derry's kindness, are now in Mr. Furnivall's custody. These volumes prove to be a chronicle of the world's history from the creation to the year 1592; and the fourth of them contains some interesting entries and opinions of Harrison on his own time. Under 1573, for instance, he notes that,

"In these daies the taking in of the smoke of the Indian herb called *Tabaco* by an instrument formed like a little ladell, whereby it passeth from the mouth into the head and stomach, is gretly taken up and used in England against Rewmes and some other diseases engendred in the longes and inward partes." Some of the home-life entries will be printed in Mr. Furnivall's edition of Harrison's *Description of England*, 1577-1587, which is nearly ready for the New Shakspeare Society; but the whole of the Elizabethan chronicle, at least, should be reprinted, as it reports Continental affairs as well as English. Harrison was at Cambridge in 1551. He was born "in Cordwainer Street, otherwise

called Bow Lane," on April 18, 1534. He died Canon of Windsor on April 24, 1593.

In the *Revue des Deux Mondes* for August 15 M. A. Geffroy describes the first results (chiefly interesting to mediaeval and patristic students) of the new French School at Rome. M. Henri Gaidoz begins a series of studies on the nationalities of Hungary; the first deals with the Serbs of the Banat, who have suffered many things between the Turks of Stamboul and the Turks of Buda. M. Henry Blaze de Bury maintains the ordinary view of the relations of Louis XIII. and Richelieu against M. Marius Topin's spirited vindication of the king.

In the *Contemporary Review*, Charles Elam, M.D., besides the usual objections to automatism and evolution, avers that protoplasm can only be resolved into water, ammonia, and carbonic acid gas by the addition of oxygen in the proportion, speaking roughly, of 170 oxygen to 100 parts plasm. Mr. Spedding concludes his examination of Lord Macaulay's essay on Bacon: the most interesting thing in it is a little disquisition of how respectable men come to be made scapegoats when an abuse is to be abolished. Dr. A. Schwartz has some good *aperçus* on French preachers, though his point of view is arbitrary. Edward D. Neill maintains that Lord Baltimore founded Maryland as a Church of England colony, and that toleration only dated from 1649, when he wished to attract Puritan settlers and was negotiating with the Parliament to avoid confiscation. F. W. Rowsell's article on "Capital Punishment in England" points out that the ferocious legislation in defence of property was mainly the work of the Tudor and Hanoverian dynasties, and that crime always diminishes during war. The most interesting article in the number is by Dr. Rigg, on the "Churchmanship of John Wesley." He makes the following points: at no time did Wesley hold what would be called high sacramental doctrine; after his "conversion" he felt and stated that his churchmanship had lost its foundation; he regarded "Apostolical succession" as a fable (upon Macaulay's and Chillingworth's grounds); the Minutes of Conference from 1745 onward prove that he regarded all questions of discipline as questions of expediency simply; he may have intended his society to include members of different communions, as the Moravian society then did; he probably hoped that in its progress his own society would come to include enough benefited clergymen of the Church of England to provide its members with the sacraments and keep them in the main within the Church of England. In the last years of his life there was a conscious return to the past; even then his protests against his preachers administering the sacraments were rather on the ground that they had no authorisation from him than on the ground that they had no ordination from a bishop.

In the *Fortnightly Review* Mr. Morley concludes his study of Robespierre; it is to be regretted that he did not take space enough for a few facts and dates. We do not wish his commentary curtailed; but it supposes a familiarity with the mere narrative which few readers have. He holds that Danton's real rival was Billaud Varennes, while Robespierre's real opponents were the dogmatic Atheists. Robespierre did not conquer Danton; he sacrificed him to his policy of putting himself at the head of the strongest combination of the moment. The Law of Prairial, under which as much blood was shed in the last three months of the Terror as in all the rest, was not intended by Robespierre as an instrument of general execution, but as an instrument for reaching Barras and other highly-placed peculators whose delinquencies would have been hard to prove. Mr. Morley does not believe that Robespierre really desired a dictatorship, though his intrigues were directed to attaining a position for himself in which he would be able to apply

the system which he erroneously supposed himself to possess.

In *Blackwood* most readers will have turned to the narratives of Mrs. and Mr. Wordsworth, the survivors of the *Strathmore*, which have the interest inseparable from the subject. There is a severe but not ungenerous article on "Alfred de Musset," taking his side, as the nearest approach to a right side, in the question between him and George Sand.

In *Fraser* Mr. Wratishaw has an interesting paper on the story of the bloody Parliament of Willemow; and Captain Roger Upton has an instructive one on Arabian horses.

In *Cornhill* there is a very candid and interesting article on Turkish ways and Turkish women, by F. G. A., a lady who lived five years as governess to a pasha whose wife was a princess. Mr. Julian Hawthorne's poetry is weird and graceful, and free from the brutality which disfigured his former endeavours to reach abnormal and intense effects. The article on Leopardi contains many enjoyable translations.

In *Macmillan* T. Wemyss Reid begins a monograph on Charlotte Brontë which is important as embodying copious extracts with lines to the original of Caroline Helston. The writer calls attention to the influence of her father; and apparently intends to maintain that her life was less tragic than is represented in Mrs. Gaskell's beautiful biography, and her character more in accordance with commonplace propriety than has been generally understood. Sir Bartle Frere concludes six papers on the Khojas. W. H. Mason discusses Homer and Dr. Schliemann, and makes several points in favour of the Hissarlik site, though not inclined to believe that topography tells in favour of the truthfulness of the *Iliad*.

In the *Dublin University Magazine* there is a lively instalment of "Lays of the Saintly" dealing with St. Fillan and parodying Scott.

In *Temple Bar* "Morality on a Spanish Wharf" deals with the proverbs of Cadiz boatmen, and is worth reading. The author of "Bitter Fruit" begins a new story, "An Old Man's Darling," rather in the spirit of Mrs. Lynn Linton.

MOST of the copy for the *Gentleman's Magazine* this month was burnt in a fire at the publishers', and the editor assures us that the author of *Comin' through the Rye* re-wrote her contribution from memory in less time than most people would have copied it. The composition is creditably finished and pointed. Leigh Hunt's remaining letters were burnt, so instead we have a first instalment of Douglas Jerrold's.

A COMPLETE edition of the poetical works of Mackay will shortly be published by Messrs. Frederick Warne and Co.

THE whole of the first edition of Mr. George Howell's *Handy-Book of the Labour Laws* having been sold, a second edition is now in the press and will be ready for issue during the present month. This edition will contain, in addition to other new matter, a review of the judgments of Barons Bramwell and Huddleston with regard to "picketing."

UNDER the title of *Badische Biographien* (Heidelberg: Bassermann), Herr von Weech has issued the first two parts of a biographical dictionary of persons of note connected with the Grand Duchy of Baden. As the author of a *Geschichte der Badischen Verfassung*, and of other works relating to the history of that country, he has special qualifications for the task; and he has obtained the co-operation of such men as Bartsch, Eduard Devrient, Max Düncker, Treitschke and Woltmann. Even persons who, like Gervinus, without being natives of Baden passed a portion of their active life within the Grand Duchy, will be included in the work.

MR. GEORGE SMITH.

THE death of Mr. George Smith, in early middle life, deprives the English school of Assyriology of its head and chief. Having for some years carefully followed the researches of Sir Henry Rawlinson and others, in the field of Assyrian research, he commenced in 1867 the study of the inscriptions. His researches convinced him that the chief difficulty in the reconciliation of Biblical and Assyrian chronology lay in the arrangement of the annals of Tiglath-pileser II., and he commenced a careful examination of the monuments of this king deposited in the British Museum. His studies were productive of most important results, in revealing the names of Ahaz and Azariah, kings of Judah, and Pekah and Hoseah, kings of Israel, as contemporaries of this monarch. During his researches he discovered an inscription fixing the date of the payment of tribute by Jehu, king of Samaria, to Shalmaneser II. The results of these researches were given in a series of papers in the *Zeitschrift für Aegyptische Sprache*. In 1867 he discovered and published an inscription fixing the date of a total eclipse of the sun in the month Sivan, B.C. 763. In the same year he was appointed to assist Sir Henry Rawlinson in the preparation of the third volume of the *Cuneiform Inscriptions of Western Asia*. During this year he discovered an inscription recording the invasion of Babylon in B.C. 2280 by the Elamites, and also an inscription showing the observation of the Sabbath among the Assyrians.

In 1866 he had commenced the copying of inscriptions relating to the Assyrian King Assurbanipal, the Greek Sardanapalus, for the purpose of publishing his annals. This work he gave to the world in 1871. There is no work published on the Assyrian inscriptions which has done so much as this to place the decipherment of the texts on a firm and accurate footing. The careful preparation of the text, and the accurate translation, accompanied by every variant reading, has made the work one which no student should be without. Some idea of the labour expended in its production may be gained when it is mentioned that over three thousand lines of texts are transcribed, transliterated, and translated in its pages.

In the same year Mr. Smith published a valuable little work on the "Phonetic Value of the Characters of the Cuneiform Syllabary." This work will always form a most necessary hand-book to every student of this difficult portion of the study of Assyrian. He also published in the *Journal of the Society of Biblical Archaeology* a lengthy and most important paper on the "Early History of Babylonia," which was the result of several years' labour on the difficult Accadian brick legends.

Having in 1872 been engaged in an examination of the mythological portion of the Assyrian collection in the British Museum, he discovered an important series of tablets. These tablets were part of a cycle of early Chaldean legends consisting of twelve tablets relating to the adventures of a mythical king named Isdubar. The eleventh tablet of the series he found to contain the legend of the Flood as current in Babylonia. Having copied and translated this tablet, he delivered a lecture on it before the Society of Biblical Archaeology. This discovery was the means of reviving the interest in Assyrian research and study, which had become very low and was confined to a few patient workers only. The proprietors of the *Daily Telegraph* came forward, and offered to defray the expenses of an expedition to excavate on the site of Nineveh, and accordingly Mr. Smith left England in January, 1873, and reached Mosul in March. His excavations at Kouyunjik were most important in their results in enabling him to complete many imperfect texts already in the collections. During this mission to the East he paid a flying visit to the sites of Babylon and other early cities. In the autumn of that year he returned to England, bringing with him a large and important collection of objects.

These the proprietors of the *Daily Telegraph* presented to the Museum.

The *firman* granted by the Turkish Government being unexpired, Mr. Smith again left for Mosul to continue excavations for the trustees of the British Museum, and having completed the period of the *firman*, and being unable to get a renewal from the authorities, he returned to England. The account of these expeditions he published in his work on *Assyrian Discoveries*. He now continued his researches in the mythology of the Assyrians, and was enabled to collect and join a series of fragments relating to the legends of Chaldean cosmogony, as well as many others of importance. The remainder of the year 1875 was devoted to the copying and translation of these legends, which were published early this year in a work entitled *Chaldean Account of Genesis*.

In October, 1875, Mr. Smith left England for the purpose of visiting Constantinople to endeavour to obtain a *firman* for excavations. After very great difficulty he obtained one, and returned to England to prepare his outfit. He left England for the East in March last, and, after landing at Alexandretta, proceeded to Bagdad for the purpose of inspecting some antiquities. Owing to the unsettled state of the country, and to the prevalence of the plague, he was unable to excavate, and was on his way to England when he was taken ill, and died at Aleppo on August 19.

Though essentially a specialist, Mr. Smith published in the *Journal of the Society of Biblical Archaeology* an important paper on the Cypriote inscriptions, to which he was the first in England to gain any clue, and this has since formed a firm basis for the investigation of others. He published last year, in the series issued by the S. P. C. K., a small *History of Assyria*, which is at present the only concise History of that important empire. He has left the complete MS. of a companion work to the above in the *History of Babylonia*, which it is hoped will shortly be published.

His loss will be greatly regretted by many who had the advantage of his personal acquaintance and could appreciate his kindness of disposition. By all who had occasion to seek his aid in their researches his loss will be most deeply felt; for he was ever ready to afford aid, either by information, or by placing every material possible in the hands of an enquirer. As a student of the Assyrian his knowledge of the texts was unequalled; and, from constant examination of the objects of the collection, he was able to find authorities for his statements on the tablets with as much ease as if they were folios of a library. As a copyist of the difficult script of the tablets he was unsurpassed; his careful study of variant forms in the palaeography, and his patient search after duplicate copies, rendered his publication of texts most valuable and trustworthy.

W. SR. C. BOSCAWEN.

THE LAST OF THE PASTONS.

IN the course of his researches among the Venetian Archives, Mr. Rawdon Brown has met with some interesting details of the wife and son of Girolamo Alberti, of whose diplomatic correspondence during his residence for four years in this country we have already given some account (see *ACADEMY*, September 25, 1875). Alberti's wife was an Englishwoman, her maiden name Margaret Paston—a member, in fact, of the well-known and ill-fated Yarmouth family. In the summer of 1695 the Republic of Venice determined to send a special embassy to William III. in the persons of Lorenzo Soranzo and Girolamo Venier, and among the Contarini MSS. in St. Mark's Library is a letter from Lord Yarmouth's daughter, dated September 15, 1695, from Selva, a country place near Treviso, to her cousin Charles Bertie respecting accommodation for the Ambassadors in London. Bertie in reply recommends the house of the late closet-keeper Chiffinch in St. James's Park—famous for

the dissipations therein of Charles—which was to be had furnished for twenty pounds a week; or a new mansion lately occupied by Judge Jeffries, a far more pretentious establishment apparently, for the rent of it unfurnished was fixed at fifty pounds a week.

Twenty years after this we find Carlo Alberti, Margaret Paston's eldest son, acting as Secretary to the Venetian Proveditor-General, at Napoli di Romania, when it was taken by the Turks in the summer of 1715. The enemy rushed to the Government House to seize the Proveditor's papers. Alberti endeavoured to destroy his ciphered alphabet by throwing it into a chafing-dish, but the Turks entering the room before the parchment was consumed, he is said to have snatched the burning roll from the embers and to have swallowed it. Thus, we are told, did he preserve the secrets of the State, whose plan of operations in the Morea would otherwise have been discovered through the interception by the enemy of the ciphered despatches which passed to and fro between the Venetian commanders. Alberti, now a prisoner, was sold as a slave, and became the property of one Haggi Osmanaga, a great personage at Smyrna, who for him and another Christian asked 4,000 piastres. How Carlo Alberti was ransomed, or otherwise obtained his liberty, does not appear; but some seven years after—that is, on November 21, 1722—he was undoubtedly in Venice, and acting as one of the notaries in ordinary of the Ducal Chancery; for, on that day, when in his purple gown he was waiting to accompany the Doge to the annual ceremony at the church of the "Salute," he was arrested by order of the chiefs of the Ten. On December 29 the arrest was unanimously confirmed by the Council of Ten, and on January 13 the same tribunal condemned Alberti to death. His crime was the passing and dispensing money-orders for pensions, &c., in the name of the Republic without the sanction of the Signory; he had been guilty, indeed, of breach of trust and forgery. In his defence he alleged, among other things, that he had been subject for the last fourteen years to epileptic fits, which at times deprived him of his reason. He also alluded to the service he had done the State at Napoli di Romania. A petition to the Council of Ten was also presented by the Alberti family, in which the services of his father and grandfather are mentioned; it contains, too, a paragraph by his mother, which is thus translated:—

"Would that I, Margaret Paston, Countess of Yarmouth, had never been born; or after becoming a mother had at least not survived for my utter misery until this my ruinous old age, if it only remains for me to see my son in the hands of the executioner; and to hear from England my country which I have abandoned, and from my kinsfolk there, that I came to shed their blood—which is illustrious—under the axe of judgment on an ignominious scaffold in this Queen City of the world."

It was at first proposed to behead Carlo Alberti publicly between the columns of the "Piazzetta," but it was afterwards ordained that the execution should take place in the dungeons two hours after sunset. The morning after, the body was buried in the vault of the Canons of St. Mark in the portico of the church leading to the chapel of the "Madonna." Margaret Paston followed her son into the grave but a few months afterwards.

HANSEATIC HISTORY AND LOW-GERMAN DIALECT.

THE annual gathering of the Society for the History of the Hansa towns ("Hansische Geschichtsverein"), which I announced in the *ACADEMY* of May 27, took place according to the programme during Whitsun week at Köln in the old Hansa-room of the Town Hall. The English visitors who were expected did not attend. But a few learned men from Holland represented for the first time the international tendencies of this promising historical confederation. Though papers

and addresses are always read when the members from east and west meet annually in one or other of the cities of the old League, both maritime and inland, their chief object will always be to support the issue of certain publications from the vast stores of records illustrating the history of trade and commerce and the international policy of a great portion of Northern Europe during the latter part of the Middle Ages.

On the occasion of the last meeting I reported on the new *Codex Diplomaticus* for the general history of the Hansa. Since then another stout volume has appeared, under the title *Hanserecesse von 1431-1476*, bearbeitet von Goswin Frhr von der Ropp. Erster Band (Leipzig: Duncker and Humblot), the importance of which to students of general and of English history in particular I again beg to be allowed to introduce to the notice of your readers. By *Hanserecesse* is understood very much the same multifarious body of documents as occurs on the English Rolls of Parliament belonging to the fourteenth and fifteenth centuries—that is to say, the minutes and proceedings of the general or the provincial diets of the civic League, together with a very extended correspondence, petitions and resolutions, treaties, lists of deputies, bills of accounts &c., &c. The originals, as they were sent home to the various towns, have to be collected, collated, registered, and extracted from almost innumerable city archives, not only within the Low German regions of the old Empire, but far beyond them—from London and St. Petersburg, as well as from Stockholm and Copenhagen, from Antwerp and Bruges. Only thorough scholars in palaeography and languages, in history and law, can be employed on such researches, and the most skilful editing is required either to reproduce the entire transactions or even to calendar them. As the publication of the more ancient *Recesses* down to the year 1430 had been taken in hand years ago, according to the advice of the late Dr. Lappenberg, by the Historical Commission of Munich, which entrusted them to the skilful erudition of Dr. K. Koppmann of Hamburg, the Society for Hanseatic History ventured to prepare a second and later series, purposing to push on the work into more recent times, but adhering to the same strict scientific principles of editing, and, with the assistance of the same well-known Leipzig firm, to the same excellent shape and print as had gained approbation in the first series. Moreover, the young editor, Dr. Goswin, Baron von der Ropp, a Livonian by birth, but a pupil of the University of Göttingen, and now himself teaching history in that of Leipzig, shows himself quite competent for the work, and a fair rival to his friend Koppmann, though evidently a less tempting period has been allotted to him.

The most brilliant time of the celebrated federation was over, when it committed the fatal mistake of supporting from the very beginning the union of the three Scandinavian crowns. It is true that Margaret, the great Queen of Denmark, was succeeded by the weak and inconsiderate Eric the Pomeranian. But the cities derived hardly any advantages on their side, when, in 1426, they renewed the war against the three northern kingdoms. Many of them laboured under internal difficulties, their aristocratic municipalities being frequently upset and expelled by the guilds—the trade-unions of the day—or their civic independence being altogether endangered by the daring attack of some neighbouring prince. At the same time, dark clouds arose from eastern and western neighbours to the great detriment of the superiority hitherto enjoyed on the high road of the sea, and of the fundamental pillars of the League, its outlying settlements. Poland, which after the accession of the Lithuanian dynasty almost on a sudden became a European power, had defeated the German colonisers and governors of Prussia, the knights of the Teutonic order, so that their master was obliged to be neutral in the great Baltic struggle, although he could not prevent

Dantzic, his most powerful city, from continuing to adhere to the old confederates. On the other hand, Duke Philip of Burgundy annexed without much hindrance Flanders, Brabant, and the Dutch Netherlands, prescribing to the western cities a new anti-federal, dynastic policy. When Rostock, in 1430, concluded a separate armistice with Denmark, and Stralsund was ready to follow its example, Lübeck and its confederates could not avoid suing for peace also. Yet their alliance with the Counts of Holstein and Dukes of Sleswick stood for several years in the way. The present volume comprises in 613 numbers the transactions from January, 1431, down to September, 1436, when after many difficulties and vicissitudes peace was at length restored.

Here it may be sufficient to allude to some of the more momentous consequences of so many intestine and foreign conflicts. After about the year 1423 the towns of Holland and Zealand, hitherto members of the Hansa, began to break off from the League, their vessels trying to force the passage of the Sound as enemies on every occasion, and to carry an illicit trade into the dominion of their former allies with the help of certain smuggling seaports. No wonder that henceforth all successors of Eric, who ruled over Denmark, Norway and Sweden, followed his example in continuing a firm alliance with Holland, while Duke Philip and his son made war against the federation of German cities, without ever proclaiming it in due form. The intercourse with the Flemish cities alone made an exception, because the Hanseatic factory at Bruges was too firmly rooted, and the democratic spirit of these places too independent, to allow any sudden disruption. So it happened that, whereas neither French nor English, both still entangled in their hundred years' war, respected the flag of the Hansa; whereas Scotch pirates scoured the German Ocean, and Spaniards the Bay of Biscay, in search of the well-stored traders from Bremen and Hamburg, Lübeck and Dantzic, Flanders, in want of the raw wool of the British Isles and the Peninsula, succeeded once more, about 1433, in inducing the hostile powers to let it pass, and in persuading the Easterlings to retract their prohibition of the trade.

Much new light is thrown by this collection on the precarious state of the contemporary affairs of England. And this is particularly welcome, as all scholars are aware, from Rymer and the Rolls of Parliament, of the progressive meagreness and fragmentary state of the national records, the more the French contrived to shake off definitely the yoke of their oppressors, and the more the first symptoms of the Wars of the Roses initiated at home a most terrible era of distress and disgrace. No doubt the Government, during the minority of Henry VI., endeavoured most conscientiously to abstain from touching the ancient privileges which the Hansa merchants hitherto enjoyed in London and in other seaports of the realm. But Parliament, closely connected with a steadily-rising national commerce, declined more and more to protect foreigners from the payment of the common dues and from the new and heavy taxes which were required by the difficulty of the situation. Moreover, the monopolistic spirit of the Easterlings never would grant to Englishmen similar rights of corporation in their own region to those which they themselves had for centuries enjoyed in their Steelyard in London. Without the least scruple they subverted the factories which the English founded either at Bergen in Norway or at Dantzic in the territory of the Teutonic knights. Hence arose quarrels in the English courts of law and in the various diets of the League, as well as piratical expeditions and open warfare. A number of papers in this volume refer exclusively to a heavy fine which had been outstanding for a considerable time. Once in the days of King Henry IV. English mariners had thrown overboard a number of Germans they had captured on the high seas. The English Government was ready to pay an indemnity, but part of it had been

transferred beforehand upon the Master of the Knights, and there was no end of accounting and explaining for and against.

The cities of Livonia seem to have been quite distinct, and much more independent than those of Prussia during this period. They had the great advantage of the chief trade with Republican Novgorod during all the time when Lübeck and her neighbours were almost exclusively engaged in war with King Eric. On the other hand, there was an interminable change of peace and war with the Russian princes, who arbitrarily stopped or set free the intercourse with the most eastward colony of the Hanseatic confederation.

By far the greater number of the documents, reports, minutes, treaties and letters—not to speak of a few in Latin or English—are written in the Low-German dialect, which at the time was used as the vehicle of a common and official language from the Gulf of Finland to the mouths of the Rhine and the Scheldt. The papers in Flemish differ so very little, or hardly more than in orthography, that every mariner or merchant from Lübeck or Dantzic must have understood them as well as his own homely speech. It was, therefore, a necessary and inevitable consequence that, about two years ago, a society for Low-German philology took its origin in intimate connexion with the "Hansische Geschichtsverein." The first issue of its annual periodical, *Jahrbuch des Vereins für niederdeutsche Sprachforschung*, Jahrgang 1875 (Bremen), has just left the press. All sorts of linguistic and literary subjects are discussed in a number of separate articles. Some very curious Mediaeval glossaries, and specimens of historical and allegorical poetry in different local dialects, printed for the first time, are interpreted in more or less extensive commentaries by competent scholars in comparative philology. It is natural that in such dissertations many details should occur which illustrate the history of the English language. I would therefore particularly allude to an article on the English Dialect Society, since its younger German sister has been started for the very same objects, and chiefly for the purpose of collecting, by the combined labours of fellow-workers who are scattered over a considerable extent of country, all sorts of materials for the history, the grammar, the dictionary, and the curious divergences of a distinct group of dialects so nearly related to the various idioms developed more than a thousand years ago by the Saxons, the Angles, and the Scandinavians in Britain. The philologists of the German Lowlands are quite alive to the old kith and kin, and therefore heartily subscribe to the answer which was sent by the Manchester Literary Club to an invitation of the English Dialect Society:—"The committee have expressed an earnest wish to help forward the national work undertaken by the English Dialect Society by every means in their power; and in reference to their own Glossary they will be prepared to meet the views of the Society in any way that may be deemed mutually advantageous."

The new German Society has almost immediately begun its own publications with a document full of linguistic, historical, and geographical curiosity: *Das Seebuch*, Von Karl Koppmann; mit einer nautischen Einleitung von Arthur Breusing. Mit Glossar von Christoph Waltner (Bremen). This rare document is preserved at Hamburg in two copies, which appear to have been composed in separate portions between the fourteenth and fifteenth centuries. The language, though Low-German throughout, has a tinge of Flemish. Its earliest chapters point distinctly to the Hanseatic factory at Bruges, since three various courses traced along the coasts of France, the south-west of England and Ireland, always terminate between the Zwin and the Isle of Thanet. It is a practical handbook for mariners of the time, containing directions for sailing the seas from the Straits of Gibraltar all the way up to the Gulf of Finland, with special information

about tides and currents, rocks, and shallow water, soundings, and distances from port to port. Hundreds of geographical names in their quaint spelling, the more scientific purposes of navigation, and the peculiarities of language, to a certain extent the common property of all seafaring nations of Teutonic descent, had to be explained by the editors. I have no doubt that the results of their researches will be highly welcome to the scholars of England, where navigation in the fifteenth century was attended with the same difficulties, but carried on nevertheless with the same eagerness, as in the nineteenth.

R. PAULI.

PROCEEDINGS OF THE THIRD SESSION OF THE INTERNATIONAL CONGRESS OF ORIENTALISTS, ST. PETERSBURG.

St. Petersburg: September 2, 1876.

The International Congress was formally opened on Friday, September 1, by a meeting in the great hall of the Imperial University, which was decorated with the flags of different nations. Most of the nations of Europe and Asia were there represented. In accordance with the Russian custom evening dress was *de rigueur* for the European members of the Congress. The principal seats were occupied by Count Tolstoy (Minister of Public Instruction), Prince Lobonow de Rostow, M. de Giers, Count Suwarow, M. Veliaminow-Zernow, and others. The Emperor of Brazil was there, but took his seat among the ordinary members. Some representatives from Siberia were present. A Kirghiz, a Yakut, and a Mongol were pointed out to me. The proceedings commenced with the singing of an introductory hymn of the Russian Church by the choir of the Chapelle Royale. M. Gregoriew, the President of the Organisation Committee, then addressed the meeting in a few words, but he did not speak very distinctly; at least, at the distance at which I was seated, I lost a good deal of what he said. He said something in praise of Science, about its being an asylum amid the many troubles of which the world was now so full. In this hall, he said, nearly all the nations of the world were represented. It was a great fraternal society. He gave a hearty welcome to all the foreigners who were present. They were received with open arms. He spoke of the fatigues they had undergone in their long journeys to St. Petersburg, but it showed what love there was of Oriental studies; and they would be the more united in that love from meeting together from such distant parts. M. Schéfer returned thanks on behalf of the strangers for the sympathetic welcome which they had met with. He spoke of the honourable contests of Science, of the constant liberality of the sovereigns of Russia, of the benefits which had been received from the researches of Russian *savants*, and he especially thanked the members of the Organisation Committee for all they had done.

The Baron Osten-Sacken, one of the members of the Organisation Committee, then gave an account of the work of the committee. Their duties had been very difficult, their position exceptional, in consequence of the gentleman who was to have superintended their proceedings, and who had been elected at the London Congress to preside at the present Congress, Count Hilarion Worontsof-Dachkof, having been prevented from undertaking the office. His place had been subsequently taken by M. Gregoriew. In consequence of the assistance they had received from the Russian Government he hoped that, notwithstanding the shortness of the time at their disposal, the committee had succeeded in doing the work that lay before them in an efficient manner. He then referred to the historical-bibliographical memoirs of the different sections of Russian research connected with the East, which several Orientalists of Russia had kindly undertaken to furnish at the request of the committee, in addition to the matters to be discussed

at the Congress. He also referred to the several important questions which had been proposed by the committee for discussion at the Congress, and to the numerous objects of interest relating to Oriental Archaeology, Ethnography, &c., that would be exhibited.

After this address the meeting proceeded to the election of the President of the Congress, the office, as was stated, having become vacant by the retirement of Count H. Worontsof-Dachkof, and M. W. W. Gregoriew, Professor of Oriental History, and Dean of the Faculty of Oriental Languages of the Imperial University, was unanimously chosen to be the President of the third, or St. Petersburg, Congress. Next, the presidents and vice-presidents of the different sections were elected. Nine sections had been formed of the subjects for consideration by the Congress. A president and two vice-presidents were required for each section, the condition being that one of these must be a Russian. The presidents nominated were as follows:—1. East and West Siberia; President: M. Vassiliew (St. Petersburg). 2. Middle Asia within Russian boundaries, as well as the independent principalities of Western Turkestan; President: M. Schöfer, Ch. (Paris). 3. Caucasus, as well as the Crimea, and other parts of European Russia inhabited by Asiatic peoples; President: M. Gamazow (St. Petersburg). 4. Transcaucasia, including ancient Georgia and Armenia; President: M. Kéropé Patkanow, (St. Petersburg). 5. Eastern Turkestan, Tibet, Mongolia with Manchuria and the Corea, China and Japan; President: M. Léon de Rosny, (Paris). 6. India, Afghanistan, Persia, and the Indo-Chinese Archipelago; President: M. Kern, (Leyden). 7. Turkey, including Arabia and Egypt; President: Ahmed Vefyk Effendi, delegate of the Turkish Government. 8. Archaeology and Numismatics; President: M. J. Oppert, (Paris). 9. The Religious and Philosophical Systems of the East; President: Mr. Robert Douglas. Among the vice-presidents were appointed, belonging to our own country, Prof. W. Wright (Cambridge); Prof. Chénery (Oxford); Robert N. Cust, Esq., Honorary Librarian of the Royal Asiatic Society; E. B. Eastwick, Esq., late M.P. for Penryn; and Captain F. C. H. Clarke, Deputy Assistant Quarter-Master-General, Horse Guards. Much regret was felt at the absence of Sir Walter Elliot, K.C.S.I., who had been appointed delegate of the Indian Government, but who, it was understood, had been prevented by the state of his health from attending the Congress. M. Gregoriew, after thanking the members for the honour they had done him in electing him as their President, stated that the Middle Asia Section would hold its sitting to-morrow. He also announced that the excursion to Peterhof, which had been advertised to take place on Sunday, had been unavoidably postponed to Thursday. The proceedings concluded with the singing by the choir of the National Anthem of Russia.

The following provisional programme of the sittings of the Sections and of the excursions has been issued by the Organisation Committee. Sept. 2, Saturday, at 10 A.M. and 7.30 P.M., Sittings of the Sections; Sept. 3, Sunday, Excursion; Sept. 4, Monday, at 10 A.M. and 7.30 P.M., Sittings of the Sections; Sept. 5, Tuesday, at 10 A.M. and 7.30 P.M., Sittings of the Sections; Sept. 6, Wednesday, at 10 A.M., Sittings of the Sections; in the afternoon an excursion; Sept. 7, Thursday, Coronation Day: an excursion; Sept. 8, Friday, at 10 A.M. and 7.30 P.M., Sittings of the Sections; Sept. 9, Saturday, at 10 A.M., Sittings of the Sections; in the afternoon, an excursion; Sept. 10, Sunday, a day of rest; Sept. 11, Monday, Festival of St. Alexander: an excursion; Sept. 12, Tuesday, at 10 A.M., Sittings of the Sections; at 1 P.M., Meeting of the Council. Close of the proceedings.

E. L. BRANDRETH.

SELECTED BOOKS.

General Literature.

- CONTZEN, H. Geschichte, Literatur, u. Bedeutung der National-Ökonomie od. Volkswirtschaftslehre. Cassel: Maurer. 4 M.
JONES, W. Finger-Ring Loro, Historical, Legendary, Anecdotal. Chatto & Windus.
LONG, C. C. Central Africa; Naked Truths of Naked People. Sampson Low & Co.

Theology.

- LICHTENBERGER, F. Encyclopédie des sciences religieuses. T. 1. 1^{re} livr. Paris: Sandoz & Fischbacher. 2 fr. 50 c.

Physical Science.

- BAILLON, H. Dictionnaire de botanique. 1^{re} fasc. Paris: Hachette. 5 fr.
BRUNNER V. WATTENWYL, C. Die morphologische Bedeutung der Segmente, speciell d. Hinterleibes bei den Orthopteren. Wien: Braumüller. 3 M. 80 Pf.
KERNER, A. Die Schutzmittel der Blüten gegen unerwünschte Gäste. Wien: Braumüller. 8 M.

Philology.

- CURTIS, G. Das Verbum der griechischen Sprache seinem Bau nach dargestellt. 2. Bd. Leipzig: Hirzel. 7 M. 80 Pf.
HAUPT, M. opuscula. Vol. III. Leipzig: Hirzel. 6 M.
MIKLOSICH, F. Ueb. die Mundarten u. die Wanderungen der Zigeuner Europas. VI. Wien: Gerolds Sohn. 3 M.

CORRESPONDENCE.

JACOPO DE' BARBARJ.

Montigny-sur-Loing: Sept. 1, 1876.

The two numbers of the ACADEMY for August 12 and 19 have only reached me to day. I see thereby that one of my letters in which I gave a brief analysis of a recent work by M. Charles Ephrussi on a Venetian artist of the end of the fifteenth century, Jacopo de' Barbarj, has called forth two communications—the one, a note by Mr. Drury Fortnum, introducing an interesting letter by Dr. Lübke; the other, an essay in correction of supposed errors, more passionate in tone, by Mr. W. B. Scott, author of a Life of Albert Dürer in English.

Dr. Lübke's remarks, already published in the *Beilage zur Allgemeinen Zeitung* for May 30 last, have no direct connexion with M. Ephrussi's work. They do not contradict its conclusions. If we allude to them, it is only because they bring into prominence a fact that concerns all lovers of early Italian art: the bronze plate, *Orpheus and Eurydice*, belonging to M. Gustave Dreyfus, and etched in M. Ephrussi's book, is not the only work modelled and cast by Vischer after the compositions of Jacopo. There are others in existence. This point has already been established in a notice by M. Bergau which appeared in the *Nuremberg Correspondent* of October, 1875.

Mr. Scott's essay is conceived in a very different spirit. Indeed, he was in such haste to reply that he has not given himself time to read or to re-read the work quoted. This method of discussion is liable to obvious inconveniences. I am, for my own part, very grateful to Mr. Scott, but the author has a right to protest. I do not know whether he will do so. It would be dangerous for his opponent if he did, for Mr. Scott has written with a precipitation which renders his conclusions either inaccurate or open to suspicion, although they are arranged under four heads, like a sermon.

1. To imitate my excellent opponent—where is the proof of the assertion that Jacopo was from Nuremberg and not from Venice? What is the demonstration of the hypothesis that Barbarj was a surname given by the Italians, and accepted by Jacopo—and also by the Nicolaus previously mentioned by Emile Galichon—for the sole reason that he "came from North of the Alps"? On the contrary, these leading points in the biography of the master are already settled beyond dispute. Albert Dürer, in the sketch of his preface to the *Treatise of the Proportions of the Human Body*, a preface which is repeated in a different form at the end of the Third Book of the same treatise, wrote: "I have never found anyone who has written anything on the proportions of the human body, except a man named

Jacob, born at Venice, a graceful painter." Observe that this expression, "graceful painter" (*lieblicher Maler*), or "lovely," "pleasant," if you will, corresponds perfectly to what we know of the figures of Jacopo, who evidently set before him as his ideal to give suppleness to the style of Mantegna with its combination of rudeness and delicacy. Are we then to suppose that our opponent is completely ignorant of the existence of historical documents which exist in manuscript at Nuremberg, at Dresden and even in London? Mr. Scott does himself wrong. There is a whole literature on this subject in existence in Germany. Heller, Zahn, Campe, Thausing can scarcely have escaped him when he was working at Albert Dürer. How can he have lost all recollection of these sketches for a preface, and so maintain that "lieblicher Maler" is "a modern critical appreciation"?

2. To continue; I have not the text of my letter before my eyes at the present moment. It is possible that, in correcting the proofs, I allowed sixteen to pass instead of eleven years. In any case the book reads, at page 15, in the fragment quoted from Dürer's letter to Pirckheimer:—"What pleased me eleven years ago does not please me at all now." This would be wholly unimportant did not Mr. Scott seize the occasion to translate and quote in the most singularly inaccurate fashion the text of this famous paragraph. His translation is as follows:—"What pleased me eleven years ago does not give me the same pleasure now, I confess. Then I praised no one but Master Jacob: but now I let you know there are better painters here, though! Anthony Kolb swears there is no better in the world than Jacob." We ought to know whether Mr. Scott possesses a new text, for I do not believe that that hitherto known can bear any other sense than this (after the lines above quoted): "if I did not see it myself, I would not believe it from any one. I likewise give you notice that there are also far better painters than Master Jacob, who is no longer here." If Mr. Scott's text were the true one, we should have had to suppose that what had pleased Dürer eleven years before was the work of Mantegna. Thanks to the deductions of M. Ephrussi—deductions to which we are compelled to refer the reader, for fear of making this letter too lengthy—misunderstanding is no longer possible. Jacob resided at Nuremberg before 1495, but this sojourn does not imply that he was born there.

We perfectly agree as to 3., with the reservation that for the reasons above stated Dürer and Jacopo can by no means be said to be "both High-Germans."

4. Mr. Scott's arguments under this head will refute themselves when Mr. Scott has before his eyes the book which has given him so much concern. It was M. Galichon who thought that Jacopo followed Count Philip of Burgundy to the Netherlands in 1506, and M. Ephrussi had good reason for opposing this view by a careful comparison of dates. I am surprised that Mr. Scott should have described as a "re-issue" of Emile Galichon's work a work which is entirely new, and which combats, courteously but firmly, its chief conclusions. Galichon showed his sound taste by drawing attention in 1861 to an artist of real merit whose biography is almost unknown. Science has advanced since his day. He would have been the first to profit by it. It is natural that M. Ephrussi, who is young and passionately devoted to these researches, should have profited by it also, and should have arrived at more distinct conclusions. There is here no question of a re-issue. We do not find even that engraving of the *Woman with the Hat* which Galichon attributed to the burin of Jacopo, but which, as Mr. Reid, the learned Keeper of the Prints at the British Museum, assured its present possessor, Baron Edmund Rothschild, was engraved by a Nuremberg master.

Here I must stop. I have no right to venture

further upon ground which I have seldom trodden since I have more specially studied the modern school. Besides, I am in the country, far from my books of reference, and I should be afraid of falling into errors as palpable as those of my opponent. It is, finally, not without advantage that discussion should be raised concerning one of those masters, half-Italian half-German, who, in the last years of the fifteenth century, realised, not without originality, a temporary fusion of the two styles. Jacopo is *par excellence* the would-be Germanised Venetian (Jacopo Wölsh). He has studied largely the supple and delicate engravings of Martin Schongauer. But how greatly his plan of Venice differs in point of arrangement from the plans, and in the method of handling the graving-tool from the views, of towns in the *Chronica Mundi* of Michael Wohlgemuth!

PH. BURTY.

SCIENCE.

The Dawn of Life; being the History of the Oldest Known Fossil Remains, and their Relation to Geological Time and to the Development of the Animal Kingdom. By J. W. Dawson, LL.D., F.R.S., &c. (London: Hodder & Stoughton, 1875.)

ALTHOUGH so poetic a phrase as *The Dawn of Life* has been chosen as the title of this attractive little volume, it need hardly be said that Principal Dawson is far too cautious a geologist to assert with anything like confidence that we are yet able—or for the matter of that, ever shall be able—to trace the first appearance of life upon our planet. In the early days of geology, when its students had but little experience, and therefore a good deal of confidence, they were not unwilling to believe that they had scanned the first lines on the opening page of the earth's history; a belief which found expression in a host of terms that still linger in our geological nomenclature—such as “primitive rocks,” “primary formations,” “bottom zone,” “primordial fauna,” and the like. The rashness, not to say the pride, of assuming that we have penetrated to the very beginning of telluric existence has often been exposed, but perhaps by no one better than by Prof. Edward Forbes.

“Geologists and palaeontologists,” said he, “are too apt to fancy that they have been favoured with a sight of the world in its swaddling clothes. If we do not much mistake, the Titans were mature giants ere they beat out the oldest stratum on which the geological hammer has yet rung.”

Since this passage was penned our knowledge of the older rocks has been vastly extended, but the course of discovery has steadily confirmed the sagacious conjectures of the naturalist. Chiefly through the labours of the late Sir W. Logan, in conducting the Geological Survey of Canada, we have become acquainted with an enormous series of deposits older by far than any stratified rocks previously recorded. These ancient and altered rocks, which are typically developed in the Laurentide Hills to the north of the St. Lawrence Valley, and are hence fitly termed “Laurentian” rocks, form a series, at least 30,000 feet in thickness, divisible into an Upper and a Lower group, and consisting for the most part of gneiss and limestone, associated with vast deposits of iron-ore, and in the Upper series with thick beds of basic felspar. For many years these rocks had been searched in

vain for traces of any organic remains, and hence they were classed with those strata which were somewhat rashly termed “azoic.” Yet there were not wanting reasons, partly chemical and partly biological, for conjecturing that the formation of some of these deposits was connected more or less directly with organic agencies. At length the day came for verifying these conjectures. In 1858 some specimens obtained from the Lower Laurentian limestones were suspected by Sir W. Logan to owe to an organic origin the obscure structure which they presented; and Dr. Dawson, on examining them under the microscope, not only confirmed this suspicion, but pointed out their relations to the Foraminifera, and at the same time suggested the now well-known name of *Eozoon*, or the “Dawn-animal.” When specimens of this supposed fossil were submitted in 1865 to Dr. Carpenter and Prof. Rupert Jones, the highest authorities on the Foraminifera in this country, Dr. Dawson's conclusions were verified and strengthened, and henceforth *Eozoon* was ready to take its place as the oldest known fossil.

Although *Eozoon* may appear to be an insignificant object, the importance of its discovery in extending our knowledge of the range of life may be inferred from Sir W. Logan's remark that, in comparison with the age of this fossil, “the appearance of the so-called Primordial Fauna may be considered a comparatively modern event.” So interesting a fossil might fairly claim its own monograph, and, indeed, Dr. Carpenter has hinted that there is some chance of such a work being prepared and submitted to the Palaeontographical Society. In the meantime Dr. Dawson has published the present volume, which is mainly devoted to a popular description of *Eozoon*, but yet contains sufficient scientific matter for the purposes of most students, its value in this respect being raised by copious extracts from original papers bearing upon the subject. Dr. Dawson, with his usual skill, has set forth his matter in very attractive shape, so as to form a work that is really readable with pleasure; and it may be added that the printing, the plates, and the general get-up of the volume are all that can be desired.

After describing the Laurentian rocks, the author sketches the history of the discovery of *Eozoon*, explains its structure and mode of preservation, glances at what are believed to represent its contemporaries and successors, and then discusses, with candour and generosity, the objections which have been raised against the conclusion that it is actually the remains of an organism. In this country the task of defending *Eozoon* has fallen almost exclusively upon Dr. Carpenter, who has, of course, conducted the case with the ability of an experienced advocate.

Eozoon, as preserved in typical specimens, exhibits successive layers of calcite, in some cases partially converted into dolomite, which alternate with lamellae of serpentine, loganite, or some other mineral silicate. This silicate has taken the place of the sarcod-body which occupied the chambers of the original organism, while the carbonate represents the walls by which these chambers were enclosed. Dr. Carpenter has shown

that the “proper wall” is perforated by fine parallel tubuli, resembling those of the nummulites; while the intermediate or “supplementary skeleton” is penetrated by a ramifying system of canals, and by passages through which organic connexion was established between the several chambers. It is, of course, only in the best preserved specimens that these structures are well seen, and it may be supposed that many of the objections which have been urged against their organic origin have been founded on the study of only imperfect specimens. Thus we lately observed in Dr. Vogelsang's posthumous work entitled *Die Krystalliten* (Bonn, 1875), that the author, after referring to the forms assumed by the precipitate which he obtained on addition of ammonium chloride to a mixture of lime-water and gelatin, thus expresses himself:—

“Was ich selbst unter dem Namen *Eozoon Canadense* gesehen habe, zeigte nur viel unvollkommenere Formen als diese künstlichen Niederschläge.”

In judging of the organic structure of a form it is necessary not only to possess typical specimens, but to study them with an educated eye; since it is well known that those who have long devoted themselves to the study of a special group of organic forms can often detect points of structure which escape the notice of an untrained observer.

In parting company with *Eozoon* we may repeat a word of caution against the unphilosophical notion current in certain quarters that this fossil really represents the first animal which was launched into being upon our planet. Dr. Dawson admits that in suggesting the name *Eozoon* he had “no intention to affirm that there may not have been precursors of the dawn-animal.” The history of the discovery of such a body in rocks which so long seemed hopelessly barren of fossils should stimulate further search in these ancient deposits, in the hope that haply they may yield some other traces of Laurentian life, and thus reveal to us the contemporaries, if not the forerunners, of *Eozoon*.

F. W. RUDLER.

Vie de Saint Auban: a Poem in Norman-French, ascribed to Matthew Paris. Edited, with Concordance-Glossary and Notes, by Prof. Rob. Atkinson. (London: John Murray, 1876.)

No country is richer in “etymological” dictionaries than ours. It would seem, however, that the nature of the etymology in our latest home-made dictionaries is not of the best. In Ogilvie's *English Dictionary, Etymological, Pronouncing, and Explanatory* (1874), we find under *abide*: “Sax. *bidan*, *abidan*; O. E. *abie*, from O. Fr. *abbayer*, from *baer*, to gape, to look with open mouth.” The same in Chambers's *Etymological Dictionary*, edited by James Donald (1875): “A. S. *bidan*, to wait; O. E. *abie*, from O. Fr. *baer*, to gape.”

When genuine Teutonic words like *abide*, *abie*, are derived from Old French, what will be the fate of less certain words? Observe, moreover, that in both these dictionaries *abash* also is derived from the O. Fr. *baer*. There can be no doubt as to the source of

this confusion. It is Wedgwood's *Etymological Dictionary* (1859-67), a book full of the most fantastic notions about the origin of words. Though he does not actually derive *abide* from Old French, he certainly implies that *abide* and O. Fr. *baer* both sprang from the same source, namely "*ba*, the syllable imitating the sound made by the involuntary opening of the mouth under the influence of astonishment." Latham, who does not always indulge in etymology, did not follow Wedgwood under *abide*, but in other cases copied him freely, and not always to his advantage—*e. g.*, under *pittance*, which Wedgwood derives from *apidançant*, *apitançant*, *appétissant*, words which can only have come from Lat. *appetere*, and have therefore nothing to do with *pittance*.

Really a historical dictionary of the English language becomes necessary! A few years ago the Philological Society were collecting materials for such a work: but it has come to a standstill, and it would be unadvisable to resume it, as long as the Early English Text Society have not printed all the texts which must show what and how words and phrases were used.

Of equal importance to us with the Anglo-Saxon, Early English, and Anglo-Norman, are the Norman-French texts. A great many of the latter are already accessible, and have enabled Dr. Morris, in his admirable *Historical Outlines of English Accidence*, to fill eighteen pages with words of Norman-French origin in the English language before 1300 (it would be better to say, words that have come into English through Norman-French). This fact certainly speaks for the influence which this particular dialect exercised upon the English tongue. It was with the object of facilitating the study of it that Dr. Atkinson undertook the editing of the Norman-French poem mentioned above.

"The Norman invasion of England," he says in his preface, "has left indelible traces on our speech, which seem to deserve a much closer investigation than they have had. The influences exerted on the vocabulary, pronunciation, inflection, syntax and idiom have never yet been duly weighed, nor their action fairly considered. . . . In 1302 the French language was so much unknown that the pleadings in the law courts were directed to be conducted in English; but ten generations of vigorous life may be expected to have left profound traces of their existence. The history of our English language is altogether one-sided if it does not embrace the period of the Norman-French, which bridges over in some small degree the gulf between Saxon and English, and which has a higher claim to our consideration as having been the matrix of our early English literary work."

The MS. of the poem is preserved in the library of Trinity College, Dublin. It is, as the title indicates, a Life of St. Alban, the protomartyr of England, and also of St. Amphibalus. Tradition ascribes its composition, or rather translation from the Latin into Norman-French verse, to Matthew Paris, himself "a munke of St. Alban." Dr. Atkinson gives the history of the Latin original in full. Some deny that the handwriting of the poem is that of M. Paris. The editor, however, accepts M. Paris as the author, as there is no counter-evidence. M. Paris was appointed historiographer to St.

Albans in 1236; he died in 1259; the poem is supposed to have been written between 1236 and 1250—therefore, in a period when Norman-French had not yet materially declined.

The editor proposed to himself a threefold task:—(1) the production of a faithful, accurate text; (2) a philological and etymological explanation of some of the most difficult words and phrases; (3) the compilation of a comprehensive concordance-glossary. Even a cursory glance at the book will convince every one that Dr. Atkinson has performed his task with singular minuteness and care. The glossary is not a mere list of words. As the editor has brought together, for the purpose of comparison, every word every time it occurs under its proper grammatical category, the glossary practically serves, so far as this fragment goes, as a complete grammar of Norman-French, so easily and admirably arranged that any one might draw up the grammar for himself. In particular attention may be called to the entries under *de*, *ke* (= *que*), *aver*. Turning to *esperit* (Spirit, Holy Ghost) we see at a glance that in the nom. sing. the forms were *Seintz Esperitz*, *li Seinz Esperitz*, *Seint Esperitz*, *li esperitz*, and in the acc. sing. *Seint Esperit*, *mun esperit*, while the eight lines in which the forms occur are given to remove all doubt as to their correctness. As the editor has strictly confined himself to the illustration of the poem, no missing forms or cases are supplied. So under *estre* we find all forms of the ind. pres.: *sui*, *es*, *est*; *sumes*, *estes*, *sunt*; but not of the impft. (I.) of which only occur: sg. 1, *estoié*, 3, *estoit*; pl. 1, *estoiūm*, 3, *estoiēt*. Of the impft. (II.) we find only: sg. 3, *'ert*; pl. 3, *erent*. Of the ind. pret. we miss the sec. pers. sing., while all the persons of the plural are represented, and even two forms for the first: *fumes*, *fuimes*; 2, *fustes*; 3, *furent*. By this plan anyone is able to see at once what there is and at the same time what there is not, in the book. The editor has rightly deviated from his general plan by repeating in many instances only the essential part of the line in the glossary, and in many cases only a reference to the line where the word is found. The editor has also fully treated of the final sibilants *s* and *z*, either added or fixed, and has pointed out the rules which governed their use. In a second appendix all the vowel-combinations occurring in the poem and their origin are dealt with in the most comprehensive manner.

In the notes the peculiarities and difficulties in the text are explained by means of etymology, minute comparison and copious illustrations of similar usages in the Romance languages, and in early English writers, especially Chaucer and Spenser. Occasionally Dr. Atkinson is able to correct some wrong notions of Diez and other scholars. It will be observed, however, that the poem, though containing some new forms, has afforded the editor none which enabled him to settle definitely any of the burning questions in etymology. In some instances there is a real luxury of forms: eight (*em*, *hem*, *hom*, *um*, *hum*, *home*, *umme*, *humme*) to indicate *man* (*homme*); five (*quer*, *queur*, *quor*, *quors*) to indicate *heart* (*cœur*). But there is no difficulty as to the derivation of

such words. Just in cases where a slight variation in the spelling might have relieved us from much perplexity in the future, the poem is singularly regular. Hence with regard to *selon* (*sulun*, three times), *dommage* (*damage*, three times), *besogne* (*busoinne*, twice; *busoingne*, once), *émail* (*aesmal*) and other like words, there is still room for further search and discussion. Again, *jueu* (in line 1149) goes with O. Fr. *joël*, *juël* (whence our *jewel*), &c., to uphold their derivation from a supposed *gaudi-ellum*; but *jocale*, *jocalis* (from *jocari*) may still be considered to have given rise to some of the various French forms of this word. At all events it would seem unadvisable to ignore them altogether, seeing that both *gaudiale* and *gaudicillum*, whence *joël*, &c., are derived, have never yet been found; that *gaudia*, in the sense of *rosary* only, occurs much later than *jocale*; that "*jocale*, sive *gaudeolum*," is found in a charter of 1398; that *bis-jocare* is suggested by Ménage and Diez as the probable origin of *bijou*; and that, finally, in a matrimonial contract of 1467 *injoquare*, seu *injuclare*, means to present jewels, gems, and other things of the kind.

In the second line of the poem occurs the word *adubbée*, adorned. Dr. Atkinson derives it from the A. S. *dubban*, to strike (dubban to riddere, to dub a knight), and Littré, Diez, &c., had adopted this derivation before. Dr. Morris, however, in his *English Accidence*, p. 337, assigns to *dubban* a Norman-French origin. He quotes from the *Saxon Chronicle*, where it occurs under the year 1086. Now, as no further Norman-French word seems to occur in this Chronicle until 1135, according to Dr. Morris's own table, there could scarcely be any doubt that (his solitary Norman-Fr.) *dubban* is an A. S. word which passed over into Norman-French, Mediaeval Latin, &c. The original meaning is still preserved in the Walloon *dauber*, to give a blow, whence it came afterwards to mean to touch, arrange, repair, dress, adorn, &c.

The note to *paene* in line 337 must be rectified. Speaking of this word, which in classic Latin *paganus*, rustic, came to mean *civil* as opposed to military, Dr. Atkinson says rightly that it has a different history besides. He then quotes from Du Cange a passage from St. Augustine: "*Deorum falsorum mutorumque cultores quos usitato nomine paganos vocamus*;" and continues to say that "no mention of these *pagani* is apparently made before 365 A.D." This date is found in Du Cange, but it is a wrong one, and should be either 368 or 370. The passage from St. Augustine has no connexion with this date. The real question is: the first legal mention of the *pagani* was made in a prescript of the Emperors Valentinian, Valens (and Gratian) to Clandius, proconsul of Africa, which was afterwards incorporated in the *Codex Theodosianus* (lib. xvi. tit. ii. c. 18), and in which it is said:—

"Quam ultimo tempore divi Constantii sententiam fuisse claruerit, valeat, nec ea in assimulatione aliqua convalescant, quae tunc decreta vel facta sunt, cum *paganorum* animi contra sanctissimam legem quibusdam sunt depravationibus excitati. (Dat. xiii. Kal. Mart. Treviris, Valentiniano et Valente A.A. Coss.)"

Now, as regards the date 365 given in Du

Cange and other writers, Haenel in his edition of the *Codd. Gregorianus, Hermogenianus, Theodosianus*, says (col. 1491*) :—

“Quod fieri non potest; nam annis demum 367-370 Valentinianum Treviris constitisse eodemque tempore, neque vero anno 365, Claudium Proconsulem Africae fuisse Gothofredus demonstrat. Putat igitur aut consules anni 363 (AA II.) aut anni 370 (AA. III.) reponendos esse. Pagius, quem Beckius sequitur, mavult annum 368, in quem quinquennalia utriusque imperatoris incidunt. Reposui annum 368. Cum et hic et in inscr. consentiant codd. 4 et 11, error videtur in ipso C. Th. fuisse.”

The labour Dr. Atkinson has bestowed upon this poem of 1845 lines is stupendous, as the most casual reference to the glossary will show. The grammatical arrangement alone required every line to be written as many times as there are words in each of them. Not a word, not a syllable, not a letter that required explanation seems to have escaped his attention. The book deserves to become known by study, not by the mere reading of our review. In a work where so many points had to be dealt with, oversights were hardly avoidable, and a reviewer is almost in duty bound to point out some, but those we have found are too trifling to mention. We commend the book to the attention of the workers of our Early English Text Society. Ten works edited after this manner would advance enormously the study of Early English. That the Society-men are willing to work is abundantly shown by the indomitable energy of Mr. Furnivall in promoting all kinds of Societies for the cultivation of the English language; that they are able to work is evident from the excellent treatises of Dr. Morris on English grammar and etymology. The only question is, Will any man be found capable and ready to imitate Dr. Atkinson's example of self-denial and sacrifice in producing something exhaustive? We hope we shall soon receive an answer in the affirmative.

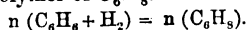
J. H. HESSELS.

SCIENCE NOTES.

CHEMISTRY AND MINERALOGY.

The Absorption of Free Nitrogen and Hydrogen by Organic Substances.—Berthelot (*Comptes Rendus*, 1876, lxxii., 1357) finds that nitrogen, whether pure or mixed as in air, can be taken up directly by vegetable cellular tissue. Slightly moistened filter paper, when exposed with nitrogen to the influence of the silent electric discharge, takes up in the space of ten minutes quite a noticeable quantity of the gas. If the paper be subsequently heated with soda-lime the development of ammonia is easily recognised; the paper, in the original condition, did not exhibit this reaction. Ammonia is usually produced at a low red-heat by the destruction of certain nitrogenous compounds. That the presence of oxygen does not affect the reaction is shown by the following experiment. A glass tube, through which the electric discharge took place, was coated on the inside with a thin layer of a solution of dextrin, and filled with a measured volume of air; after exposure to the current for eight hours it was found that 2.9 per cent. of nitrogen and 7.0 per cent. of oxygen had been taken up. The dextrin was then dissolved off, dried and burnt with soda-lime; at a red heat it evolved ammonia. The author was unable to detect the formation of any free ammonia, nitrous acid or nitric acid whatever in any of his experiments. As during this process a nitrogenous

compound has been formed by the direct addition of free nitrogen to a carbo-hydrate, it follows from this interesting observation of Berthelot's that for the fixation of nitrogen in nature the presence of ozone, or of ammonia, or of an oxide of nitrogen, is no longer to be regarded as essential. Bous-singault, in his researches, was unable to detect the absorption of nitrogen by organic bodies. The co-operation of atmospheric electricity, however, which is usually suspended when experiments are made in glass vessels, plays a part on the surface of our globe, and the experiments which Berthelot instituted correspond more closely with a natural condition of things. Under the influence of the electric discharge, hydrogen is taken up even more readily than nitrogen: 1 c.c. of benzol absorbed 250 c.c., or about two equivalents, of hydrogen, forming a polymer of C_6H_8 .



Only a small amount of benzol remained unaltered. By spontaneous evaporation the product left a resinous residue possessing a strong, unpleasant odour; when heated it began to intumesce, without melting, and then to decompose, yielding, in the first place, a trace of benzol; then a distillate soluble in fuming nitric and sulphuric acid, and forming with water a conjugated acid; next a dense inflammable liquid; and, finally, a considerable amount of a carbonaceous residue which still contained hydrogen. Oil of turpentine absorbs hydrogen, $C_{10}H_{16}$, taking up 2.5 equivalents and yielding resinous polymeric products, which do not form hydrates. Acetylene, when mixed with twice its volume of hydrogen, condenses in the manner which has been remarked in the case of pure acetylene, a certain volume of hydrogen, however, also disappearing. The brown product of condensation which is formed appears to be a polymer $n(C_2H_2)$; the gaseous residue contains at the most not more than 2 per cent. of the original acetylene, and consists chiefly of hydrogen. If the solid product be heated in nitrogen it rapidly decomposes with development of heat, which properties serve to distinguish it from all known polymers of acetylene. There are formed: a little styrol, free from benzol (an interesting observation); a tar-like thick hydrocarbon; a carbonaceous residue containing hydrogen; and a gas containing :—

Acetylene, reproduced (C_2H_2)	4
Ethylene (C_2H_4)	8
Crotonylene (C_4H_6), and analogous substances	20
Ethylene hydride (C_2H_4)	14
Hydrogen	54

100

The Catalytic Action of Platinum.—De La Rive considered that platinum in the presence of oxygen became coated with a thin film of an oxide which could be reduced by hydrogen, and which was again oxidised in the presence of the former gas; and to such an alternate reduction and oxidation he ascribed the almost unlimited activity of a small quantity of platinum. The phenomena by observing which he has arrived at his view have since been found to be due to occlusion of gas; and the interesting results arrived at by Ernst von Meyer, and which have just been published (*Jour. Prakt. Chem.*, 1876, xiv. 124) have conclusively shown that De La Rive's theory is no longer tenable. Von Meyer finds when mixtures of carbonic oxide and hydrogen are oxidised that the oxygen chemically combined with platinum, whether in the form of protoxide, or oxide, or as a constituent of the hydrate of the oxide, acts quite differently from free oxygen which has been rendered active by platinum.

The Lavas of Vesuvius.—A valuable report on the chemical, mineralogical and microscopical characters of the lavas of Vesuvius from 1631 to 1868 has appeared in the *Transactions of the Royal Irish Academy*, 1876, xxvi. The authors, the Rev. Prof. Haughton and Mr. Hull, the Director of the

Geological Survey of Ireland, have examined a series of specimens which have been presented to the University of Dublin by the University of Naples through the intervention of the collector, Prof. Guiscardi, the distinguished teacher of geology and mineralogy in the Italian University. In attempting to arrive at a knowledge of the proximate composition of each of these rocks from the results of analysis, Prof. Haughton has been guided by the following considerations. Each rock is composed of unknown quantities of known minerals, recognised by the microscope, and of an unknown quantity of a paste of an unknown composition, from which it is easy to see that the unknown quantities exceed the number of our equations, and that the discussion of the composition of the rock belongs to a branch of Indeterminate Analysis. Of the numerous possible solutions, that one, it is maintained, will occur in Nature which involves the largest amount of definite minerals and the least amount of indefinite paste. Analysis of twenty specimens of lava, of various dates and from different localities, and examination of the results by the method alluded to have shown: that augite is always present in maximum possible quantity, and magnetite, eleven times out of twenty, in the minimum possible quantity; that leucite is present once only in the maximum possible quantity; and that the minerals always present are, leucite, nephelinite, or sodalite, anorthite, augite and magnetite. The potash and soda minerals, leucite and nephelinite, or sodalite, were, it is believed, formed first; then the magnesian mineral, augite; and lastly magnetite and anorthite. The mean composition of the paste is not far from $2RO, SiO_2$, which represents a very fusible basic glass, brown in colour, from the large quantity of iron protoxide which it contains. Mr. Hull's report on the microscopic characters of the lavas is illustrated with a beautiful plate of drawings of sections of isolated crystals. One section of a crystal of leucite, from the lava of 1868, shows an outer row of eight fluid cavities corresponding to the angles of the crystal, and an inner row of four fluid cavities.

Henwoodite.—We have recently received the first part of *The Mineralogical Magazine and Journal of the Mineralogical Society of Great Britain and Ireland* (Truro: Lake and Lake). Mr. Stoddart contributes a paper on the celestine of the Keuper marls, and gives a list of plants, growing in the neighbourhood of Bristol, in the ashes of which he has recognised the presence of strontium. Dr. Le Neve Foster describes the pyrological characters, and Mr. Collins gives the composition, of a new mineral which the latter has named “Henwoodite,” after the late Mr. Jory Henwood. The new species, which occurs in the West Phoenix Mine, forms globular masses of a turquoise-blue colour on limonite; the interior of each spherule is composed of limonite, enclosed in which a small crystal of quartz is sometimes found; indistinct indications of crystalline faces were observed on the other surfaces. It has a hardness of 4-4.5, a specific gravity of 2.67, and a composition corresponding with the formula $2 Al_2O_3, P_2O_5 + 2 (\frac{1}{2} CuO, \frac{1}{2} H_2O)_2, P_2O_5 + 5 H_2O$. The iron oxide, regarded as gangue, alumina and phosphoric acid were, it is stated, separated and determined by Dr. Flight's method.

“Inclusions” in Gems.—Dr. Isaac Lea has recently contributed to the *Proceedings of the Academy of Natural Science of Philadelphia*, some supplementary remarks to his paper of seven years ago on “inclusions” in gems. While his paper is to a great extent historical, it contains descriptions of some interesting specimens which he has recently acquired. He gives a representation of cavities in an emerald, each containing fluid which generally envelops two perfect cubic crystals of an unknown mineral; in each cavity it is remarked that one crystal is much smaller than the other. Cavities are very abundant in the

corundrum of Ceylon, but are stated to be quite rare in the specimens of this mineral from Franklin County, North Carolina. In the specimens from the latter locality he has observed cavities containing fluid, and in each cavity a cubic crystal the "counterfeit resemblance" of those found in emerald.

Strueverite.—This mineral, which is met with in association with a number of manganese minerals at St. Marcel, Piedmont, has recently been described by Brezina (*Wien. Anz.*, 1876, 101). It has a foliated structure, a conchoidal fracture, and is of a blackish-green colour. The hardness is between 6.5 and 7, and the crystals belong to the triclinic system and are strongly dichroic. At present its composition has not been clearly made out, but the chief constituents are known to be alumina, iron oxide, and silicic acid, with smaller amounts of lime and magnesia. It has been named in honour of Giovanni Struever, Professor of Mineralogy in the Università di Sapienza, at Rome.

CAILLETT has examined (*Comptes Rendus*, 1876, lxxxii., 1205) the ash of *Agaricus campestris*, *A. crustuliformis*, *Boletus edulis*, the truffle of Périgord, &c. The chief constituents are phosphoric acid, potash and soda; no silica whatever was found.

FOR such as are interested in the history of steel manufacture a very valuable conspectus of the various methods employed in its preparation has been prepared by Heeren, and is to be found in the *Mittheil. Gew.-Ver. Hannover*, 1876, page 109.

PHILOLOGY.

WE have received from Mr. D. Nutt two works published by Max Niemeyer, of Halle, to whose zeal and liberality (the books are not of the popular and paying class which our Clarendon Press apparently thinks it its sole function to produce) both the editors acknowledge themselves much indebted. With *Il Canzoniere Portoghese della Biblioteca Vaticana* (4to, 1875) Prof. E. Monaci worthily inaugurates his series of Selections from Roman and other libraries, for the study of the Romanic languages and literatures. This valuable and extensive collection of the songs of the long-forgotten troubadours of Portugal, of which but a sixth part had been published, is here reproduced entire, as M. Monaci says, "page for page, line for line, contraction for contraction," that scholars may have a faithful copy of the early sixteenth-century MS. which, some fragments excepted, is the sole repository of the poetry written six hundred years ago by King Diniz and his contemporaries, under the inspiration of that of Provence. The editor has given an interesting preface and some useful tables, as well as two facsimiles; but, as he has abstained from discussing the text, either as to forms or readings (we are glad to hear that Dr. F. A. Coelho is preparing a critical edition), criticism resolves itself into thanks to an able scholar for bestowing so much time and pains on a task which, though of great importance, is not of a nature to bring much fame. The book is indispensable, not only to all first-hand students of the early language and literature of Portugal, but to those of Romanic poetry in general.

THE second work is the first part of an edition by Dr. W. Foerster of the twelfth century French translation of Gregory's Dialogues (*Li Dialogue Gregoire lo Pape*), with the fragments of Moralities on Job, and other pieces, contained in the same MS. The Moralities were long ago published by Le Roux de Lincy, but the edition is not easily procurable; the Dialogues appear here for the first time, and are accompanied by the Latin original at the foot of the page. The literal, or rather verbal, character of the translation renders it of little use for syntax, but for the sounds and inflexions of early north-eastern French it is of great value. The present volume comprises only

the text—a grammatical introduction, critical remarks, and glossary being reserved for a second—but the editor has prefixed a short preface, in which he establishes that the work is in the Liège dialect. One or two of the remarks on the phonetics of the French dialects are questionable; the implied denial of the existence in Norman of *ch* from Latin *c* before *i* and *e* (where ordinary French has soft *c*) is certainly incorrect. But all Old French scholars will welcome the completion of Dr. Foerster's important contribution to our knowledge of the language.

WE have before us the three last numbers of the *Romania* (Paris), and will briefly mention their more important contents; the minor articles, and the comments on those in other periodicals, do not deserve to be passed over by the student, though they have to be so here. In the January number, P. Meyer publishes an Old French poem on the First Crusade; E. Cosquin gives the first instalment of some modern fairy-tales from Lorraine, comparing them with those of other countries; V. Thomsen examines the fate of *e + i* in different dialects of France, with some valuable results; and G. Paris reviews Scheler's editions of three of Adenet's poems. The most important article of the April number is by A. Darmesteter, on the Old French treatment of the Latin vowel preceding the accented syllable, and following another syllable; he fully establishes that, if not in position, this vowel is treated in the same way as that of the final syllable. There are also an article by A. Neubauer on the Hebrew translations of the *Image du monde*; various etymologies by J. Storm; the conclusion of a vocabulary of the modern Metz dialect, with remarks on sounds and inflexions, by E. Rolland; and a review, by P. Meyer, of Sardou's edition of Ferant's *Vida de sant Honorat*. The July number contains an interesting essay, by P. Meyer, on the influence of the Provençal troubadours on the poetry of the sister nations; a twelfth-century Lorraine text, with phonetic and grammatical notes, by F. Bonnardot; some more of E. Cosquin's modern Lorraine fairy-tales; a review, by A. Darmesteter, of Talbert's treatise on French *u*; and reviews, by G. Paris, of Scheler's edition of *La mort du roi Gormond*, and of Atkinson's *La vie de saint Auban* (M. Paris states that the care and excellent method applied by Prof. Atkinson to this important work render it, despite some serious misapprehensions, one of great merit).

Egypt and the Pentateuch: an Address to the Members of the Open Air Mission. By W. R. Cooper. (Bagster.) Mr. Cooper's lay-sermon is admirable; the matter it contains is most interesting, and the points are well put. After a learned introduction, Mr. Cooper draws attention to seven important points of contrast between the beliefs and usages of the Egyptians, on the one side, and the language of the Pentateuch, on the other. These are (1) the description of the Supreme Being; (2) the doctrine of a Trinity; (3) the character and office of a king; (4) the position and duties of the priesthood; (5) the existence of nuns; (6) the doctrine of a personal Redeemer and of a heaven and hell; and (7) the impersonation of natural objects. In all these points the contrast between Egypt and the Pentateuch is as complete as possible, and the mass of evidence brought forward by Mr. Cooper from the Egyptian monuments leaves no doubt of the fact. The Address is valuable, therefore, not only to the science of religion, but also to the criticism of the books of Moses. Taken in connexion with the Babylonian analogies to the contents of the Pentateuch that have lately been pointed out, the absence of Egyptian influence upon the Pentateuch is certainly very remarkable. Not less remarkable are the resemblances between the doctrines of Christianity and of the ancient Egyptian priests, which cannot fail to strike the reader of Mr. Cooper's useful little book.

FINE ART.

MICHELANGELO.

Le Lettere di Michelangelo Buonarroti; publiche coi ricordi ed i contratti artistichi, per cura di Gaetano Milanese. (Firenze: Le Monnier, 1875.)

Vita di Michelangelo Buonarroti, narrata con l' aiuto di nuovi documenti, da Aurelio Gotti. Two vols. (Firenze: Tip. della Gazzetta d' Italia, 1875.)

Life and Letters of Michelangelo Buonarroti. By Ch. Heath Wilson. (London: John Murray, 1876.)

(Second Notice.)

THERE are thus only two capital points, the duration of Michelangelo's work on the vaultings of the Sistine Chapel, and the circumstances of his flight to Venice at the time of the siege of Florence, upon which our newly-acquired materials correct and extend our previous knowledge. On the former point, the clear establishment of the truth is mainly the work of Mr. Wilson; on the latter, the force of the new evidence was obvious, and Signor Gotti had not failed to bring out the facts of the two journeys—the first apparently a mission, the second really a flight. To our view of the circumstances of the siege, Mr. Wilson for his part only adds the observation, most probably just, that Vasari's story of an exchange of fire between the besieging batteries and a battery of two guns established by Michelangelo on the church-tower of San Miniato, is inconsistent alike with the material dimensions and condition of the tower (which Mr. Wilson has carefully examined) and with the character of artillery practice in that age.

In the remaining history of Michelangelo's life, what new facts these publications teach us are seldom of importance, though they are often interesting to know, and the letters by which we learn them good to read. Thus there is Michelangelo's illness at Rome in 1500, an illness brought on by over-work and the privations he habitually imposed on himself in order to save every ducat he could for his family. Michelangelo's brother, Buonarrotto, had been with him, and when he got home had reported his state to their father, Lodovico. We learn about it from a letter of Lodovico, full of fussy recipes and of a paternal anxiety which, we cannot but feel, is less for the son's own sake than for the sake of his earnings. "Take care of yourself," says the father; "considering your profession, you are a ruined man if you lose your health (which God forbid!). Above all, take care of your head; keep it moderately warm and never wash yourself; have yourself rubbed down, but do not wash." Then, again, there is the grievance of Michelangelo against Luca Signorelli, of which we learn for the first time by a letter he addressed to the Captain of Cortona in 1518. In it Michelangelo complains to this magistrate that Signorelli, his townsman, having appeared at Rome five years before in hopes of patronage from the new Medici Pope, and finding himself short of money, had come to him when he was sick, and borrowed forty julians of him, and then another forty, and never

repaid them; but on application, had alleged that repaid they were. We had been accustomed to have other thoughts than this of the great painter of Cortona. Vasari had pictured Signorelli to us as a "good old man" in the midst of all that should accompany old age, as honour, love, obedience, troops of friends; and we know that he laboured strenuously and with good reward to the last. It hurts—nay it is almost impossible—to think of him in the character of a fraudulent borrower from a young and struggling brother of his craft. Can it be that the state in which he lived—"more like a gentleman and honoured lord than like a painter"—had really brought him into difficulties? Or is it not rather likely that the fraud had been committed by some third person, to whom Signorelli had in truth entrusted the money for repayment, but who had failed to deliver it? We have no clue to the sequel.

Such as they are, facts like these are new to us. There are plenty of instances of another kind, in which these new letters come in to cap the old, and tell us more about facts which we had already heard of. Among the British Museum MSS. was a letter of Michelangelo's to his father, written at the time when he was busiest with his preparations for the Sixtine frescoes, and saying that he had heard of his brother Giovansimone's misbehaviour, and would, if necessary, come to Florence to correct him; but in the meanwhile had written him a letter. That letter we now possess. It appears that Giovansimone had been rebelliously threatening his father, and had even gone so far as to attempt arson and other mischief. Simple but terrible are the sentences of the elder brother's rebuke:—

"You are no brother of mine. If you were you would not threaten our father. You are a beast, and as a beast I will treat you. Know that whoso threatens his father pays for it with his life; enough. . . . If I hear one word more of your doings, I will take post, and come and teach you how to destroy your things, and set fire to houses and goods you never worked for. . . . If I come, I will do that shall make you weep scalding tears, and teach you what right you have to be insolent. Mind, I will be better than my word. . . . Here have I been toiling the last twelve years in all parts of Italy, wearing myself out, going through trouble of all kinds, putting my life in danger, all to help our house; and you are to undo in an hour all I have done these years. Body of Christ! you shall see. Be wise, and do not tempt one who has trials enough."

Stroke upon stroke, like those which were wont to amaze beholders when his hammer made the marble fly, comes down the weight of that swift and righteous anger. Turning next to a very different time and mood—there exists a letter from Francis I. to Michelangelo, published first by De Romanis and many times since, and now deposited in the Wicar Museum at Lille; the French king sent it by Primaticcio in 1546, to ask for some work by Michelangelo's hand. We can now read the answer: "Sacred Majesty," says Michelangelo, after thanking the king for the honour done him, "I am old, and shall be busy for some months on work I am about for Pope Paul; but if I can find time afterwards, I will try my best to do what I have

long desired to do for your Majesty—viz., a thing in marble, one in bronze, and one in painting. And if my purpose is cut off by death, and if there is any carving or painting in the other world, I shall not fail of my promise there, where there is no more growing old."

Taken generally, we may say that the value of these new materials lies less in acquainting us with new events, or aspects of events, than in rounding and filling out our conception of Michelangelo's character. Not a letter but adds some touch whereby we seem to know him more intimately. In toil, in duty, in tenderness, in anger, we watch this massive and concentrated nature hurling itself with passion upon every task that comes. It seems a force to conquer worlds; but more than worlds rise up against it. Weaker men find their path made smooth before them, but nothing comes smooth to Michelangelo; there are opposing forces that hem him in continually. Amid his stupendous purposes he is always trammelled by petty cares and oppressed by stupid iniquities. The great conception of his youth, the tomb of Julius, does but realise for him a legacy of lifelong litigation and persecution. The best years of his life are wasted in quarryman's work. He denies himself everything to give to his father and brothers; they requite him with selfishness and misunderstanding. The more splendid his scheme for commemorating the greatness of one Pope, the more causeless and disheartening its abandonment. The more patient his loyalty in serving the caprices of the next, the more unworthy and exasperating the tasks which those caprices imposed. The more absolute his devotion to his kindred, the hungrier and more importunate their dependence. The spectacle of so much greatness so cruelly thwarted tempts one to call out upon the demoralisation of the times, and to wish that Michelangelo had been born in another age than that age of change and chaos, of the subversion of ancient politics and the corruption of ancient faiths. In truth, his lot was cast in evil times; but he was one of those for whom no times would have been good. His was a nature born to inevitable crosses. He was one of those who, doing good themselves with all their strength, have not the gift of making others good to them. Such men are rare at no period of the world's history. Deserving to make friends and making enemies, helping others and getting no help themselves, their powers chained to unworthy uses, their sacrifices paid with ingratitude, their claims resented, their kindnesses still more, they are shut out from happiness and live lives that seem a satire upon mankind. It is often so with the strongest; they carry in themselves some principle which provokes fate and mankind to be contrary. Their strength is fit only for giant's work, and they have not the touch, the tact, for doing acceptably the little things which gain a man the good or ill will of his fellows; or worse, they have their strength yoked to some special weakness. Michelangelo certainly had no light hand for the light things of life; but that would have hurt him less had he not had the fault of those who do not know how to make allow-

ance. Men who, like Molière's Misanthropist, insist that others shall do as they would do themselves, who cannot measure their blame nor keep their indignation proportionate to its cause, may have all other powers and virtues, but are sure to turn the world against them. For happiness, still more for success, their temperament is fatal. Michelangelo was of this family—in respect of his own conduct dutiful, self-denying, heroic, but in respect of the conduct of others exacting, sudden, resentful. He could stretch patience sometimes beyond the bounds of reason; but more often would be impatient without reason, and indignant in the wrong place. Thus, when he was almost a boy in Florence, he once construed a courtesy of Lionardo into an affront, and answered it with a sullen taunt. Thus in his old age, when he had been ill, and the nephew whom he supported and meant for his heir came to see him, he savagely wrote from his sick bed:—

"You have come to have me dead, and see whether I have left you nothing. Have you not got enough of mine at Florence? Deny it if you can. You are like your father, who at Florence drove me out of my own house. I tell you I have so made my will that you need not think of any property I have at Rome. So go, in God's name, and do not come into my sight or ever write to me again."

This passion did not last, and to the same nephew, Lodovico, is written the long series of letters, part already known, part now printed for the first time, which best acquaint us with the declining years of Michelangelo's life. Their tone is touching, as by degrees the iron frame and terrible will begin consciously to grow feebler. Sometimes Michelangelo expresses distrust of his own temper, as where, at the end of a business letter, he says he has put the affair on paper, because, if he were to come and speak before the persons concerned, he should break out upon them till there would be no heart left in him. Sometimes he fiercely accuses the world of its injustice. Writing about the galling claims of the heirs of Pope Julius—"Enough," he cries, "that for having kept faith through six and thirty years, and for having freely given myself into the hands of others, I deserve no better; painting and sculpture, toil and troth, have ruined me, and all goes daily with me from bad to worse." Sometimes his proneness to rebuke finds gentler utterance; on the christening of a young son of his nephew's he writes to thank Vasari for telling him all about it: "but I am not at all pleased at so much festivity; a man ought not to make merry at a time when all the world is weeping" (the allusion is to public affairs); "it makes me think that Lodovico has not much judgment, all this, and especially his making such rejoicings over a birth, when rejoicings ought to be kept for the death of one who has lived well." Touches of beauty and profoundness like this last are not rare in the letters. It is in the letters to his father, whom he treated with a perfectly constant and unrequited devotion, that Michelangelo's capacity for patience and sweetness comes out most, by contrast with his impetuous mood to other men. See, for a memorable example, a letter too long to quote here, written about

the year 1517, in answer to certain cruel and gratuitous accusations of this querulous parent (Gotti, vol. i. p. 209; Milanese, p. 49).

Intimate as all this correspondence makes us with Michelangelo in his life and character, it tells us nothing of his thoughts about his art. He was the inheritor of a vast tradition, the consummator of the efforts of generations in Italy; all the fire of the two great centuries before him was in his veins. He had mastered that mighty language in which those generations had been labouring to express themselves, the language of the human form; he had mastered and brought it to perfection; he knew the human body, and could paint and model it, like no man before or since. And this consummate science was the servant of a consummate imagination. Whether he is setting forth anew the old histories of creation, fall, and redemption, the old mysteries of prophecy and fulfilment, or whether he is adorning the tombs of princes with inventions of his own, it is not only that the figures he makes are of a more perfect mould than any that had been made before, but that they speak more powerfully to our spirits. The forms he drew and carved impress us with unknown meanings as majestic as themselves. We want to know from himself what those meanings are; we want to hear what thoughts were in his mind as he designed these creations that enthrall and amaze us. But he is dumb, and we must submit. These new publications add nothing to the few trite utterances we possessed before—such as his reason for attributing immortal youth to the mourning Mother of the *Pietà*; his famous lines, “Grato me ’l sonno,” on the Medici monuments; the more or less mystical expressions of a few of his sonnets on the nature of beauty and the business of the artist; and that curious prophecy, as it reads, of modern aesthetic discussions, which is contained in a reply written in his tired old age to a friend who had sent him a treatise on the relative merits of painting and sculpture. Elsewhere, his talk is not of art, but of business, of family affairs and family troubles. We see that of all the earlier painters, Signorelli has most influenced Michelangelo, and we should like to find some account of his influence; instead, we find only that fact of the outward contact of the two men and their difference about a money matter. We want to realise what was the force and tempest of the inspiration that made Michelangelo work as he did; he talks of no such thing, but only of his outward motive to industry, the desire to provide for his family. But, indeed, it is the nature of an artist’s imagination hardly to know its own meanings, and still less to talk of them. It is for others, for posterity, to interpret if they can what was at work within in that vexed and teeming brain. “The intention,” says our last biographer, in his unpretending language, speaking of the Medici monuments—“the intention of Michelangelo as to the meaning expressed by these monuments has been variously explained. In these pages what befel the artist at the time when he worked upon them, what were his political sentiments, to what level the Medici had fallen in the eyes of the ardent partisan of his country’s freedom,

have been specially dwelt upon, for nothing can be more certain than that all Michelangelo’s works were the reflexes of his thoughtful estimate of character, of the sentiments or emotions by which he was animated, and of an intellect which penetrated deeply into the meaning of every thing to which he devoted his attention.” Yes, it is that all the public tragedies of the time, and all the individual passions of the man, have gone to furrow the brows of his Prophets and Sibyls, and to fling the limbs of his fashioning into those immortal postures of endurance or disdain. Only, who shall put back into words, out of the forms, postures, and countenances in which they are incarnate, those tragedies and those passions of which he can feel well enough the presence and the power? Our last biographers have not really helped us much in this direction, nor spoken very luminously of the relations between Michelangelo’s art and the events and feelings which made up his life. Nor could the best possible biography make the bridge between the life and the art complete. What cannot be put back out of pictures into words, but must remain unspoken and unspeakable, for each spectator to feel as he can, is what constitutes the essence of the art. The best book would be that which, reflecting the currents of the time in the closest connexion with the character of the man, and describing the art with the fullest measure of exactness both as to its history and its contents, should best prepare the reader to feel Michelangelo’s work when he saw it.

Such a book has yet to be written. The work of Mr. Wilson has not any more than that of Signor Gotti, and does not profess to have, the strength and scope of a sufficient or ideal biography. But we have seen that it is to be applauded for some merits of its own; it establishes one or two special points for good, and in general gives English readers an intelligible view of the new materials and their bearing. A very valuable feature of the volume is the analytical table of contents, arranged so as at the same time to furnish a chronological survey of events more complete than that given either in the *Lemonnier* Vasari, or than in the work of Mr. Black. Here, as elsewhere, the writer has spared no pains. And the greater pains were needed because of the circumstances under which the book was produced. It was printed in Florence, at the office of the *Gazzetta d’Italia*, by printers ignorant of English; the number of errors is wonderfully small considering. Mr. Wilson has been good enough to furnish us with advance copies of some sheets he is reprinting for the purpose of a second edition, which will, when it appears, give evidence of still further care. A new illustration will be added to show how Michelangelo, in his famous youthful work of the *Pietà*, did but adopt and perfect, in the true spirit of that fifteenth century which was just closing, a motive handed down from the primitive sculptors of the thirteenth. In the index to the illustrations we find the true version of the judgment, given incorrectly in the first edition, of the Florentine Academy on the disputed statue of St. John the Baptist at Pisa,

and several additional notes on the works illustrated. The other sheets offer additions and textual corrections which we have not space to notice. The only thing we still miss is a uniform plan of reference to the letters published in Signor Milanese’s volume. In Mr. Wilson’s foot-notes the letters quoted in his text are referred to “*Buonarroti Archives*” or “*British Museum*” as the case may be; but the page where they appear in Milanese is only occasionally mentioned; it ought to be mentioned always.

SIDNEY COLVIN.

ART BOOKS.

The Fine Arts and their Uses. Essays on the Essential Principles and Limits of Expression of the Various Arts, with especial Reference to their Popular Influence. By William Bellars. (Smith, Elder and Co.) Such is the somewhat impressive title of this thickish 12mo volume, whose contents are divided into four parts: Principles; Fugitive Arts, such as Acting; the Permanent or Creative, of which the principal one, and the best treated of by the author, is “Verbal Poetry”; and, lastly, the Subsidiary or Decorative. Any single treatise embracing all the Arts labours under great disadvantages. It must be a *Briareus*, touching with all its hundred hands as many points of difference. Comparatively few men we have ever known have exhibited an appreciative sympathy with several distinct and diverse arts so as to be effectively critical in all. It is very true that Taste is the same faculty, whether applied to one or other aesthetic form; but the physical parts of man, his ear or his eye, his brain or his nervous system, are so intimately concerned in the pleasure he derives from the different developments of art that he refuses those which belong to rival senses. The reader will remember Goethe’s description of the musician living in darkness and in an empty room with propriety and happiness, while he assigns a palace filled with splendid things to the painter. Thus it is that treatises on all arts, drawing parallels between them, like *Du Bos*’ four heavy volumes so popular in the long-past days of other years, have gone out of fashion, and Mr. Bellars comes upon us with his *Fine Arts and their Uses* like a reminiscence of a critical age long past. The author is, however, of a thoroughly practical turn; he tries, indeed, to restrict himself to the consideration of the means at the command of each artist, and to express their limitations. But this point of view it is that requires the most definite and even professional knowledge. In the section on “Verbal Poetry” there is a good deal worth reading, some of it reminding us of Blair’s good, sound, old-fashioned *Lectures on Rhetoric*, but in other sections the author is manifestly at sea. We can make nothing of the following illustration, for instance, where, speaking of various architects without imagination, he says: “One constructs arches because they are strong, but with no feeling for their beauty. Another man overlays his arches with crockets and fills them with an elaborate tracery, and yet gives little pleasure to a simple thoughtful mind. At best his perception of the beauty possible to his work reaches no further than the fancy.” How is it possible to overlay an arch with crockets, or fill it with tracery?

Canova’s Works, engraved in outline by Henry Moses (Chatto and Windus), is certainly a very handsome publication, though it must be confessed that, after looking through so large a series of engravings as this from one master, we are apt to be struck perhaps more by his defects than his merits, for which reason it would have been better for the fame of Canova to give only a selection instead of this vast array. On the other hand, the larger the collection of an artist’s works, the more readily and generally will their perva ling

spirit be recognised. In the case of Canova the pervading spirit was grace of movement, or rather of attitude, which is completed movement; to this the organic beauty of form was always sacrificed, and by no means atoned for by the introduction of numerous details showing careful study from nature. However graceful an attitude may be, it necessarily lacks more or less the element of duration, and is, therefore, on that ground alone, one step removed from the repose which is the first condition of true sculpture. It is to be regretted that so beautiful a book as this should be spoiled as it is by the dismal explanations which accompany each engraving. The biography at the beginning, by Count Cicognara, is too brief to be satisfactory. If taken, not for artistic study, but as a gift-book for the purpose of giving a general idea of the works and style of Canova, this book would no doubt deserve high recommendation.

Old Manchester. A Series of Views of the more ancient Buildings in Manchester and its Vicinity, as they appeared Fifty Years ago. Drawn by Ralston, James, and Others, and reproduced by the Autotype Process. By Alfred Brothers. With an introduction by James Croston. (Manchester: J. E. Cornish.) The title-page explains fully the aim of this work. Its objects have been accomplished with considerable success. When lithography was still a young art it was employed for the perpetuation of the drawings of Manchester places executed by James and Ralston. Now these have become so scarce that it has been thought wise to call in the aid of the still youthful art of photography for their reproduction. A book of this kind can be approached from various points of view. We may regard it as an interesting document respecting two phases in the history of book illustration. The picturesque outlines of the old-fashioned buildings seem to find congenial expression in the softness peculiar to lithographic art. The reproduction is a successful one, and as it is printed in printer's ink may lay claim to a permanence unhappily denied to the ordinary products of photography. From the archaeological point of view old Manchester, as here represented, does not claim first-rate importance. The march of improvement has cleared away many quaint-gabled houses of the Tudor and Stuart period, but the Church and the College (the finest of its older architectural works) still remain in tolerable condition, though not, unfortunately, intact. In the heart of the city the changes have brought advantages far outweighing the sentimental regret that may be felt at the disappearance of Elizabethan buildings. In the small circle which enclosed Old Manchester narrow wynds have given place to broad streets in which fine buildings are plentiful. Outside the narrow boundary, however, fields and woodlands dotted here and there with the halls of the gentry have all been swallowed up. The pleasant streams are poisoned, the trees and flowers have gone; where the children used to chase the butterfly is heard now the busy hum of a hive of mankind. The meadows have been gobbled up by the "jerry-builder" and the "property-jobber," and these latest products of civilisation have given us in exchange endless miles of houses in the Victorian snuff-box style—the latest and vilest product of architectural art. This has been called the age of great cities, and it would be folly to question their right to exist, or the higher civilisation they can promote. We have to pay a heavy penalty for the benefits they confer, and it is by no means clear that they might not be obtained at a less cost. The "Manchester man," as he scans these pictures and reads Mr. Croston's pleasant gossip about them, will probably not regret the disappearance of the narrow lanes of fifty years ago. But will he feel no regret to think that the breath of the wealthy city has, like a poisonous miasma, blasted the fields and flowers that once grew close around its borders?

ART NOTES FROM PARIS.

THE organisation of the Universal Exhibition of 1878 is now definitely settled, and the staff is almost the same as on former occasions. In addition to the central office there will be four main departments: M. Krantz, the distinguished engineer, whose management in 1867 was so successful, is the chief commissioner, and to his department are annexed those of finance, registration, and sanitary arrangements. The works are under the general direction of M. Duval, those at the Trocadero being superintended by M. Davioud, architect to the City of Paris, and those at the Champ de Mars by M. Hardy. The French section is in charge of M. Dietz-Monin, ex-deputy, and M. Giraud, Conseiller-Général of the Département du Nord. The foreign section is under the management of M. Georges Berger, of the staff of the *Journal des Débats*, with M. Charles Vergé, auditor of the Conseil d'Etat, as his secretary; and the Marquis de Ohennevières is director of the Fine Arts department. The classification will be nearly the same as in 1867—an arrangement preferable to those of Vienna and Philadelphia—with the exception that class 10 ("objects exhibited specially with a view to the physical and moral improvement of the population") is suppressed. This class was vaguely intended for the encouragement of the socialistic schemes which the emperor used so skillfully to mask his home policy. It will be replaced by a special class for Education and Instruction—a subject which I need not say is of high interest in the new order of Republican France.

Eugène Fromentin, the painter, has, as mentioned last week, just died somewhat suddenly in Brittany of a carbuncle on the lip. He was born at La Rochelle in 1820, and brought up in the studio of the landscape-painter M. Louis Cabat, now a member of the Institute, who was then a Romanticist. But Eugène Fromentin is more directly than any other of the French painters of the day a true pupil of Eugène Delacroix. He began very brilliantly. He made several journeys to Algeria, into the Sahel and Sahara, and the pictures of Arab life and scenery which he brought back from them were distinguished by their extreme delicacy of feeling. What struck him more especially was the elegance of the thoroughbred horses and the grand and heroic air of the chiefs. During the last few years Fromentin had seemed anxious and worn, and his works showed less originality. In the *Vues des Bords du Nil*, which he exhibited at the last Salon, both figures and scenery are alike feeble and dull, and his old admirers found it difficult to recognise in them the once clever draughtsman and brilliant colourist.

Fromentin was gifted with a very critical understanding and was also a good writer. He published a book called *Un Été dans le Sahara*, in which the action of the physical phenomena of African heat and light on the body and brain of a European artist is described with masterly truth of observation; and another called *Une Année dans le Sahel*, which contains some fine pages; besides a novel entitled *Dominique*, which for sadness and depth of feeling reads like a narrative of personal experiences. Very recently he published in the *Revue des Deux Mondes* a series of notes of travel through the museums of Holland and Belgium, which he reprinted in one volume under the name of *Maîtres d'autrefois*. These criticisms have attracted a great deal of notice among artists. Considering the freedom and originality of his judgment on Rubens and Rembrandt, it may be doubted whether the doors of the French Academy, at which Fromentin was unwise enough to knock like M. Charles Blanc, would ever have opened to him. He was rejected as not being sufficiently classical, and that rejection, which had been foreseen by all his friends, embittered the last years of his too brief life.

PH. BURY.

NOTES AND NEWS.

MR. WEDMORE'S new book, which is not a work of fiction, but a series of studies in English art, will be published, we hear, next month by Messrs. Bentley. The English artists Mr. Wedmore has written about are those chiefly of the eighteenth century and of the last generation.

MR. WHISTLER writes:—

"I have read with much gratification the truly appreciative article in your paper referring, with thorough understanding, to some decorations of mine at Prince's Gate; but crave your permission to make clear one fact, important in this matter. The design of the elegant and beautiful framework in Mr. Leyland's dining-room is by Mr. Jeckyll, the distinguished architect, to whose exquisite sense of beauty and great knowledge we owe the well-remembered 'Norwich Gates,' and whose delicate subtlety of feeling we see in perfection in the fairy-like railings of Holland Park. If there be any quality whatever in my decoration, it is doubtless due to the inspiration I may have received from the graceful proportions and lovely lines of Mr. Jeckyll's work about me."

THE annual meeting of the Yorkshire Archaeological and Topographical Society was held at Halifax on Wednesday last week, under the direction of the hon. secretary, Mr. Fairless Barber, F.S.A. The first paper read was on the history and antiquities of the church, which is of fine proportions and of great length. The oldest part of the present structure is assigned to the thirteenth century, as the windows on the north wall of the nave aisle show something of the transition from the Early English to the Decorated. The chantries and altars, the registers, &c., were referred to at some length. The registers date from the sixteenth century, and record the burial of many people in front of their own dwellings, who died of the plague; of others who were beheaded under the Halifax Gibbet Law. This law is described by an old traveller as "that privilege of heading any malefactor taken (as they say) hand-napping, back bearing, or confessing the felony;" it was granted in order to protect the clothiers' trade there. The same writer thus describes the place and mode of execution:—

"Their heading block is little out of town westward; it is raised upon a little fore'd ascent of some halfe a dozen stepps, and is made in forme of a narrow gallowes, having 2 ribbs downe either sidepost, and a great waightie block wth Riggalds for those ribbs to shoote in, in y^e bottoome of w^{ch} blocke is fastned a keene edged hatchet, then the Blocke is drawne up by a pulley and a cord to y^e crosse on y^e topp, and the malefactor layes his head on y^e block below; then they let runne the stock wth y^e hatchet in, and dispatch him immediately."

This form of execution bears a very striking resemblance to the favourite one adopted during the French Revolution, for the invention of which Dr. Guillotin gets all the credit. The archaeologists, after inspecting these curiosities, visited Shibden Hall, partly timber-built, dating from the fifteenth century, the windows of which contain much ancient armorial glass. At the Halifax Museum were exhibited many old deeds and manuscripts, chiefly of local interest, and a collection of tiles and pottery from the Roman station of Cambodunum. The church of St. Mary, Elland, was also visited. The east window was formerly filled with stained glass, illustrating the life of the Virgin Mary; and Mr. Fowler, who read a paper on the subject, regretted much the "restoration" which had taken place, the whole character of the subject having been mistaken by the artist. It was announced that the Society contemplated the exploration of the site of Byland Abbey—a work never yet undertaken.

It is proposed to hold an exhibition in Paris that shall embrace all the various branches of book-manufacture. This will include specimens of calligraphy, printing, paper, engraving on wood and on metal, chromolithography, and different kinds of binding. Products of every age and

country will be exhibited, from the Egyptian papyrus and ancient tablets of wax to the modern-bound volume and contemporary journal. A large collection of specimens of binding is also contemplated, from the iron-clasped tome of Mediaeval times to the paper-covered novel of today. It is hoped that the exhibition will be ready to be opened immediately after the close of that of the Union Centrale des Beaux-Arts, in the Palais des Champs-Élysées.

ANOTHER exhibition of somewhat similar character is being organised at Prague. It is proposed to exhibit as large a collection as can be got together of periodical publications and choice autographs. Italy and Spain have both contributed largely to this undertaking, the Typographical Society of Madrid having sent copies of several hundred journals—among which is a specimen of the first journal printed in the Peninsula, in 1661—and the town of Milan a collection of more than 1,200 Italian journals and weekly papers, and a very interesting series of autographs.

THE monument to Henri Regnault, of which we have before given a short description, was inaugurated on August 12 at the Ecole des Beaux-Arts, in the presence of a large number of notabilities, both artistic and literary. An eloquent discourse in memory of the young artist and hero was pronounced on the occasion by the Director of Fine Arts. The principal feature of the monument is the allegoric figure of Youth by M. Chapu; the single inscription upon it besides the names of the young students who fell in the war is the word *Patrie*. The attitude and expression of the bust of Regnault are said to accord well with the symbolical character of the rest of the design.

AN exhibition of art-industry has been lately opened at Cologne, comprising works of art up to the end of the eighteenth century. The Rhenish provinces, Westphalia and the Netherlands have furnished the largest contingent. Four rooms of the Casino are filled with tapestries, arms, ceramic specimens, objects of metal work and wood carvings. Among others are the celebrated treasures of art of the Cathedral of Cologne, the bronze seven-branched candlestick, gift of the sister of the Emperor Otho III., and other precious antiquities of the Minster of Essen, the rich chasubles from St. Victor, at Xanten, a large collection of glass and porcelain, and a magnificent assemblage of tissues, among which are some of Persian fabric dating from the sixth century.

THE museum at Sèvres is about to receive a collection of the enamels and faïence used for domestic purposes in China. This curious collection will serve to show the present state of the common pottery wares in China.

THE commission appointed to report upon the present condition of the Tuileries have decided that all the ruins shall be cleared away before the Universal Exhibition, and a building be erected the whole length of the old structure to be used as a museum, the ground floor being converted into an open gallery to serve as an immense promenade.

Greek River-Worship is the title of a paper lately read before the Royal Society of Literature by Mr. Percy Gardner, and now published. The subject was obscure before, and there are points where, after all that has been said, it is obscure still. Take, for example, the connexion between river-gods and music, the existence of which Mr. Gardner endeavours to prove. As an instance bearing directly on the point he quotes the god of the river Marsyas, who is represented on late coins holding the flute. But here there is reason to suspect a case of confusion or theocrasy such as was common in late times. On the one hand there was the river Marsyas with its local deity; on the other hand there was the myth of Apollo having flayed alive the Satyr Marsyas for presuming to test his musical skill against that of a god. The identity of the name, and the no great difference of form

and personal habits between a Satyr and a river-god, would have been sufficient in times of theocrasy to lead to a local coalition between these two personages. But the coalition was only local and obviously forced. The myth remained unaffected thereby. It was still the story of Apollo and Marsyas, without local *habitat*, and showing, like the other myths of a contest between Athena and Marsyas, between the Muses and Sirens, and between the Muses and the daughters of Pieros, that the ancients for some reason associated with music the notion of contests of skill in which the vanquished were always cruelly handled. Whether this general feature of the myth is consistent with Mr. Gardner's explanation is a question on which at present we are in doubt. He says: "Science and education, which are here, as ever, represented by Apollo, easily vanquish the uncultivated strains copied by rustic pipers from the sounds of nature, the babbling of rivers, and the sighing of winds, untouched by human thought and untransformed by culture." Now, if we admit the possibility of the figure of Marsyas with his flute being nothing more than an instance of local confusion or coalition, it is clear that we must not regard it as evidence of any general connexion between river-gods and music; still less so when it is the only example given as completely answering this purpose. What Mr. Gardner adds about nymphs of springs being associated with music, and contrariwise of the Muses being associated with springs, is not to the point, since nymphs and Muses are very different from river-gods, and springs from rivers, in mythology. The most valuable part of the paper, we do not hesitate to say, is that which deals with the representations of river-gods in ancient art. Hitherto we knew only of two classes of river-gods—those in the form of a bull with human head, which is apparently the older form, and those represented entirely in the human figure, this latter class being again divided into aged bearded figures, and youthful figures resembling the young Dionysos. Among the river-gods Mr. Gardner gives (plate i. figs. 17 and 20) two heads of youthful figures, both having horns projecting from above the temples. We should wish to have been told whether the horns here have anything to do with the identification of these heads, or whether without them the identification is incontrovertible. If the latter, then it will be interesting to find, contrary to the usage of sculpture, examples of anthropomorphic river-gods retaining the horns characteristic of the taurine gods. If the horns are an argument for identification, we should have wished to hear the question discussed: the more so since in one of the examples (fig. 17) the horn seems moveable and attached to the diadem; which reminds us that the young Dionysos sometimes wore horns so attached. Ovid addressing him (*Metam.* iv., 19-20) says

"— tibi cum sine cornibus adstas
Virgineum caput est —"

The head on the coin in question, were the horns removed, would be strikingly a *virgineum caput*. Among the epithets of Dionysos were *χρυσόκερως*, *ταυρόκερως*, *βοῦκερως*. With reference to a statement on p. 34, we may add that the Orontes was previously called Typhon, and that its bed was said to have been formed by him when wounded and dragging his snake's body along the ground. Finally, we rest our apology for these criticisms on the high value which we set on the other parts of the paper.

THE STAGE.

THE quietude of the week at the London theatres has been broken by nothing more startling than the appearance, at the Haymarket, of Mr. John S. Clarke, the American comic actor. Mr. Clarke elects to rely on quite familiar impersonations. He has appeared this week as Dr. Pangloss, in the *Heir-at-Law*, and in *A Widow Hunt*, which is only a new name for Mr. Sterling Coyne's comedy,

Everybody's Friend. The second piece is that in which the now favourite American actor first acted in London, the time being 1867, and the place the St. James's Theatre. It is interesting to remember that Mr. Irving and Miss Ada Cavendish then appeared as representatives of secondary characters in the same play. Mr. Clarke became at once rather popular. Since then he has confirmed his hold over that section of the playgoing public which is not offended by extravagance. He has a funny face, an immense practice, and the tricks of the stage are at his fingers' ends. He plays what is really farce with the true farcical spirit, and he plays comedy so that one does not know it from farce. He has not much variety, but is persistently eccentric and perseveringly grotesque.

MR. W. CRESWICK has been acting Hamlet at the great Standard Theatre. We hear that the actor will before long assume the management of a suburban theatre—the "Park Theatre," in Camden Town: a pretty house, which has never thus far flourished very much, except when devoted to the art which is furthest from that of Mr. Creswick's—that of the agile Sara, sometime of the Alhambra.

MR. HENRY IRVING is accompanied on his provincial tour by Mr. T. Swinbourne, and Mr. Swinbourne plays the Ghost to the Hamlet of Mr. Irving.

MR. AND MRS. KENDAL have just been acting at Glasgow, where their performance in *A Scrap of Paper* was received enthusiastically.

ONE of the best organised companies now "starring" in the country is that known as the "Pygmalion and Galatea Company," because it is empowered to represent this and other favourite pieces of Mr. Gilbert's. The company has just finished a successful engagement at Leicester, where the acting of Miss Rose Leclercq as Galatea has been admired as much as elsewhere. This lady, who is perhaps deficient in the force often required for drama, and who is not at her best in every-day comedy, is very happily chosen as the representative of the poetical heroines of Mr. Gilbert's blank-verse plays. She is said to have made an excellent Vavir, in *Broken Hearts*. The company includes Mr. F. Marshall and Miss Florence Terry. The first, in *Pygmalion and Galatea*, plays Chryso—the part made laughable by Mr. Buckstone in London: and Miss Terry acts sympathetically the part of Pygmalion's wife, of which Miss Roselle made so much at the Haymarket.

MR. TOOLE, who is now in Switzerland, will play in Manchester next week.

HERR BANDMANN is going back to Germany, and will play Hamlet, says the *Era*, in his native tongue, at Berlin.

THE death is announced, at the age of thirty-nine, of Mr. George Beckett, the comedian.

THE Council of the Royal Dramatic College is making efforts to raise money. Some of our readers may like to know that the College exists for the support of twenty infirm and old actors and actresses. For lack of funds only thirteen are now in it, and these, it is feared, must leave unless more money is forthcoming. It is proposed that certain London and provincial theatres shall pledge themselves to give the institution an annual benefit, and the managers of some of these have just now signified their willingness to do so.

THE theatrical season in Paris is beginning. The Odéon Theatre has re-opened, though not with so interesting a programme as former managers used always to arrange for September 1. It was until lately the custom to begin the season with a new important drama, and with a one-act piece by an author of promise, and then, within a few days of the first of the month, to show what the newly-strengthened company could do in the habitual repertory. All this is changed. M. Duquesnel—the recipient of a subsidy and the occupant, rent-free, of one of the finest

theatres in Paris—closes one season with the one hundred and fiftieth performance of a piece, and begins another with the one hundred and fifty-first. In other words, the *Danicheff* is again before the audience of the Quartier Latin. Slight changes only have been made in the cast since we saw the piece here at the St. James's: slighter still since its last performance in Paris. The part of the Countess, played magnificently in London, Marseilles, and Lyons by Mme. Fargueil, for whom it was in the first place written, is now resumed by the lady who has been accustomed to play it at the Odéon. But the Odéon has lost the distinguished young actor who played the Countess's son. He is succeeded by M. Regnier—no relation, indeed, of the famous ex-comedian of the Français and professor at the Conservatoire, but an actor who has been accepted as a good *jeune premier* at one of the second-rate theatres. He is out of place at the Odéon. The actor who represented the Serf in London and Mdlle. Hélène Petit, the heroine, are condemned apparently to one of those endless repetitions which spoil artists, and against which, whether they are to be noticed on the Paris or on the London stage, we do not cease to protest.

M. CASTELLANO has reopened the Théâtre Historique by a first representation of *Marceau, ou les Enfants de la République*, a five-act play by Anicet Bourgeois and Michel Masson. The piece is really a reproduction. It dates from the year 1848, and was played at first for one night only—the “terrible days” of the Revolution having begun before the second evening, and theatrical representations being for the moment suspended. Its performance at the present time is perhaps chiefly remarkable for the appearance of the very young actor Chelles in the part of a priest, “qui ne porte pas l'habit.” The Parisian critics predict a brilliant future for the young man. He was first seen three years since, at the “Matinées Ballande,” and Ballande, the director of these now famous performances, drew the attention of the critics to M. Chelles. He afterwards went to Cluny, and has had a short engagement at the Gymnase; but the Français or the Gymnase will probably claim him before long.

OF the lighter pieces now played in Paris the *Princesse de Trebizonde* is perhaps the most talked about, but we hear that many visitors cannot find in a second visit the freshness or satisfaction of their first impression. The *Princesse de Trebizonde*, indeed, is hardly one of the pieces that might be expected to improve with time. Opéra-bouffe strikes at once, or strikes never. *Estelle et Némorin*, another piece of the same nature, has fallen flat on the first representation.

MDLLE. JEANNE GRANIER has returned to the performance of *La Petite Mariée*—Lecocq's piece—at the Renaissance. Never, probably, was an actress better fitted with a part, or a part with an actress.

A NEW piece by M. Paul Ferrier will be brought out immediately at the Gymnase.

A DAUGHTER of Edouard Plouvier has lately made her first appearance on the Paris stage, but at an unimportant theatre, and in a piece which could not retain possession of the boards. Plouvier was an author whose maturity did not fulfil the promise of his youth. We saw one of his last pieces—the *Salomandre*—at the Odéon, where it quickly failed. His talent was dead.

MUSIC.

THE BIRMINGHAM FESTIVAL.

(Concluding Notice.)

Birmingham: Thursday, August 31.

Niels Gade's cantata *Zion*, the third of the novelties specially composed for the present festival, opened last night's concert. Herr Gade, who con-

ducted the performance of his own work, is well known to musicians as the first of living Danish composers. Born at Copenhagen in 1817, his name first became known through his overture *Nachklänge an Ossian*, which in 1841 received the prize offered by the Copenhagen Musikverein, the judges being two no less eminent musicians than Ludwig Spohr and Friedrich Schneider. The work was soon afterwards produced under Mendelssohn's direction at the Gewandhaus Concerts in Leipzig, and his reputation in Germany was at once established. On Mendelssohn's death, Gade succeeded him as conductor of the Gewandhaus Concerts; but in 1848 he returned to his birth-place, where he has since resided, occupying himself with teaching, conducting, and composing. His chief works are eight symphonies, four concert-overtures, several large vocal works, among which the cantatas *Comala* and *Erlkönig's Tochter* are probably the best known, and numerous smaller works, both vocal and instrumental. Gade's style has considerable affinity with that of his friend Mendelssohn, of which, however, it is by no means a mere imitation. We find the same charmingly-finished workmanship, the same true artistic feeling. Nevertheless, it cannot be denied that Gade is a somewhat unequal writer; and I am hardly disposed to consider *Zion* one of his happiest efforts. The work consists of an introduction and three choruses, entitled “The Departure from Egypt,” “The Captivity in Babylon,” and “The Return—Prophecy of the New Jerusalem.” The music is laid out on a large scale, and with a view to those broad effects most suited for such a festival as the present. From the first to the last bar the hand of a true musician is to be traced; but there is little real inspiration in the cantata: it sounds like music written to order. An exception must, however, be made in favour of some isolated passages of great beauty, such as the last part of the first chorus, from the words “Like as a flock He hath gently led his people,” the introduction of No. 2, and the solo which commences the finale. As a whole, I expect to find *The Crusaders*, which will be given to-night, a work of decidedly higher value. The performance of *Zion* was excellent, the chorus sang with great spirit and finish, and the solo was given in his best style by Mr. Vernon Rigby. The rest of this concert consisted of a miscellaneous selection requiring no comment; neither is it needful to enlarge upon the performance of the *Messiah*, which has taken place this morning.

Friday, September 1.

Last night's performance of Gade's *Crusaders* fully justified the conjecture I made yesterday. The cantata is a work of genuine inspiration, in which the composer is heard at his very best. The subject is taken from Tasso's *Jerusalem Delivered*, the original German text having been compiled by Carl Andersen, and the English version skilfully adapted by the Rev. J. Troutbeck. The work is divided into three parts, and contains in all twelve numbers, occupying about an hour and a quarter in performance. The first part, “In the Desert,” opens with a very characteristic chorus, “Flame-like the sand-waste glows,” depicting the sufferings of the Crusaders. Peter the Hermit (bass) comforts them with a solo, “Soon our God success will send us,” which is musically not very striking; it is followed by a most spirited martial song for Rinaldo (tenor) with chorus, “Shine, holy sun, shine on my trusty sword,” which is one of the most effective numbers of the work. The following prayer, “Father, from a distant land,” is in admirable contrast with the preceding, thoroughly devotional in tone, and bringing the first part of the cantata to an excellent conclusion. The whole of the second part, entitled “Armida,” is a masterpiece. It opens with a chorus of spirits summoned by the enchantress, “Silent, creeping so light,” of a most weird character, and instrumented with rare felicity. After a fine solo for Armida (mezzo-soprano), “They softly sleep,”

we reach what will probably be considered the gem of the whole work—the lovely chorus of Sirens, “The wave sweeps my breast.” Here melody, harmony and orchestration are alike admirable; indeed, it is not too much to call them perfect. The next number, which concludes the second part, is the scene of the attempted seduction of Rinaldo by Armida and his rescue, when on the point of yielding, by his hearing in the distance the hymn of the Crusaders, “Of Heaven the faithful soldier am I ever.” The whole of this scene is treated with masterly skill and great dramatic feeling; the music is, indeed, really delightful. Here the culminating point of the interest is reached; for the third part of the work, “Towards Jerusalem,” though containing much excellent music, must be pronounced as a whole inferior to the preceding. The performance of the entire cantata was again most excellent. The solos were given by Mme. Trebelli-Bettini, Mr. Vernon Rigby, and Signor Foli, and both choir and orchestra did full justice to the music. Its reception by the audience which crowded the hall to the doors was most enthusiastic, the composer, who again conducted, being applauded with a warmth which he is not likely soon to forget.

This morning's programme has been indeed a feast of good things. It opened with the *Last Judgment*, the best of Spohr's three published oratorios. Taken as a whole, the performance was the finest I have ever heard in my life. It is only due to Sir Michael Costa to say that there was a refinement in the accompaniments which has at some other performances at this festival been painfully wanting; in this work the delicacy was all that could be wished, excepting that the player on the bass trombone seems quite unable to produce a *piano*, and blows forth incessantly in the most unfeeling way. Perhaps he thinks he shall be heard for his much speaking—he certainly is. Curiously enough, the only number in the work which went badly (the quartet and chorus “Blest are the departed”) was encored by the President, who would seem to have a partiality for music sung out of tune, as he also encored on Wednesday morning the worst-sung chorus in Macfarren's oratorio, for which, however, the blame was largely due to the organ. The system which prevails at many provincial festivals of leaving the power of encoring with the President seems to be a very absurd one. Encores are a nuisance under all circumstances; but, if they are to be allowed, surely the matter should rest with the whole audience, and not with one gentleman who may either know nothing at all about music, or have very peculiar tastes. The solos in Spohr's oratorio were sung by Mdlle. Titiens, Mme. Patey, Mr. E. Lloyd, and Mr. C. Tovey.

To the *Last Judgment* succeeded a highly interesting novelty—new at least for England—Wagner's Scriptural scene, *The Holy Supper of the Apostles*, or, to give a more accurate translation of the original German title, “The Love-Feast of the Apostles.” This work, Wagner's only contribution to sacred music, was written in 1847, and is therefore contemporaneous with *Lohengrin*. It is for male voices and orchestra, the first half of the work being intended for unaccompanied voices. The subject of the scene is taken from Acts iv. 23–31. We have first the meeting of the disciples, who greet one another in the name of the Lord. To them enter the Twelve Apostles, who announce that they are forbidden to teach in the name of Jesus of Nazareth on pain of death. All unite in prayer; the place is shaken where they are sitting, and the Holy Ghost descends upon them. The first half of the music, which is for unaccompanied voices, is of truly extraordinary complexity and difficulty of intonation; and the entry of the orchestra for the first time in the *finale*, depicting the shaking of the place, is of overpowering effect. The whole work shows that strong dramatic feeling which is Wagner's chief characteristic; it is most

magnificent, though it may perhaps be open to the objection that it is ultra-dramatic for sacred music. It would be untrue to say that the performance was altogether satisfactory; still, considering its really enormous difficulty, we may fairly say that it was creditably sung. As it would have been absolutely impossible for unaccompanied voices to keep up the pitch during three long movements, they were supported by the organ. The result was not wholly satisfactory, as I understand the pitch of the organ has been recently lowered; consequently, through the whole festival it has seldom been properly in tune with the orchestra, and the effect has been frequently excruciating. The last movement of Wagner's work, in which the orchestra joined the voices, was excellently given, though I cannot help thinking the *tempo* was decidedly too slow.

The morning's concert concluded with Beethoven's Mass in C, wrongly entitled in the programme "Missa Solennis," a name which belongs to the second, and greater, Mass in D. The "Kyrie" was most delightfully sung and played; and I was anticipating a great musical treat, when on the commencement of the "Gloria" I found that Sir Michael Costa had actually added trombone parts to the score, being apparently of opinion that Beethoven did not know how to write for an orchestra! Of such an outrage to art I dare not trust myself to speak; I will, therefore, only say that, like Naaman, I turned and went away in a rage, and am, consequently, not able to give any further details of the performance.

To night the festival will come to an end with Mendelssohn's *St. Paul*. Of this well-known oratorio it will be superfluous to speak; I will, therefore, only say that the solo parts are to be taken by Mdle. Titiens, Mdme. Lemmens-Sherington, Mdme. Patey, Messrs. E. Lloyd and Rigby, and Signor Foli, and will conclude this article with a few general remarks.

On the whole, the festival of the present year may fairly be regarded, both as regards programmes and performances, as fully worthy of the reputation of Birmingham. It is true that the miscellaneous parts of the programmes might, from an artistic point of view, have been easily improved; but it is only fair, as I last week made a remark upon this subject, that I should put on record the defence of the committee. A gentleman to whom I spoke here on the matter answered me, "Well, you see, we have here to suit all tastes; we want to get as much money for our charity as possible; and there are many to whom 'Home, sweet home,' or 'O Nannie, will thou gang with me,' would be far more attractive than any classical music." This is certainly a satisfactory explanation, if not an entire justification, of some of the items which found their way into the programmes, giving them an appearance that reminds one of nothing so much as those patchwork counterpanes which our grandmothers delighted to work. By its production of novelties Birmingham has this year added to our *répertoire*, in Cowen's *Corsair*, Macfarren's *Resurrection*, and Gade's *Crusaders*, three valuable works, which are likely to live. If *Zion* and the *Holy Supper* have not the same popularity, the reason must be sought in the works themselves, the first being somewhat too uniform in tone, and the second certainly too difficult, to be likely to obtain frequent hearing. The singing of the Birmingham chorus has been in general excellent. It was less good on Tuesday than it has been since; but this is to be accounted for by the fatigue resulting from a rehearsal of some eleven hours on the Monday. It would be well if the committee could modify this arrangement at future festivals. One rehearsal with orchestra of five large and important works in the same day cannot produce a satisfactory result. However well the chorus may have sung the music with the piano, the effect of the full band is so different that at first the voices are liable to be put out by the novel accompaniment.

It has been suggested by a contemporary that two days instead of one should be devoted to rehearsal; and it would certainly be well if this suggestion could be carried out. Of the coarseness of the band, which is not their own fault, I have already spoken, and therefore need not dwell upon it again.

It is satisfactory to hear that the financial results of the Festival are very good, the gross receipts having amounted to 14,285*l.* 10*s.* 3*d.*
EBENEZER PROUT.

FÉLICIEN DAVID, the well-known French composer, died on the 29th ult. at the age of sixty-six. He was born at Cadenet (Vaucluse) on April 3, 1810; he entered the Conservatoire of Paris in 1830, and studied under Lesueur, Fétis, Benoist, and Reber. His most popular work, the symphony entitled *Le Désert*, was produced in 1844, and his *Christophe Colomb* in 1847. He also composed the following operas—*La Perle du Brésil* (1851), *Herculanum* (1859), *Lalla Roukh* (1862), and *Le Saphir* (1865). In 1869 he was elected successor at the Institute to Hector Berlioz.

THE Bristol Triennial Festival will be held on October 17, 18, and 19 this year, under the conduct of Mr. Charles Hallé, who takes down his band of eighty performers. The services of the following vocalists have been secured for this occasion:—Mdle. Titiens, Mdme. Edith Wynne, Mdle. Albani, Mdme. Trebelli-Bettini, Mdme. Patey, Mr. E. Lloyd, Mr. Harper Kearton, Mr. W. H. Cummings, Herr Behrens, and Mr. Maybrick. The chorus will be supplied by the Bristol Festival Choir. The programme will be as follows:—

"Tuesday morning, October 17, Mendelssohn's *Elijah*; evening, Verdi's *Requiem*, and a miscellaneous selection, including Mozart's 'Jupiter' symphony, and the overture to *Obéron*. Wednesday morning, *Israel in Egypt* (on this occasion the chorus will be increased to 500, in order to give due effect to the grand double choruses); evening, a miscellaneous selection, including Beethoven's 'Pastoral' symphony, and the overtures to Wagner's *Tannhäuser*, Spohr's *Jessonda*, and Mendelssohn's *Hebrides*. Thursday morning, Spohr's *Fall of Babylon*, and Beethoven's *Egredi*; evening, Mendelssohn's *Hymn of Praise*, and a miscellaneous selection. On Friday morning the Festival will be brought to a close with the performance of Handel's *Messiah*."

It is reported that arrangements have been made for the production in its entirety of Wagner's "Ring des Nibelungen" at Munich, in the months of August and September next year, in addition to the separate performances to be given at that place of *Siegfried* and *Götterdämmerung*, in the months of April and June respectively. The report, however, appears to lack confirmation, and is reproduced by the *Musikalisches Wochenblatt* "with reserve."

SOME part of Wagner's Trilogy (probably the *Walküre*) will also be shortly produced at the Leipzig Theatre.

ACCORDING to published accounts the Musical Festival lately held at Antwerp appears not to have realised the expectations of its promoters, either as regards the amount of public support received, or the merits of the performance, which latter has been somewhat severely criticised in some Continental journals.

GUSTAV SCHMIDT, of Leipzig, has been appointed by the Grand Duke of Hesse Darmstadt Music Director of the Court for life, and has been decorated at the same time with the Cross of the Order of Philip the Gracious.

THE death has been recently announced of Luigi Biscardi, composer and organist, and prior of the Abbey of Monte Cassino.

THE talented flautist Louis Joseph Coninx died at Paris, in his seventy-third year, on August 19 last.

TABLE OF CONTENTS.

	PAGE
GEORGE ELIOT'S DANIEL DERONDA, by G. SAINTSBURY	253
OSBORN'S ISLAM UNDER THE ARAHS, by S. L. POOLE	254
RALPH OF COGGESHALL'S ENGLISH CHRONICLE, by the Rev. C. W. BOASE	255
KLACZKO'S TWO CHANCELLORS, by A. J. PATTERSON	256
"THE EXPLOITS OF DIGENIS AKRITAS," by the Rev. H. F. TOZER	257
DOUGALL'S SHOOTING: ITS APPLIANCES, &c., by the Rev. J. DAVIES	258
COX'S MECHANISM OF MAN, by A. LANG	259
TORLER'S DESCRIPTIONS OF THE HOLY LAND, by Prof. E. H. PALMER	260
NEW NOVELS, by the Rev. DR. LITLEDAL	260
SCHOOL-BOOKS, by OSMUND AIRY	261
NOTES AND NEWS	263
MIL. GEORGE SMITH, by W. ST. C. BOSCAWEN	265
THE LAST OF THE PASTONS	266
HANSEATIC HISTORY AND LOW GERMAN DIALECT, by Prof. R. PAULI	266
PROCEEDINGS OF THE CONGRESS OF ORIENTALISTS AT ST. PETERSBURG, I., by E. L. BRANDLIEH	267
SELECTED BOOKS	268
CORRESPONDENCE: <i>Jacopo de' Barbari</i> , by PHIL. BURTY	268
DAWSON'S DAWN OF LIFE, by F. W. RUDLER	269
ATKINSON'S EDITION OF THE "VIRDE SEINT AUBAN," by DR. J. H. HESSELS	269
SCIENCE NOTES (CHEMISTRY AND MINERALOGY, PHILOLOGY)	271
MILANESI'S LETTERS OF MICHELANGELO, GOTTI'S LIFE, AND HEATH WILSON'S LIFE AND LETTERS, II., by Prof. SIDNEY COLVIN	272
ART BOOKS	274
ART NOTES FROM PARIS, by PHIL. BURTY	275
NOTES AND NEWS	275
THE STAGE	276
THE BIRMINGHAM FESTIVAL, II., by EBENEZER PROUT	277
MUSIC NOTES, TABLE OF CONTENTS, NEW PUBLICATIONS	278

NEW PUBLICATIONS.

Boileau (J. T.), New and Complete set of Traverse Tables, 4th ed. 10 <i>s.</i> 8 <i>d.</i>	12 0
Book of Scottish Story, Historical, Humorous, Legendary, and Imaginative, by J. G. CAMPBELL (Edinb. Pub. Comp.)	7 6
Brooke (R.), Treatise on the Office and Practice of a Notary of England, 4th ed., by LEONARD LEVI, Esq. (Stevens & Sons)	24 0
Cooper (Thomas), Verity and Value of the Miracles of Christ, 12mo. (Hodder & Stoughton)	2 6
Cotton (E. R.), Our Coffee Room, 3rd ed. 12mo. (Nisbet & Co.)	3 6
Coultais (Harland), Zoology of the Bible, roy. 16mo. (Wesleyan Conf. Office)	4 0
Daniel Deronda, by George Eliot, 4 vols. cr. 8vo. (W. Blackwood & Sons)	42 0
Domestic Economy for Girls, edited by E. T. STEVENSON, Book 1, 12mo. (Longman & Co.)	2 0
Epochs of Ancient History.—The Athenian Empire, by G. W. COX, 16mo. (Longman & Co.)	2 6
Epochs of Ancient History.—The Roman Triumvirate, by CHARLES MERIVILLE, 16mo. (Longman & Co.)	2 6
Evans (J.), Petit Album de l'Age du Bronze de la Grande Bretagne, roy. 8vo. (Longman & Co.)	12 0
Every Boy's Annual, 1877, roy. 8vo. (Houlledge & Sons)	6 0
Faith Triumphant, by E. S. P., cr. 8vo. (Longley)	2 6
Finney (C. G.), Lectures to Professing Christians, cr. 8vo. (Longley)	2 6
Gombert's French Classics.—Molière's L'Ecole des Femmes, revised by Gase, fcap. 8vo. (Bell & Sons)	1 0
Hawker (John), Bible Thoughts in Quiet Hours.—Genesis, 30. Do. Galatians, 20. (Nisbet & Co.)	2 0
Haworth (H. H.), History of the Mongols from the Ninth to the Nineteenth Century, part 1, roy. 8vo. (Longman & Co.)	28 0
International Science Series.—Theory of Sound in its Relation to Music, by Prof. BASCHINSKY, cr. 8vo. (H. S. King & Co.)	5 0
Jackson (A. G.), Missioner's Manual of Anecdote, 12mo. (Hayes)	3 6
Jenkins (Henry), Selections from Old and New Testament, 2nd ed. cr. 8vo. (J. Blackwood & Co.)	10 6
Kinloch (A. A.), Large Game Shooting in Tibet and the North-West, 2nd series, 4to. (Harrison)	21 0
Laconics.—The Best Words of the Best Authors, new edition, 12mo. (J. Blackwood & Co.)	3 6
Latham (R. G.), Essential Rules and Principles for the Study of English Grammar, 12mo. (Longman & Co.)	1 0
Little Wide-Awake, edited by Mrs. SALE BARKER, vol. 3, 3to. (Routledge & Sons)	3 0
Long-Bey (Col. C.), Central Africa: Naked Truths for Naked People, 8vo. (Longman & Co.)	18 0
Maguire (T. M.), Examination Questions in English Literature for Army Candidates, 3rd series, 8vo. (McGee)	1 0
Month (The), vol. 8, May to August, 8vo. (Simpkin, Marshall, & Co.)	9 6
Naphees (G. H.), The Body and its Ailments, cr. 8vo. (Baillière & Co.)	6 0
Peck (J. T.), Central Idea of Christianity, revised edition, cr. 8vo. (Longley)	6 0
Pennell (H. C.), The Book of the Pike, 3rd ed. cr. 8vo. (Routledge & Sons)	5 0
Penning (W. H.), Field Geology, with a Lecture on Palaeontology, by JUKES-BROWN, cr. 8vo. (Baillière & Co.)	6 0
Pullblank (Joseph), Teacher's Handbook of the Bible, cr. 8vo. (Longman & Co.)	3 6
Revil (Louis), Progressive French Dialogues, fcap. 8vo. (T. Laurie)	1 0
Rhodes (John), Our Visit to Rome, with Notes by the Way, 16mo. (Wesleyan Conf. Office)	2 6
Stretton (Hesba), The Storm of Life, illustrated, 16mo. (H. S. King & Co.)	1 6
Sunday Magazine, 1876, roy. 8vo. (Dailly, Isbister & Co.)	7 6
Tucknor (George), Life, Letters, and Journals of, 2 vols. 8vo. (Trübner & Co.)	18 0
Todd (J.), The Student's Manual, new edition, 16mo. (Tegg & Co.)	1 6
Van Doren (W. H.), Suggestive Commentary on St. Luke, vol. 2, 5th ed. cr. 8vo. (Low & Co.)	2 0
Wynne (Eva), The Sisters of Gloucester, or, Letitia's Choice, cr. 8vo. (Hodder & Stoughton)	5 0

SATURDAY, SEPTEMBER 16, 1876.

No. 228, New Series.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

LITERATURE.

Through Bosnia and the Herzégovina on Foot during the Insurrection. By Arthur J. Evans, B.A., F.S.A. (London: Longmans & Co., 1876.)

OF this book we can say, as the author does of Ragusa, "it far surpassed our most sanguine expectations." For we had expectations. Although the perusal of his book was in every sense our first introduction to Mr. Evans, and though it is notoriously unwise to put one's trust in title-pages, there was something in the title of the work before us which made us hope that the author had gone to the root of the matter, instead of merely playing on the surface and putting us off with hasty sketches of the better-known countries which surround the seat of the present insurrection. Of course it is the work of a tourist, not of a resident. But such work has, in some respects, advantages over that of a resident, whether native or foreigner; especially when the tourist is so well fitted for his task as every page of his book shows Mr. Evans to be. Some writers of books of travel are strong on history and sociology, some on scenery and art, but this writer is "shod," as the French say, on both points. Wherever he goes he carries with him the eye of an artist and the memory of an historian. His "Historical Review of Bosnia," which by an excellent arrangement is prefixed to the account of the actual tour, seems to us the model of what such an essay should be. His disquisitions on "pots and pans," on amulets, and on costumes, are well introduced and to the point. His descriptions of scenery are most fascinating, almost too much so, as they may lead others to "try Bosnia" who are not so well able to support fatigue, vermin, and insufficient food, as the author and his brother seem to be. Lastly, the intending reader will be glad to learn that from a material point of view the book is "got up" so as to set off to the best advantage its literary qualities. To say nothing of paper and type—though they are not to be despised—the illustrations "from photographs and sketches by the author" add considerably to the enjoyment of the text. The map, too, is eminently practical and confines itself to illustrating the itinerary described in the book. Even MM. Frilley and Wlahovitj, in their excellent work *Le Monténégro contemporain*, follow the shabby practice of prefixing a ready-made map which does not illustrate the text or, indeed, agree with it in orthography.

Mr. Evans tells us in his preface that his tour was undertaken rather in spite of the

insurrection than by reason of that event. It was suggested by the interest which previous visits to other South Slavonic lands led him to take in the subjects of the Sultan belonging to that race. These previous tours have enabled him to illustrate the costume, customs, &c., of the people described in the book before us, by comparisons with the Slovenes of Carinthia, Carniola, Istria, and the valley of the Isonzo, with the Serbs of Free Serbia and the Roumans of Transylvania, Moldavia and Wallachia. Nor is his experience limited to these cognate populations. Beside such familiar ground as Italy, the Tyrol and North Germany, Mr. Evans knows the shores of Lake Enare and the White Sea. At the same time it were to be wished that he had more precisely defined his linguistic qualifications for his task. As he in one place talks of airing his Bosniac in an attempt to order dinner, and as he often had to ask his way from peasants in out-of-the-way places, he evidently has some knowledge of the South Slavonic language. At any rate, he never seems to have been reduced to that "impuissance ridicule" to which M. Yriarte was reduced by his complete ignorance of all Slavonic languages when travelling a few weeks later in the same country. When introduced, however, to a Mudir who only spoke Bosniac, Turkish, Arabic and Modern Greek, our English traveller was forced to converse in "the language of Thucydides," and found it on the whole better to make use of a Montenegrine who had picked up a little Swabian as an interpreter. He seems to have generally used Italian or German in his more unrestrained conversations, although he once made the acquaintance of a Kaimakâm who spoke French "full feteously."

At the risk of incurring the reproach of "chauvinism" we must attribute the general impartiality and "objectivity" which characterise the book to the fact that it is written by an Englishman. Recent German writers on the East of Europe, such as MM. Franz Maurer and Franz von Löher, too often remind us of the Pharisee's opinion of the publican. Besides, as, to use Mr. Evans's own expression, they "look on Austria as a mere warming-pan for them in Eastern Europe," their judgment of the present state of things is further disturbed by their anticipations of future triumphs. Frenchmen, on the other hand, are generally affected by prejudices, which may not unfairly be described as either sentimental or conventional, in favour of Christianity in general and Roman Catholicism in particular. From such prejudices our English author is quite free. Although his book abounds with instances of Mohammedan—or, as he prefers to spell it, Mahometan—cruelty and misgovernment, he recognises the good qualities of the Moslems, especially their superiority in politeness and natural dignity to their Christian brethren. This superiority he attributes to "the grand Oriental traditions with which their conversion to Islâm has imbued them." In his "Historical Review of Bosnia" he shows how the history of that country illustrates his motto—

"Tantum religio potuit suadere malorum,"

or, as he himself puts it, "has been one long commentary on the evils of established religions;" and he takes the "opportunity of deprecating any sympathy with those who propose to deal with the Mussulman population of Bosnia in a spirit of Christian fanaticism." At the same time he warns us against the "grievous error" of supposing that the influence of Islâm is superficial in Bosnia, and that the religious convictions of its Slavonic Mohammedans are not deep-rooted. "Under whatever government Bosnia passes, it is safe to say that the Mahometans will still form a powerful minority, all the more important from having possession of the towns." These warnings are certainly much needed. On this branch of his subject, however, it may be observed that Bosnian Mohammedanism is not quite the "unique phenomenon" that Mr. Evans seems to consider it. Islâm has made spiritual conquests among the Bulgarians, Albanians, and Greeks almost, if not quite, as extensive as among the Bosnians. So, too, it was perhaps from overlooking the Albanians that he has described the South Slaves as "the most barbarous European member of our Aryan family."

The "Historical Review" further sets the conversion of the Mussulman population of Bosnia to Islâm in a novel and interesting light. He tells us how the Paulician heresy, persecuted by the orthodox Emperors of Byzantium, crossed the Euxine from Armenia to Bulgaria. On the fall of the first Bulgarian Empire—"second" must be a slip of the pen or the printer—the Paulicians, under the Slavonic name of Bogumiles, retreated before their Byzantine persecutors to the parts of Bosnia, whence under the names of Patarenes, Albigenes, &c., they diffused their Manichaean doctrines throughout the West. But the Bogumiles had exchanged the frying-pan of Byzantium for the fire of Rome. From the end of the twelfth century down to the very eve of the Turkish conquest the Popes and other ecclesiastical authorities of the Western Church continually fulminated threats, decrees, and exhortations against the Manichaeans. Whenever circumstances permitted they invoked the aid of the secular arm. The fortunes of the Bogumiles fluctuated with those of Bosnian independence, and the Manichaeans were persecuted or tolerated according as the kings of Hungary succeeded or failed in enforcing their "overlordship," as Mr. Evans delights to call it. Against Bogumile Bosnia, as against Hussite Bohemia, the Magyars served as champions of the Holy See down to the very outbreak of the Reformation. So numerous were the Bogumiles in Bosnia, and so close their connexion with the national feeling of the country, that they baffled the joint efforts of Eastern Orthodoxy and Western Catholicism to exterminate them. At last the tide turned. To avenge the wrongs of the levelling, iconoclastic, puritanical Bogumiles appeared the immense armies of the levelling, iconoclastic, puritanical Moslems. Within a week "seventy cities defended by nature and art" passed into the hands of the Turks. Bobovac, the ancient seat of Bosnian bans and kings, was surrendered by its governor, "a Manichee

who had feigned to be a Christian." A vast number of Bosnians embraced Mohammedanism, and from that time the Bogumiles sink into insignificance as an obscure and scarcely noticed sect. On reading this history it is certainly difficult to avoid coming to Mr. Evans's conclusion, that the great mass of Bosnian converts to Islâm consisted of the long-persecuted Bogumiles, who as Moslems have since repaid to the Orthodox and the Catholics the sufferings inflicted on their forefathers during the Middle Ages. Our author, we are glad to observe, promises to tell us more about the present state of the sect on some future occasion.

Mr. Evans and his brother entered Bosnia at Brood, and struck across country in a somewhat irregular manner; now travelling along the high road, attended by a *zaptieh* forced on them as an escort by the care or suspicion of the Ottoman authorities, now disembarrassed of their guide and guard, they find their way through lonely wooded valleys and still more lonely upland forests to Roman Catholic shrines and Franciscan convents. The difficulties which they encountered in this certainly adventurous tramp were increased by the inaccuracies of the map on which they relied, that of Major Roskiewić. This Austrian officer, however, served them on one occasion so effectually as to redeem some of his cartographical deficiencies. When our tourists presented themselves at the door of the *clausura* of the Franciscan convent of Foinica, accompanied by an "Italian-speaking Effendi," the sight of a Mohammedan official caused the Franciscans to refuse them admission, and even to deny that any curious old Bosnian monuments were to be found in their house. The Englishmen were the more desirous to enter as they knew from the major's book that these Franciscans guarded "the most interesting antiquity, perhaps, in the whole of Bosnia—the book, namely, of the old Christian nobility, as it existed before the conquest." Mr. Evans had luckily copied, and duly coloured, as an appropriate device for the outside of his notebook, the armorial bearings of the old kings of Bosnia, which the major had engraved. On the exhibition of this coloured copy the Franciscans at once changed their behaviour, admitted them into the convent, and even showed them the precious *codex* itself. In the preface we are told that it would not be difficult to mention "routes of greater natural attraction" than the one followed by our tourists. But it would, perhaps, have been difficult to choose a route which, without ever going twice over the same ground, touches on so many places interesting to the historian. It is true that neither Jaicze nor Bobovac was visited, but they could hardly have been included in a tour made during such troublous times. For it is easy to see that the insurrection, which has added an element of interest to the book, often restricted their researches and hastened their steps. But their route led our author to bring out clearly—though we do not remember that he has expressed it in so many words—one of the peculiar features of Bosnian history as distinguished from that of other South Slavonic lands. While Croatia and Dalmatia were altogether Roman Catholic countries,

and Free Serbia, Old Serbia, and the Black Mountain are exclusively Orthodox, Bosnia was a debateable land between the two Churches. Our author might have added this circumstance to his enumeration of the causes that made Bosnia the headquarters of Mediaeval Manichæism. At the gathering at Comušina assembled to celebrate the Feast of the Assumption, he noticed that the metre of some of the popular songs sung to the accompaniment of the *ghuzla* was that of the Anacreontics *Θέλω λέγειν Ἀρπιδας*. He was perhaps not aware that the Slovene poet, Vodnik, made a very close translation of several of these same Anacreontics, in which the metre of the original is reproduced almost word for word. In his remarks on the worship of the Roman Catholic *rayahs* he somewhat exaggerates the "impress of Mahometanism on Bosnian Christianity." In a country so distant from Bosnia as is Brittany, a country in which, save for the hurried visit of some Barbary corsair, no Mohammedan ever set foot, are to be found the same pilgrimages to foreign and local shrines; there the Celtic, like the Slavonic worshipper, executes "certain mystic passes connected with his religion," kisses the floor of the church, and stumps round the building on his knees.

Mr. Evans's tour through the two insurgent provinces of Turkey had, so to say, a preface and an epilogue of travel. The preface consisted of short trips in Croatia, made while waiting for their grand talisman, a *bujurullu*, or passport in the Vali Pashà's own handwriting. The delay was turned to good account. To it we owe a very interesting description of the "house-communions" of the late Military Frontier. "To cross the Military Frontier," we are told, "is to wander beyond the twilight of history, and take a lantern, as it were, into the night of time." In his description of the Croatian costume we are referred to M. Brachet's derivation of the word "cravate." Mr. Evans might have added that the author of the *Dictionnaire étymologique* is clearly in the wrong when he cites (see article *corvée*) "cravate" as an instance of the tendency of the French language to insert a *v* between two vowels. The fact is that "cravate" is the original form of the word, as shown by the native name *Hrvat*, and the German *Krabatte* or *Krawatte*. The epilogue of their tour consisted of their journey from Metkovich, where they re-entered Austro-Hungarian territory, to Ragusa. Descriptions of this most interesting city and of the country around it, serve to close the book with an artistic abruptness worthy of an ode of Horace. The last paragraph may be quoted as a fair specimen of Mr. Evans's style.

"Here at last, after groping among the primeval shadows of the mighty beech and pine-woods of the Bosnian midlands, we take our ease in one of the gorgeous rock-girt coves which beautify the environs of Ragusa. Overhead are hanging groves and gardens of rosy oleander, ferny palms, myrtles, and creepers with flame-coloured trumpets. On the steep, a spiry slope leans forward, stretching towards the south; beneath us the cliffs sink precipitously into the blue-emerald waters—intensified in the deeper pools into a vinous purple—stretching away to the horizon in marvellous ultramarine—on either side

of the cove, fretting in a silvery line of foam against walls of orange rock whose natural brilliance is glorified now into refined gold by the setting sun. This is not the light of common day!—it stands to it as some gorgeous mediaeval blazoning to a modern chromo-lithograph. It dazzles our dull northern eyes. We are on the borders of another world. We catch an inspiration of the South. The waters of the next seabosom lap the ruins of Hellenic Epidaurus.

"But the gold on the rocks melts into more sombre browns and greys; the western steep of the cove lose their outlines in vague shadow; the intense azure of sea and sky dies into a dark sapphire; the plashing of the waves below asserts itself in tones more solemn with the gathering twilight, and the darkness deepens into night."

One or two objections may be made to his "Key to the Pronunciation of the Serbo-Croatian Orthography." As it is intended to be used by English readers, *ts* should be substituted for *tz*, and English *j* for the cumbrous *dsch*. The *é* should be explained as approximately *ty* and *é* as "English *ch*." Nor is Mr. Evans always consistent in his orthography. Why does he retain the Polish spelling "Czech" and the anomalous "Jellachitj"? Nor can the present writer reconcile himself to the *c* in "Slaves," a harsh unnecessary intruder of German origin. Surely "Slavs" would meet all difficulties, and is already frequently found in English print. On p. 261 "Slavonic" is evidently a slip for "Slavonian." On p. 44 Mr. Evans is perhaps the first author that has called the Free Serbians "Franks."

ARTHUR J. PATTERSON.

Shakespeare Hermeneutics; or, The Still Lion. By C. M. Ingleby, LL.D. (London: Trübner & Co., 1875.)

THIS essay, originally printed in the *Shakespeare Jahrbuch*, 1867, and subsequently enlarged for an edition presented by the author to the New Shakspeare Society, is now once more enlarged and for the first time published in England. The quaint second title, "The Still Lion"—suggested by a passage of De Quincey referring to the text of Milton—is significant of the danger of Shaksperian emendation; Shakspeare is the Still Lion, not dead, as the critics by whom he is tugged and touzled suppose, but only sleeping, or shamming sleep; and it may happen that he will start up suddenly and avenge himself upon his adversaries. The object of the essay is to prove, not that conjectural criticism is illegitimate, but that it should be attempted only by a critic duly qualified by gifts of nature and acquisitions of knowledge, and by him in those cases alone where it is absolutely required. If a critic be unacquainted with Elizabethan phraseology and grammar, as Jackson and Becket and many others were; if he be deficient in delicacy of ear for the rhythm of verse and prose, as were Malone and, in a less degree, Staunton; if he be lacking in reverence for Shakspeare's genius, as were Steevens and Warburton, he cannot be looked on as competent to undertake the emendation of Shakspeare's text. Dr. Ingleby proposes provisionally three *canons of emendation*, "which severally deal with the three salient features of conjectural criticism—viz., the supposed *crux* itself; the proposed *method*

of emending it; and the particular *matter* which is designed to supplant it":—

"1. The mere fact of the construction, or a word or words occurring in it, appearing strange, obscure or awkward, shall not alone constitute a reason for treating the passage as if it were corrupt.

"2. The correction of the text shall be attempted upon certain simple hypotheses, framed to account for the supposed misprint, before the adoption of a more sweeping or more violent proceeding; regard being had to the leading or central notion involved in the suspected passage, taken together with its context, and to the phonetic current of the words.

"3. The candidate for admission into the text shall be a legitimate word, known to be in use at the relative time, and otherwise meeting the requirements of the passage, whether as to the leading or central notion, the grammatical construction, or the phonetic syzygy."

These are useful at least as cautions, if not always applicable as canons. Dr. Ingleby is himself unhappy in a proposed emendation, which he adds to fifteen by other critics cited "with unqualified satisfaction." In *Antony and Cleopatra* (v. 2) the fallen Queen exclaims:—

"Or I shall shew the cinders of my spirits
Through ashes of my chance."

Dr. Ingleby reads *glance*. But Cleopatra's eyes are still royal: and were they faded, she would not care to inform Seleucus or Caesar of the fact. The *Still Lion* lays a regal, but affectionate, paw on the rash hand of his critic; "ashes of my chance" is not nonsense, any more than is "the wounded chance of Antony" in the same play (iii. 10); and the contrast between Cleopatra's still glowing spirit, and the burnt-out, gray dust of her fortune could ill be lost in this passage.

Dr. Ingleby's conservative criticism, his maintenance of the original text in various difficult passages, is highly ingenious, and in not a few instances is decisively successful. Even the reader who is not a special student of the text of Shakspeare cannot fail to enjoy the keen and swift coursing of the critic's intellect after truth, which doubles but does not escape. When the famous greyhound, Master Magrath, was anatomised it was ascertained that the extraordinarily swift action of the limbs was due to the enormous relative size of the heart. In like manner it is often the inner imagination which quickens and sustains action that outwardly appears to us wholly intellectual; the imagination is the blood-propelling organ. And thus it is with Dr. Ingleby.

A chapter might well have been added on "Hygiene of the textual critic." Each occupation has its special diseases—the maker of our mirrors suffering in one way, and the maker of our needles in another. Everyone must be aware of a distemper of vision to which the textual critic is peculiarly liable; from intense gazing at a single passage the mental eye becomes disordered and untrustworthy. There are certain geometrical arrangements of lines which, as we stare at them, seem to form now a concave, and now a convex, image. In a similar way a textual *crux* plays tricks with the eye that has stared upon it too long. It is thus that we must account for the extraordinary follies in the way of textual criticism perpetrated by very clever men. The mental

eye became affected somewhat as Turner's sense of sight is alleged by an eminent oculist to have been. And besides this, there are certain diseases constitutional rather than local, to which the verbal critic is exposed. Someone of the craft should study the pathology of his peculiar guild and mystery. And it would be satisfactory to know the means by which W. Sidney Walker, and Dr. Ingleby himself, were enabled to keep their faculties all in good form, and in a state of mutually quickening activity.

The reader of *The Still Lion* in its earlier shape may be directed to the added passages on "brakes of ice" (*Measure for Measure*, ii. 1), p. 145; "rounded with a sleep," p. 138; "tickle o' the sere," p. 71; and—if the reader be not qualmish on disagreeable matters—"keep my stables," pp. 76–79; finally, the parallel from St. Augustine to Hamlet's "if the sun breed maggots in a dead dog," &c., p. 159. It is perhaps worth noting that Tschischwitz, in his *Shakspeare's Hamlet* (p. 119), finds a resemblance between this, among many other passages of Shakspeare's play, and certain portions of the philosophy of Giordano Bruno.

EDWARD DOWDEN.

Artillery Retrospect of the Last Great War, 1870, with its Lessons for Canadians. By Lieut.-Colonel T. Bland Strange, Dominion Inspector of Artillery. (Quebec: printed by Middleton & Dawson, at the "Gazette" General Printing Establishment.)

COLONEL STRANGE has done well to publish his two lectures delivered before the Literary and Historical Society of Quebec. They were originally intended to point out, for the benefit of the Canadian Militia, the lessons to be learnt from the Franco-Prussian war, but they may be studied with advantage by all soldiers.

The first lecture was devoted to Field, the second to Siege, Artillery. Referring to the assertion of the Emperor Napoleon, that the disaster at Sedan was due to the preponderating influence of the German field artillery, Colonel Strange shows that such was not altogether the case. He considers, and most thoughtful people will agree with him, that it was the whole military system of France, and the want of skill on the part of general and staff officers, which caused the collapse of the army. That question has, however, been thoroughly discussed by a score of able writers, and we need not therefore do more than allude to it. At Weissenburg the French were outnumbered in all arms, and had but three light field batteries and one of mitrailleurs to oppose about four times that number of German batteries. It is interesting to note that, according to the German official account, "the mitrailleurs only fired a few rounds, and were easily silenced by the Prussian guns." At Wörth "the French position was salient, almost semicircular; thus offering to the Prussians the opportunity ever coveted by artillerymen—viz., the chance of enfilading both wings from a position nearly opposite the centre." This opportunity was not allowed to slip, and

towards the close of the fight fourteen German batteries—i.e. eighty-four guns—were massed, and enfiladed MacMahon's right wing with terrible effect. Regarding the battle of Forbach, Colonel Strange observes, "The leading artillery features of the battle are the rapid bringing-up and concentration of guns." He also draws attention to the following important assertion:—

"It is said that the Prussian guns, after advancing over the plain, produced little impression, firing uphill on the French infantry extended on the ridge, from the fact that the shells, fired with percussion fuzes, either buried themselves on the face of the abrupt slope or flew harmless over the heads of the defenders."

Had time-fuzes been used, some, at all events, of the shells which did not bury themselves in the hillside would have been effective. At Mars la Tour the German artillery, rapidly massed on the enemy's flank, succeeded, with the aid of the cavalry, in holding him fast till the infantry could arrive. Had not the German field batteries possessed great mobility, this feat could not have been accomplished, and their mobility was "principally due to their system of carrying sufficient men on limbers and gun axle-seats." The French, on the contrary, carried some of their men on the waggons, and obliged the rest to walk. We have done well to copy the Germans in this particular. At Gravelotte the guns of the Prussian right—eighty-four in number—in the most daring manner, and accompanied only by hussar escorts, galloped up a lane which, passing through a ravine, enabled them to escape observation till they reached the plateau.

"The three leading batteries were met by the fire of four mitrailleuses; but, concentrating their whole fire on the nearest, there remained nothing but wreck after a single round. The second and third were treated to a similar dose of concentration, and the fourth retired precipitately to avoid annihilation."

On other occasions, when not so over-matched, the mitrailleuses did great execution and established a great dread among the Germans. We are inclined to think that we are rather hasty in undervaluing them. Speaking of the concentration of fire of the above-mentioned guns, which produced telling results, Colonel Strange justly remarks that it should be inculcated and practised in peace. There seems, however, to be great repugnance to massing guns among our artillery officers, whose motto is concentration of fire, dispersion of pieces. The reason is obvious. When batteries are massed, the battery commanders lose that independence which they are always endeavouring, by hook or by crook, to obtain, and come under the direction of a superior officer. The Prussians, who have had far more practical experience than our own artillery officers, consider this control by a colonel or general an advantage as insuring unity of purpose, and we are happy to see that even some of our gunners show symptoms of becoming converts to these views.

In comparing the French and German artillery, Colonel Strange treats the question from a scientific, a technical, and a tactical point of view. The French, he thinks, devoted too much time to pure mathematics, to the exclusion of practical artillery

knowledge. The Germans avoided this error. We are not sure that we are not somewhat in danger of falling into it. We cannot follow the author closely in dealing with the subject from a technical and tactical point of view. We note, however, a fear which he expresses lest the British sixteen-pounder, though a more powerful gun than the Prussian six-pounder, would be heavily handicapped, because the weight of the shell being great, very few rounds can be brought into action. Some of our readers, by the way, may not be aware that "we speak of the gun by the actual weight of the elongated projectile it throws, while foreign artilleryists designate the rifled piece by the weight of spherical projectile fitting the bore." In comparing the French and German artillerymen, Colonel Strange gives it as his opinion that the former were not educated up to their weapon. With regard to the tactical point of view, we may mention that the author again draws attention to the superior mobility of the German batteries. He also defines in a remarkably clear way the respective functions of divisional and corps artillery. The first is used for supporting the infantry or cavalry division, paving the way for its advance or covering its retreat. The corps artillery should be used for "acting and striking *en masse* the key of a position in obedience to the will of a master hand."

The second lecture is devoted to sieges, and the subject is attractively treated, Colonel Strange giving a very interesting sketch of sieges from the earliest ages down to the present time. For the archaeological portion of the sketch, however, we must refer our readers to the book itself.

There was a general impression abroad in 1871 that the day of fortresses had passed, but, as Colonel Strange says, the Germans have practically shown what their own opinion on the subject is. No sooner was the war over than they set vigorously to work to strengthen and increase the fortifications of Metz and Strassburg. It is not that fortresses have ceased to be useful, but that they must be fortified in a new manner, the town itself being merely the *réduit* of a large fortified camp. It is, however, certain that the old engineer saying, "small work, bad work," is more than ever true, and that a fortress, to be useful, must be situated on a great strategical line of approach.

The chief feature of the German siege of Paris was that it was a combination of a blockade, a bombardment, and partial breaching operations. The first was successful; the two latter produced but insignificant effects. As to details, it is to be noted that

"There were no regular parallels or approaches of attack. Circumstances of ground generally decided the position of each battery, rather than the old rules for placing batteries especially to enfilade, counterbatter, or breach. There were no batteries resembling the old breaching batteries. The great accuracy, range, and power of rifled guns enables, for the old close direct fire, a curved fire, which may be carried on from enormous distances.

"The besiegers generally chose for the sites of their batteries the reverse slope of high ground, so that not only were the guns protected by a natural parapet of great thickness, but there was

no command or made earth to attract the attention of the enemy's gunners. Whenever available, the batteries were built a little distance within woods and orchards, which concealed their construction and armament. At the desired moment the trees in the line of fire were half cut through; the first discharge blew them down, and such as did not impede fire were left on the ground as abattis."

When it was necessary to construct batteries in the open, a sham battery or screen was thrown up about fifty or sixty yards in front. Even snow screens were on some occasions used, "and blank cartridges exploded in these sham embrasures." As to real embrasures they were almost entirely discarded, the Prussians having "an iron bracket bolted on to the ordinary travelling carriage, which raised the trunnions at least six feet above the ground."

It is to the credit of the French that during the second siege they made a much more effective breach than that accomplished by the Prussians on Fort Issy, yet the weapons of the French were very inferior to those of the latter. The defence of Belfort redounded greatly to the credit of Colonel Duport, of the French Engineers. He combined the offensive with the defensive, and, had his garrison consisted of better troops, might have been successful. As it was, the German commander had actually determined to abandon the siege, and had ordered a portion of the investing force to withdraw, when the place surrendered to a staff officer who audaciously proposed terms which the besiegers could not have enforced.

Among the lessons which, as Colonel Strange considers, were taught by the Franco-Prussian war is

"That detached gun-pits on Major Moncrieff's system are the best means of meeting modern attack on an effective and sufficiently economical principle. With great admiration for the sister service of the Royal Engineers, I cannot divest myself of the idea that they inherit not only the talent but the fancy for building on *louis d'ors*, attributed to the French engineers by Louis Quatorze. Laying aside costly iron shields, granite structures, and the ingenious devices for doing away with the destructive effects of recoil, Moncrieff simply trusts to the broad bosom of mother-earth, digs a hole for his gun, and chains the destructive giant of recoil, an obedient slave, to his gun-wheels."

It is impossible to explain more clearly the merits of the Moncrieff system, and it is satisfactory to know that not only a distinguished artillery officer like Colonel Strange, but also our most eminent engineer, Sir Lintorn Simmons, is a warm adherent of the cheap and effective method in question. There is a limit to the thickness and resistance of iron shields, but to the thickness of Moncrieff's parapet there is practically no limit whatever.

W. W. KNOLLYS.

Sketches of the Historical Past of Italy, from the Fall of the Roman Empire to the Earliest Revival of Letters and Arts. By Margaret Albana Mignaty. (London: R. Bentley & Son, 1876.)

It is no doubt very creditable for a lady to have read so much and so thoroughly as has the writer of this volume. But there is a great gulf between the amount of reading which makes a pursuit interesting to one-

self, and the amount of reading which enables one to write what is profitable for others. The pleasure of clearing up one's own ignorance is great, but it does not justify one in undertaking to enlighten mankind. It often happens to those who feel a genuine interest in some subject that they mistake the value of the results of the investigations to which their interest leads them. Those who have never undergone a course of training in any study are apt to exaggerate the importance of their own labours. They think that the trouble which it has taken them to acquire knowledge is a proof that their knowledge ought to be reproduced for the good of mankind. They are anxious to impart what it has cost them such pains to obtain.

Such has been the case with the book before us. The writer has sincerely felt the charm of Italy, and has been led by genuine enthusiasm to investigate the early history of the land. She has learned it with tolerable accuracy and fullness of detail; she has spared no pains to make her view complete, as far as possible. It is very creditable to her that she has gained so much knowledge; but we fail to see that she was justified in writing a book. She has made no fresh discovery; she does not wish to enforce any new view of Italian history; she has no charms of style, or clearness of statement, which might kindle a new enthusiasm in her reader. In fact, there is nothing in this book that might not be found in the pages of Gibbon and Milman, and the reader who has not energy to turn to these authors would not be attracted by the hard, stiff, and pedantic style of Miss Mignaty.

We are not quite clear what object the writer had in view in this book, nor does her own explanation of it help us: "It is our aim to unite the scattered and broken links of the great chain of circumstances which brought on that change in society we call 'our own.'" But if we lay aside the doubts and difficulties which are caused by an occasional introduction of philosophical and semi-philosophical language, we do not find in the book anything except a scattered narrative of some of the chief events in Italian history up to the time of Dante. The points which are chosen for special emphasis seem to have been taken at random. They flow rather from the nature of the author's discursive reading than from any conception of historical perspective. We cannot say whether she means to treat of the growth of European civilisation, of ecclesiastical history, or of the development of Italian politics and thought. The difficulty in writing the early history of Italy consists in the disentangling of these separate elements. As the seat of the Empire Italy was the centre of the history of Europe; as the seat of the Papacy she was the centre of the history of Latin Christianity. But besides these, though influenced by them, there was going on the growth of Italian character, Italian thought, and Italian political life. The consideration of these last elements is often forgotten in the broader questions and more dramatic scenes which gather round the first two points. It is a work worth doing to detach them from the general con-

flict of European events, to trace their growth in separate centres, and sketch their mutual action. But this Miss Mignaty has not attempted to do. The greater part of her book is concerned with the oft-repeated tale of the struggle between the Empire and the Papacy, of which she scarcely has a just conception or an adequate knowledge. For her account of Hildebrand the sole authority to whom she refers is Sir James Stephen's *Essays in Ecclesiastical Biography*.

On the general question of her references we are much perplexed. Sometimes she refers generally to a well-known book in support of an obvious remark. Sometimes she gives minute references to the documents in Muratori and Boehmer. We are doubtful as to her knowledge of German. She refers to "Friedländer, *Mœurs Romaines*," as though he were a French author; and to "Gervinus, *Introduction to the History of the Nineteenth Century*," as though he were an Englishman. The one German reference that we notice does not reassure us; it is to "Gregorovius, *Geschichte der Stadt Rom*." Similarly we are doubtful about the results of a study of Latin Chronicles which leaves in the text of the work such forms as "Municipiae" (which is frequently repeated), "Alpae Cottiae," "Senatus-consulto Aspromano."

The style and philosophic method of Miss Mignaty may be judged by the following extract:—

"There is a natural analogy between man and nature, which brings his instincts and sentiments into harmony with the outward bearings and circumstances in which he stands, and seems to shape his purposes, his aspirations, and his acquirements, in accordance with the surrounding landscape, sky, and objects of existence, forming, as it were, the living atmosphere in which he dwells. That exalted perfection of abstract beauty which is known as the 'Ideal' is simply the expression of the highest order of art; reproducing, in its purest and least material form, the choicest order of created beings."

M. CREIGHTON.

Fiabe, novelle e racconti popolari siciliani: raccolti ed illustrati da Giuseppe Pitre. 4 vol. (Palermo: L. Pedone Lauriel, 1875.)

DR. PITRE, as our readers are doubtless aware (see ACADEMY, December 1, 1873), has long been engaged in collecting and comparing the Popular Tales of Sicily, and the fruits of his industry have lately been given to the world in the four substantial volumes now before us. They contain no less than 400 stories, 300 of which are given in full, preceded by an excellent "discorso preliminare" of more than a hundred pages on Popular Tales in general, and those of Sicily in particular, a valuable *Grammatica del dialetto e delle parlate siciliane*, and a Glossary which most foreign readers will find invaluable. Of the pains he has taken, and the judgment he has shown, in collecting, testing, and annotating the stories, it would be difficult to speak too highly. Many of his notes are thoroughly exhaustive as regards the field of Italian folk-tales to which he, for the most part, confines his remarks, referring to Dr. Reinhold Köhler for cosmopolitan parallels. In these notes

we find, in a small space, a most convenient summary of the information that has been contributed on the various subjects in question by such Italian collectors and critics as Comparetti, Imbriani, Teza, Coronedi-Berti, De Gubernatis, and others, or by the collections of Italian folk-tales published in English by Miss Busk or in German by Widter, Wolf, Knust, Schneller, and, above all, by Signora Laura Gonzenbach (now La Racine). The existence of that lady's *Sicilianische Märchen* (see ACADEMY, April 9, 1870) forms the only obstacle to the complete success, out of Italy, of Dr. Pitre's undertaking. But every possessor of that admirable collection, so excellently annotated by Dr. Köhler, ought to place Dr. Pitre's by its side. The Sicilian tales may be more generally intelligible to Transalpine readers in the German translation than in their original form, but they are infinitely more charming when they are allowed to express themselves in their native tongue. With the help of Dr. Pitre's Glossary, any difficulties which their language may at first offer will soon be overcome, and the toil will be amply repaid by the pleasure of listening, as Dr. Pitre remarks, to the real voices of the Sicilian people instead of to their echoes from the region of an alien and unsympathetic form of speech. To the purely scientific researches of mere story-comparers the question of language is not of the highest importance, but such students will be the first to welcome Dr. Pitre's rich store of tales, and the copious lists he has given of Italian parallels.

Dr. Pitre looks forward to the appearance of new collections of Italian *fiabe*. Lombardy and Piedmont, he remarks, are "terre appena sfiorate," while Sardinia, Corsica, and the Calabrias, are "sconosciute affatto." But for the Sicilian folk-tale enough, it seems to us, has now been done. The subject has been exhausted by the labours of Signora Gonzenbach and Dr. Pitre. So diligently, indeed, was the ground explored by the former that the latter has not been able to add much to our knowledge, so far as the substance of the apparently mythological tales is concerned. Of jocose anecdotes, local traditions, legends of saints, and the like, Dr. Pitre gives many new specimens, but the longer and more dramatic stories, in which a hidden meaning seems to lurk, are nearly identical in the two collections. Neither collection, moreover, has much to offer, so far as plot is concerned, that is novel to readers familiar with Greek, Albanian, and Slavonic popular tales. There were only two of the *Sicilianische Märchen*, to which Dr. Köhler was unable to suggest parallels. Of these two stories Dr. Pitre gives interesting variants.

An analysis of the stories (141 in number) forming the first of the five series into which the present work is divided, that containing the tales devoted "to kings, to enchanted princesses, and to ogres and ogresses," has supplied the following results with regard to their principal themes. What are styled "husk-myths," that is to say, stories of transformations in which a brilliant being, hero or demigod, assumes for a time an obscure or degraded form, out of which he (or she) can generally emerge

at will, lie at the root of the stories forming the largest group. It contains about twenty distinct narratives, besides variants, and includes such tales as *Beauty and the Beast*, *Cinderella*, &c. The group which ranks second in number is that of stories about a brilliant being, generally a princess, carried away by a demon or monster, or enchanted by a wizard or witch. To this group belong fourteen stories, including those about *Sleeping Beauties*. Next in point of number comes the group of stories about a hero who wins the affections of the daughter of a demon or witch, and carries her off in spite of her evil parent's passionate pursuit, which is foiled by the superior sagacity and transforming power of the young lady. At least eight stories make this their leading feature. Of the smaller groups the most popular themes are those of the tricking of a demon or giant or other monster, whose place is sometimes taken in these tales by a robber; the sad story of the Calumniated Wife, generally a queen, who is accused of having given birth to puppies, or the like, instead of princes, and goes through many adventures before her innocence is made clear; the virtues of such well-known Magic Implements as the Seven-leagued Boots, &c.; the lowering of a youngest brother into the Underground World, in which his elder brothers leave him; the fate of Punchkin or "The Giant who had no heart in his body;" the gratitude of assisted animals to man, including the legend of Puss in Boots, and such robber-stories as that of Morgiana and the Forty Thieves. But any results of this kind can be looked upon only as roughly approximative, for so many modern stories are made up of several originally distinct tales that it is difficult, if not impossible, to classify correctly such a collection as that now before us. The other four series into which Dr. Pitre's collection is divided, we may observe, contain jokes, anecdotes, historical traditions, tales founded on proverbs, and fables.

Among the supernatural beings with whom the Sicilian tales make us acquainted, the most interesting are the *Fate*, who answer in so many respects to our fairies, with whom they are by name connected. They figure repeatedly in this collection, generally as benevolent female beings, of brilliant appearance, who confer gifts on mankind. Thus in No. 26 (cf. Gonzenbach No. 30) "tri fati," finding a lad sleeping by the wayside, exclaim—as the anonymous Italian lady may have observed of the sleeping Milton—"Oh chi bellu giuvini stà arripusannu!" and bestow on him a purse, a table-cloth, and a violin, all of magic power. In a Cupid and Psyche story (No. 32) the Sicilian Psyche opens a forbidden chamber (cf. Gonzenbach No. 15), and finds it full of "tanti picciotti fimmini tutti beddi," who are embroidering clothes intended for her coming baby. Seeing her, however, they turn into snakes and lizards (like so many Nāgas) and disappear. In a variant of the Frog-Princess (No. 46), "tri fati" bestow upon a humpbacked princess, who has been obliged, on account of her deformity, to accept a coachman as her husband, three nuts by the aid of which she becomes "the goddess Venus in person," and the street

shines as if with sunlight when she passes by. Sometimes, however, the Sicilian fairies are unkind. Thus in a version of the Substituted Bride story, an angry *fata* dooms a girl to become a black snake when exposed to the sunlight. Her anger arises in this instance from the fact that she loses an eye, owing to a defect in the pie offered to her at the dooming-repast. Some times the *fate* enchant people in a quite unreasonable manner. Thus in (No. 3) the heroine finds her sister imprisoned underground by them. In order to overcome them ten matrons, bearing flowers and incense, are required, as well as eight men strong enough to handle a mace weighing five tons. The *fate* are stupefied by the smell of the flowers and incense, and the eight strong men brain them with the mace.

One of the strangest *fata* stories is No. 67. In it a prince falls in love with a golden-haired maiden, as beautiful as the sun, and is about to marry her, when he discovers that she is dumb. He consoles himself by successively marrying three other ladies, each of whom, in turn, attempts to imitate some wonderful feat performed by the mute, but only succeeds in killing herself. After the decease of her third rival the mute begins to talk, and the prince thereupon marries her. As regards the strange feats which she performs, the story goes on to explain that "she did those things because she was a *fata*." In two variants of this story the mute is one of three puppets with which a prince, seeing them at a window, falls in love. The frequent introduction of puppets, it may be remarked, is one of the characteristic features of Italian folk-tales, the Sicilian included. In one case the *papa*, after the death of the third wife, lets it be known that she will speak to her husband if he says to her, "Thy father is the sun, thy mother the moon." This brings us round to the version of the strange story in the *Sicilianische Märchen*, No. 28. In it the heroine is the daughter of the sun, and she will not marry the hero till he finds out whose child she is. But she will not allow any one who does marry him to survive. In many of the stories of this kind there seems to be great confusion between the *fate* as fairies or other half-divine, half-demoniacal beings, and as the majestic Fates who sway the future. But sometimes we find the fate of an individual mortal personified under the name of his or her *Sorte*. In No. 86 a queen who has had losses is advised to get rid of her unlucky daughter *Sfurtuna*. That unfortunate princess is accordingly turned out of the house. Wherever she goes her Fate follows her, and gets her into terrible trouble, destroying work, letting wine run, and the like, wherever the poor wanderer is hospitably received. At last an employer named Francesca tells her what to do. She takes a present to the "*Sorte di la Gnà Francesca*," and learns from her where her own *Sorte* is to be found. That supernatural being turns out to be a hideous old hag, "*lorda, fitusa, micciusa e smagarata*," who resides in a bakehouse, beside the broom. *Sfurtuna* offers her a cake, saying "*Surticedda mia, pigghiatillu*," but her *Surticedda* will not consent to take it. Eventually, however, the ill-conditioned *Sorte* relents, and *Sfur-*

tuna becomes fortunate. In the similar story, Gonzenbach No. 21, Caterina's *Schicksal* is a tall and beautiful lady with a wheel, whose seven veils prevent her from hearing what Caterina says.

The *Drago* and his terrible wife, the *Mammadraga* (the *Menschenfresser* and *die alte Heze* of the *Sicilianische Märchen*), play a great part in these stories; but there is little to distinguish them from the ogres and ogresses of many other lands. They are closely connected with the Greek *Drakos* and *Drakäna*; and the *Mammadraga* is often represented as almost the exact counterpart of the Russian *Baba Yaga*. Dr. Pitre's collection has but one defect. It possesses no index. It may be of use, therefore, to point out the principal stories in which the *Mammadraga* (*Mamma Draa*, *Mamma-traja*) occurs. In No. 12 she and her two sisters behave kindly to a disconsolate *Psyche*, replacing the three hermits who so often figure in Sicilian tales. In No. 13 she is the demoniacal being whose daughter elopes with the hero. In No. 17 she is the enchantress in a Green Bird story, and also in No. 18, which ends with the well-known spell to prevent childbirth. In No. 63 she plays the part of the witch who confers such different gifts upon girls of different natures. In No. 88 she is the demoniacal being of the Puss in Boots story. In No. 104 she is associated with the Seven-headed Snake which plays so important a part in Slavonic tales. In No. 127 she tries to look like a mere woman, but a man's three daughters successively detect her, observing that she has a long, black, hairy tail, and fly from her. Their father visits her, and she eats him up. In the second of the seven Albanian tales in the fourth volume, a man cuts a cabbage, and along with it what he takes to be a fungus; but it turns out to be the ear of a *Mammadraga*, who is much annoyed. Similarly in Gonzenbach No. 53 a *Heze*, i.e., a *Mammadraga*, hides in a hole, leaving out only one ear, which a neighbour takes for a fungus, and attempts, unsuccessfully, to crop.

Another supernatural being worthy of attention, though she does not often appear, is the Siren of the Sea. In Nos. 59 and 60, both versions of what may be called the Substituted Wife story, the heroine is flung into the sea, where she is hospitably received by "*La Sirena di lu Mari*," but secured by a golden chain, which can only be broken by seven brothers, each wielding a mace or a sword. In No. 102 a poor old fisherman, driven wild by misfortune, cries aloud to his "*furtuna mmaliditta*" to receive him, and flings himself into the sea. Thence he is rescued by a "*pisci russu*," which turns into a golden-haired lady of angelic aspect, who tells him what he is to do in future. After that he cries thrice every morning at daybreak,

"O Sirena di lu mari
Portami pisci rari,"

and catches "*li pisci li cchiù riali e magnifici*." The first two stories occur in the *Sicilianische Märchen*, Nos. 33 and 34. In the third the fisherman's Siren appears to be confounded with his *Sorte*, for it is his own Siren, "*la sò Sirena*," whom he invokes. The *Fata Morgana* (Gonzenbach No. 64)

does not seem to be alluded to in the present collection. But the Cyclopes appear, bearing their ancient name. Besides the Polyphemus story (No. 51 and, in part, No. 103), we find in No. 71 one pear-tree watched by two guardians, "*e avianu un occhiu sulu nni lu frunti, e si chiamavanu Ciclòpi*," and another by "*dudici Ciclòpi*."

We had marked about a dozen stories for detailed notice, as presenting novel or singular features, but we have only space enough left to call attention to No. 88. It is a version of Puss in Boots which has the rare merit of being complete at both ends. That is to say, a motive is supplied at the beginning for the gratitude of the assisting animal, and at the close that animal is treated with ingratitude by the assisted man. In it a fox, caught in the act of stealing pears, is forgiven by their owner. It then, like the booted cat, gains for its benefactor, Don Giuseppe Piru, wealth and a royal bride. But Don Giuseppe eventually ill-treats the fox, which reveals the whole truth to his wife. Whereupon, the storyteller concludes, "ingrate that he was, he killed her (the fox) who had done him so much good." In the similar story *Vom Conte Piro*, Gonzenbach No. 65, no motive is suggested for the fox's kindness.

Before taking leave of Dr. Pitre's excellent work, we should mention that it forms vols. 4-7 of his *Biblioteca delle tradizioni popolari siciliane*, of which the first three volumes are devoted to the popular poetry of Sicily. Forthcoming volumes will contain *Giuochi fanciulleschi*, *Feste dell'anno*, and a collection of "Proverbs, compared with those of the dialects of Italy." In these undertakings he thoroughly deserves the good wishes of all who like to see worthy work well done. W. R. S. RALSTON.

Gray's Inn: Notes illustrative of its History and Antiquities. By W. R. Douthwaite, Librarian. (London: 1876. Privately printed.)

LIKE the man who was struck with the providential arrangement which made big rivers always flow near large towns, many persons must have often blessed the influence which placed our Inns of Court hard by the noisiest thoroughfares. How delightful it is to turn out of the hot and crowded Strand into the cool and quiet courts and gardens of the Temple, though these have lately been much infested with scaffolding poles and wheelbarrows,

"And many a ragamuffin clan
With trowel and with hod."

Gray's Inn has been happily free from alterations for some time. Charles Lamb, indeed, complains that the gardens were spoiled by the erection of Verulam Buildings; but that is long enough ago for most people to have become accustomed to it.

For more than five centuries Gray's Inn has been inhabited by lawyers. When Reginald de Grey of Wilton died in 1370, his Inn in the Manor of Portepoole was let for 100s., and other evidence shows that the lessees were gentlemen and professors of the Common Law. The first Reader mentioned in the Stewards' Accounts, which are now in the Harleian Collection, was

William Skipwith, who was Justice of the Common Pleas in 1359. It is strange that none of the four Inns can claim precedence or superior antiquity, but all stand on an equal footing. We expected to find Mr. Douthwaite claiming the highest antiquity for his own Inn, but he has laudably restrained his imagination from carrying him further than his facts would warrant.

The title of the Society to their land, like that of so many families and corporations, dates from the dissolution of the monasteries. The Priory of Shene had purchased it at the beginning of the century, and on their surrender the king granted it to the Inn at a rent of ten marks, which was paid until 1733. In that year the Society bought the land from the co-heirs of Sir Philip Mathews, who had purchased it soon after the Restoration.

The early records of the Society were destroyed by fire in 1604, so there is not much material for a description of the manners and customs of the Mediaeval lawyer. Some of the orders of Elizabeth's time are still extant, and show an attempt at the maintenance of discipline similar to that in use at colleges. The legal gown must be worn, even in the city or fields, which then were just outside the Inn. Light garments and "the proud practice of wearing boots" are forbidden. No fellow of the Society shall stand with his back to the fire, or make rude noises in the Hall. At this period the sets of chambers were not sufficient to accommodate the members, who had to share rooms or even beds, if an order on the subject is to be construed literally. Worse than this, only Readers were allowed to choose their "bedfellows," and members of lower standing had to put up with any companion the Treasurer might assign to them.

Of the masques and revels, of which mention is so often made in histories of the sixteenth and seventeenth centuries, Mr. Douthwaite has not much to tell us beyond what is to be found in well-known books, except his reference to a pamphlet called "Gesta Grayorum," giving an account of the Christmas festivities in 1594. This seems to have been more a pageant than a masque. It commenced with the enthronement of the Prince of Purpoole, and ended with a fight at the barriers. The revels lasted several days, during which the company had the honour of dining with the Queen at Greenwich, and with the Lord Mayor at Crosby Place. Some thirty years later, the festivities were concluded on Twelfth Night by a successful practical joke. A number of small cannon, which had been borrowed from the Tower, were fired off in the middle of the night. The Court woke in alarm. The king called out "Treason." Perhaps he thought another Gunpowder Plot had come nearer success than the last. He must have been horribly frightened.

The last revel recorded was a very degenerate specimen. It took place on the elevation of Lord Talbot to the Chancellorship in 1773, and consisted merely of a dance round the fire in the Hall while a professional singer, dressed as a barrister, sang the ancient song. Mr. Douthwaite ought to have given us a copy of this, as Prof. Burrows has of the All Souls' Mallard

Song, unless it is one of the *arcana* of the Society.

Though this ancient practice has been discontinued we are glad to find that another and a better one has been revived. We mean the holding of "moots," or formal legal discussions in the Hall, which anciently bore no inconsiderable part in the course of a legal education. Under the present system, the proceedings are conducted as nearly as possible like those of the law courts, so that the student is early familiarised with the practice of his profession. Will the Universities ever revive the public disputations which similarly formed part of their educational course, and the pulpits in the Divinity School at Oxford be again used for their original purpose?

C. T. MARTIN.

NEW NOVELS.

The Rector of St. Judy. By William Soleman. (London: Provost & Co., 1876.)

For Name and Fame. By Mrs. A. B. Church. (London: Tinsley Brothers, 1876.)

Girl Life in Australia. By a Resident. (Liverpool: R. A. Elliott, 1876.)

Griffith's Double. By Mrs. Cashel Hoey. (London: Hurst & Blackett, 1876.)

Betsey Harold's Story. By J. C. (Liverpool: R. A. Elliott, 1876.)

Thereby Hangs a Tale. By G. Manville Fenn. (London: Tinsley Brothers, 1876.)

MR. SOLEMAN'S book is constructed upon rather puzzling lines. To judge from his preface it would seem to have been intended originally as an illustration of the legendary and romantic capabilities of Cornish life. But as a matter of fact it is nothing more than a chronicle of the lives of everybody in one Cornish parish, and of most people in a group of half a dozen Cornish parishes during a period of some forty years. This chronicle is delivered in the most curiously annalistic of styles. The people hardly talk at all, and the narrator talks very little about them, but contents himself with announcing their births and deaths and doings in a succinct fashion, which is odd enough to be amusing for a time. The said doings, it should be mentioned, are not of an edifying order, for, if we may believe Mr. Soleman, the chief pursuits and delights of the inhabitants of St. Judy, St. Frenda, St. Ladon, and the other quaintly-christened "Church-towns" appear to have consisted in drunkenness and uncompromising (or rather compromising) flirtation. There are traces of dry wit about the book, especially in the earlier chapters, which arouse expectations not, alas! to be fulfilled. Some of Mr. Soleman's rustics are very good, or very nearly very good, being quaint with a less outrageous and more possible quaintness than (for instance) Mr. Hardy's pet impossibilities. The best of them is a lunatic farmer, whose Ten Commandments may be worth quoting:—

"First: Thou shalt not take to thyself a wife before the age of forty. Second: Thou shalt not make a fool of thyself before a knowing dog. Third: Never do what another refuses to do. Fourth: Be not wise in another man's eyes. Fifth: Never sow wheat after the tenth of November. Sixth: Plough in the fall if you can at all.

Seventh: Never believe a woman. Eighth: Never follow the fashion. Ninth: Never watch sweethearts in the moonlight. Tenth: Pay as you go."

The book contains, perhaps, the makings of a good book, but is chaotic.

In reading *For Name and Fame* we return to the beaten track. Sylvia Burney was the daughter of a parson with the usual quiver-full of children. Luckily for her, she was very pretty, and had an aunt who was rich and good-natured and took her to Nice. Of her sojourn at Nice and her gaieties there the book is a faithful record, chronicling the dances she danced and the dresses she wore with minute but excusable fidelity. Of course, she has lovers of many nations, but the two favoured ones, Lawrence Ruthven and Captain Arundel, are English. Arundel is a fascinating scamp who has found out (though only partially) certain awkward particulars about Lady Wynyard, Sylvia's aunt. Ruthven also knows these particulars, but will not take advantage (in his case it would be direct advantage) thereof. Ruthven has an honest passion for Sylvia, who returns it; while Arundel—whose game is to marry her, having forced Lady Wynyard to portion her heavily—sows ingenious discord by persuading the young lady that Ruthven is really in love with her aunt. The solution of the difficulty may be left untold, but the reader will, we think, find that it is very tolerably managed. As a whole the book goes trippingly off, and can be recommended. The descriptions of the amusements of Nice are lively, and the conversation is natural. Mrs. Church's writing, if not unfrequently a little slipshod, is fairly correct on the whole—but she is occasionally prone to solecisms of a rather dreadful kind.

Is the Hibernian element in Australia so strong that it has obtained literary utterance? We should imagine so from the fact that *Girl Life in Australia* is an elaborate history of the life of an Australian matron. The principal object of the book appears to be to enable this Resident in the "under-world," as she poetically calls her home, to descend upon the extreme worthlessness and inferiority of everything English. English "thorough gentlemen" stare rudely at their hostesses; make remarks (not complimentary) about "colonial girls" in the presence of the said girls; ensconce themselves behind young ladies when a snake appears; and cannot, even in the literal sense, put their shoulders to a wheel. English servants do not get enough to eat; English carriages are only good to break down; and English people in general are possessed with the unreasonable idea that letters of introduction mean something and are not an idle form. This last complaint recurs so frequently in Australian literature that it seems to point to a real grievance. Yet it appears odd that people should in one breath boast of their limitless hospitality and complain that this hospitality is made use of. We have endeavoured to find out the colonial excellences which make a bright pendant to this dark picture, and we gather from the book that a real Australian matron grumbles when her husband invites guests, says all she can against those guests behind their backs, and boxes

her daughter's ears when the girl offers her well-meant attentions in a great trouble. Here is a sample of the style of this silly book: "For a solitary walk it would have been perfection, but for the girls it must have been rather tedious to look so long (it was half a mile) on the black coat tramping forward and screaming out nothings at the top of their (*sic*) voice." This is not English, and, despite the author's provocation, we are content to believe that it is not Australian. Perhaps it is "underworld."

It is always a comfort to escape from the hands of amateurs and bunglers into those of a practised operator, and this measure of satisfaction at least Mrs. Cashel Hoey affords us. But we do not consider *Griffith's Double* by any means one of its author's happiest efforts. It is true that one arrives at the last page without any very great effort, and without meeting any very great obstacles, but the book does not bear reflection. The plot, though ingenious and cleverly carried out, depends upon a series of coincidences much too complicated to be satisfactory. The characters, if not strikingly unnatural, are distressingly free from any striking touches of nature. The division into six "books," in three of which the author speaks, and in the other three one or other of the characters, is a forced and, moreover, a stale device, which almost deserves the name of trick, and so is the selection of a title which is unintelligible until the last volume is reached, and not very relevant even then. Of course it may be urged that these are objections not likely to trouble the average reader much, and, equally of course, if this argument be allowed there is no more to be said. But it seems a pity that a writer who has few of the faults of the ordinary novelist should fall into errors most of which are easily avoided, and the avoidance of which would certainly not displease any of her readers, while it would undoubtedly please some of them. But *Griffith's Double* is a book which we should not dissuade anyone from reading, and which may be safely recommended to the very large class of people who care only for story without caring or, indeed, knowing anything about character. By the way, why does Mrs. Cashel Hoey take the trouble to call a bedroom a "sleeping apartment"?

It is not in critical human nature to find fault with a novel which extends to only 152 pages, and, moreover, *Betsy Harold's Story* is so exceedingly unpretending and harmless in every respect that it would be a very truculent person who should fall foul of it. It would perhaps have made a more appropriate appearance in one of the quieter religious periodicals, and it certainly is not intended for anyone who wants either art or excitement. But when we have said this we have said our worst.

Mr. Manville Fenn strikes us as being a writer who has not yet "found his way." He writes with fluency and fair correctness, groups his characters with some skill, and bustles them through their journey in a tolerably interesting manner. But he is content with a very commonplace plot, and with terribly conventional characters. His wealthy knight, who emits at every moment a sound which Mr. Fenn vocalises as "Er-

rum," is a very old friend, or rather foe. His baronet and captain are as impossible and as tiresome as if Dickens had drawn them, and his cabman, whether possible or not, is very far indeed from being what he would have been in the hands of Sam Weller's creator. We were sick to death years ago of the pair of sisters, one gentle and meek, the other impulsive and pert, and the naval hero with eight thousand a-year (it is sometimes eight and sometimes twelve) is not only, as Captain Marryat said long ago, "an anomaly," but a clumsy and wooden anomaly as well. Perhaps the most ingenious thing in the book is the device which brings about the catastrophe. Rightful heirs changed in the cradle and restored somehow or other to their inheritance are, we suppose, part of the novelist's legitimate stock-in-trade. But the manner of restitution is *à volonté*. Sometimes we have the *Lady Clare* method, which is, perhaps, the favourite. Sometimes, as in *Ravenshoe*, we find an author daring enough to prove that the feloniously-substituted changeling is, unknown to everybody, the real rightful heir after all. Mr. Fenn's method is delightfully simple and effective. You change two babies, and then somebody else comes and changes them back again—of course without thinking the transaction worthy of notice or mention at the time. This is charming. But does Mr. Fenn when he wishes to entertain his friends with very special champagne give them "dry Clicquot"? If so, perhaps he follows it up with dry Tokay.

GEORGE SAINTSBURY.

CURRENT LITERATURE.

The "Annals" of Tacitus. Translated by A. F. Church and W. J. Brodribb. (Macmillan.) Messrs. Church and Brodribb are to be congratulated on having accomplished an arduous and an honourable if a thankless task. No translation of Tacitus into English is likely to have any recognisable resemblance to the effect of the original, and in wrestling with their author the translators sometimes succeed in being constrained without having attempted to be pregnant or piquant. For instance, II. 41, we read, "how short and how ill-starred had been the attachments of the Roman people," for "breves et infaustos populi Romani amores;" III. 27, "the last specimen of equitable legislation," for "finis acqui juris," and a good deal else of the same kind; but, though it is not possible to get the sort of pleasure in comparing a translation of Tacitus with the original which can be got out of translations of less impossible authors, Messrs. Church and Brodribb have done a service to the English reader by providing him with a terse, scholarly, and readable version. There are a useful introduction and appendices on separate historical points: we may notice especially those on the character of Tiberius, and the financial crisis at Rome in A.D. 33. (It was rather unnecessary in the chronological summary to endorse the theory that that was the year of the Crucifixion.) The printing is careless, *c* being repeatedly substituted for *e*.

Songs of Religion and Life. By J. S. Blackie. (Edmonston and Douglas.) These poems appear to be largely composed of reprints, and have all a "common object"—viz., the cultivation of religious reverence without sectarian dogmatism, and of poetical sentiment, tending not so much to amuse the imagination or to tickle the fancy as to purify the passions and to regulate the conduct of life. "As for the philosophy that lies at the bottom of these poems—and all true poetry is a concrete

philosophy—it is only a modern expression of the nineteenth Psalm, recognising, as that noble composition does, the essential unity and divine significance alike of the physical world without and the moral world within." Prof. Blackie rhymes lightly, and often happily, and has a pure flow of high spirits, one of the best of the good things of this world, and he values his gift and improves it. Times have changed a good deal since Lord Shaftesbury wrote his *Characteristics*: he supposed that he was making a protest against orthodoxy; Prof. Blackie supposes that he is a champion of piety; but the temper in which both "rhapsodise" over nature and life is pretty nearly the same. We notice that Prof. Blackie is proud of the negative side of the historical Christianity of Scotland, while the positive side he thinks is best lost in a general glow of geniality.

Echoes from the Heart; Original and Selected Sacred Poems. Arranged and compiled by Emma C. Moody. (Sampson Low and Co.) As this volume is dedicated by permission to the Dean of Cork, it is significant to find it very colourless doctrinally: one hardly finds anything in it but the common-places of resignation and hope and helpfulness to others.

Brief Biographies of English Radical Leaders. By R. J. Hinton. (New York: G. P. Putnam's Sons.) This forms part of a series edited by T. W. Higginson. The first volume deals with English statesmen, where we suppose Mr. Bright has found a place. The book falls into four divisions, dealing respectively with the Independent Members: Professor Fawcett, Sir Charles Dilke, Peter A. Taylor, Sir John Lubbock, Joseph Cowan, Robert Meek Carter; the Labour Agitation and its friends: Thomas Hughes, A. J. Mundella, Alexander Macdonald, Thomas Brassey, Samuel Morley; Parliamentary Agitators: Samuel Plimsoll, Sir Wilfrid Lawson, Edward Miall, Henry Richards; and Popular Leaders: George Jacob Holyoake, Joseph Arch, Charles Bradlaugh, George Odger, and Joseph Chamberlain. It is difficult to account for the omission of the names of Messrs. Beesly and F. Harrison, for they can hardly have been excluded on theological grounds. There are one or two mistakes, like the conjecture that Sir Charles Dilke's brother is called Austin instead of Ashton; and one or two good stories which are unfamiliar now, like the condemnation of Mr. Holyoake to fines amounting to 600,000*l.* which he requested the Chancellor of the Exchequer to take weekly, not having the money by him. The book appears to be mainly compiled from the *Beehive*, *Men and Manner in Parliament*, the safe personalities of the *Spectator*, and Mr. M. D. Conway's contributions to Transatlantic periodicals.

William Brock, D.D., First Pastor of Bloomsbury Chapel. By George Wilson McCree, Minister of Borough Road Chapel, Southwark. (James Clark and Co.) Hence we may learn that Mr. McCree thinks Dr. Brock a greater man than Havelock, and also that a man who has strong convictions, a clear head, a warm heart, a fine voice, and an iron constitution, must have as satisfactory a life as most successful men as a successful Dissenting preacher. To judge by Mr. McCree's Memoir, Dr. Brock laid less stress than Mr. Spurgeon, for instance, on the distinctive tenets of the Baptist creed, and had sufficient courage and liberality to speak warmly of the late T. T. Lynch, who, without being a heretic, had a mind quite out of tune with Dr. Brock's orthodoxy, or indeed with any orthodoxy.

The Sabbath of the Fields. By the Rev. H. Macmillan. (Macmillan.) This is a very pretty book of sermons; most of them suggest the running-title of Botany Spiritualised. The author moralises on the analogies which human life may be thought to supply to such facts as these—that there is no chlorophyll in flowers; that, in fact, a flower is a faded leaf; that there are barren flowers; and that in Palestine the grass only grows round and under the tall spring flowers, which is the

explanation of the beautiful verse in the Song of Songs, "He feedeth among the lilies."

The Might and Mirth of Literature. By J. W. V. Macbeth. (Sampson Low and Co.) This is a collection of elegant extracts rather fantastically arranged to illustrate the different out-of-the-way turns with which the compiler—an American preacher—thinks other Americans might diversify their sermons. He quotes from himself and other writers of equal merit, but most of the extracts do credit to his reading.

Echoes Re-echoed. By F. P. Cobbe. (Williams and Norgate.) *False Beasts and True.* By F. P. Cobbe. (Ward, Lock, and Tyler.) The first volume of Miss Cobbe's reprints from the *Echo* is often sprightly and almost always kindly, except when the writer is under the influence of *odium Protestantism*. The second contains a good deal of quaint information, genial observation, and shrewd inference.

The Odes of Pindar translated into English Verse. (Winchester: J. Wells; London, Oxford, and Cambridge: Rivingtons.) We have had so many translations of Pindar lately which have been well received that it is quite natural that an ex-schoolmaster, since a country parson, should bring out one more, which has been in his desk seven years. It is not discreditably done, rather in the manner of Heber, and might perhaps have been spared.

The Odes of Horace literally translated in Metre, by Arthur Way, M.A. (Henry S. King and Co.), will probably be interesting to teachers who are engaged in drilling boys in the practice of translation. It is intended to illustrate the theory that an average careful translation rather gains by being forced into a quasi-rhythmical mould: the theory is plausible, like another old theory which is coming up again, that an ungainly girl walks better for a backboard.

The Odyssey of Homer rendered into English Blank Verse. By Mordaunt Barnard, M.A. (Williams and Norgate.) "The object of the translator is twofold; to assist backward students in mastering the original, and to give English readers a simple and unambitious version, often differing little from mere prose." In spite of some inaccuracies, the object of the translator may be said to be achieved.

Half-length Portraits. By Gibson Craig. (Sampson Low and Co.) A series of biographical lectures and sermons, misleading for the most part, because the writer had to be interesting and edifying at all hazards.

Anglican Church Portraits. By J. G. Rogers. (James Clarke and Co.) These sketches are reprinted from the *Congregationalist*, and therefore it is not surprising that the writer is always on the look-out for occasions to disparage the Establishment. It is more noticeable that he treats the very mild heterodoxy of the late Canon Kingsley as an aberration beyond the pale of discussion; what he dreads and resents is Ritualism, and his main charge against Anglican dignitaries is that they cannot put it down, though he speaks respectfully and not unkindly of such leaders as Canons Pusey and Liddon.

The Warfare of Science. By A. D. White, LL.D. (Henry S. King and Co.) Professor Tyndall heard the lecture at New York, and informs us in a prefatory note: "The hue, moral and intellectual, of the words he then uttered remained with me as a memory, causing me to turn with interest to the following discourse, on its appearance in the *Popular Science Monthly*." The President of Cornell University is of opinion that religion has always gained by the victories of *savans* over theologians, and Prof. Tyndall is of opinion that the compassionate condescension which this view inspires will be conciliatory to believers. Dr. White's exposition is rather confused; he mixes up real and imaginary grievances,

and the real grievances are often misconceived. The opposition of the Church to usury was certainly mischievous; but the mischief was not the result of a conflict between revelation and science—it resulted from keeping too long to a rule very useful in a primitive community, where most borrowers borrow because they are in temporary distress, and interest is certain to make the temporary distress permanent. Again, theology had no more to do with the sentimental objection to dissection in the fifteenth century than with the sentimental objection to vivisection now; and the separation between the medical and clerical professions, though effected by ecclesiastical authority, was not dictated by hostility to science. Most alchemists put forward supernatural pretensions and were rogues to boot, though it is likely that if the ecclesiastical police had been less severe we should have had the benefit of electroplate earlier. Alchemy was the most useful science which the orthodox have seriously opposed: really serviceable discoveries, like printing, and the compass, and the circulation of the blood, made their way at once; it is only speculative sciences productive of nothing but barren amazement to the majority incapable of following their processes, like astronomy and geology, whose progress theologians are able to retard or embarrass. Dr. White remarks upon the curious fact that it is only the Protestants who have compromised themselves by opposition to geology, and he gives an instructive, though too combative, account of the apologies that Catholics have put forward to excuse the discreditable case of Galileo. He hardly recognises that Galileo might, perhaps, have escaped censure, if he could have kept to abstract science and cleared his doctrine at any rate of superficial difficulties, which he left unanswered, while his exposition continually took ironical forms, and presented itself as a provocation to theologians and philosophers of the old school, who after all did not think the condemnation which they obtained final. They had forced Galileo to retract, they had got his works and those of Copernicus and Kepler prohibited (but for Galileo Kepler might have escaped censure, as Copernicus had done for many years), but they had not got an *ex cathedra* Papal decision that the sun turns round the earth, for they pressed for it. Dr. White produces no evidence to support his belief that it was ever a sin to question the fantastic cosmography of Indicopleustes. The general decline of knowledge gave it vogue for a time, but the geography of Ptolemy was always as orthodox as his astronomy. The objection to the recognition of antipodes, which faded away at once when the great voyages of discovery began, was not an objection to admitting that the earth was round but to admitting that the unity of the human race was questionable. Most who believed or disbelieved in antipodes before they were discovered agreed that the torrid zone was uninhabitable. As might be expected, Dr. White contrasts Arab science with Mediaeval ignorance, and no doubt the contrast has a meaning; still it is to be remembered that in the thirteenth century science, as it then existed, was crushed out of Islam by Mussulman orthodoxy, and annexed to Christianity by Dominican orthodoxy.

To the Desert and Back; or, Travels in Spain, the Barbary States, Italy, &c., in 1875-6. By Zouch H. Turton. (Tinsley Brothers.) This is one of the silliest and emptiest books of travel that it has been our lot to read for a long time. Its inanity, too, is almost equalled by the bad taste of some portions of it. The attempts at wit are unworthy of a schoolboy in his teens. This is a harsh judgment, we know, but we can write nothing less with justice. Take simply the first specimen of the wit on p. 5 as a sample of the rest. The author and his brother are starting from Le Mans. "When we had taken our seats in the train, the engine whistled the hoarsest whistle I have ever heard. Poor thing! It seemed to be suffering from bronchitis; and we felt that

it was quite a shame to work it, instead of sending it to the engine-house. My brother suggested, 'Perhaps it was only shamming.'" The writer proclaims himself a Ritualist, and seems to consider Church ornament and architecture generally to be his strong point. We give three descriptions of different styles of architecture. Of the choir of the Cathedral of Palencia he writes, p. 23, "the *coro* is the most effectual manner yet invented of rendering a church thoroughly useless. It completely blocks up the view of the high-altar from the greater part of the building; and has been unhappily somewhat imitated in England, as in the case of Westminster Abbey and some of the other cathedrals which have not yet undergone restoration." Again, p. 63, "the Alcazar [of Seville] . . . is in the Alhambra style, although rather inferior, and consists of a beautiful *patio* and rooms whose walls and ceilings are quite works of art. Anyone wishing to get a good idea of these buildings, and not caring to travel quite so far as Seville or Granada, has only to visit the Alhambra Court at the Crystal Palace and imagine a number of additional rooms." Now, for Paestum, p. 258: "The wonderful temples of that place are believed to date from before 600 B.C. A picture I saw of one of them reminded me of the Madeleine at Paris. We did not care to drive for fifty miles (twenty-five there and twenty-five back) through a dangerous, or *quasi*-dangerous, country, in order to be gratified with the sight of three ruins." Is it not almost an insult to his readers to print such stuff? But there are still graver offences against good taste. The Archbishop of Granada is described celebrating High Mass. "Again the Archbishop, striking his breast, expressed his unworthiness to receive the Sacrament (a statement which was, no doubt, perfectly correct);" *sic*. After this we did not feel surprised at reading of St. Louis as: "The individual whom this building commemorates was at one period of his life King of France. He went to fight in the Holy Wars, and, returning from one of those campaigns, thought he would besiege Tunis, and in so doing perished on the spot where his chapel now stands" (p. 227). This last extract is from, perhaps, the best chapter in the book. That one who writes thus should have been an Oxford man, should have resided on the Continent, should be able to boast of a knowledge of foreign languages, and yet should publish such a work for the guidance and instruction of others; truly, this is wonderful!

Villa Gardening. By William Paul, F.L.S., F.R.H.S., Author of the "Rose Garden." Third Edition. (London: Frederick Warne & Co.) A handy manual of gardening by a practical horticulturist needs no trumpet to sound its praises when it has reached its third edition; yet it may be a kindness to some struggling amateur to be told of this "multum in parvo," which deals soundly with the villa garden and all that appertains thereto. He will find that, if he begins from the beginning, he must avoid wind, smoke, and publicity, or of the three evils choose the least, according to his temperament. He will be taught how to accommodate American plants, if not with a peat soil, yet with a soil resembling it in being loose, light, and porous; and how to clothe his wall-space with creepers and climbers, among which is strongly recommended the sweet-scented winter lemon-coloured flower (*Chimonanthus fragrans*) for a south or east wall—to bloom in December. An omission, by the way, among climbers, is *Anaplopsis Veitchii*, which is much more striking than the Virginian Creeper commonly known. On a debatable subject, viz., the sowing the ground beneath a standard rose or rose clump with some thin-growing annual, to prevent a bare look, Mr. Paul gives his voice in favour of the plan; and he also on p. 137 advocates autumnal planting of the beds from which the so-called bedding plants have been removed with dwarf evergreens for a centre, and hardy annuals and spring flowers for surroundings; thus to make sure of eye-service for winter as well as spring.

It is good to have authority for so natural a device. On green-house management, on *stations* for outdoor fruit-trees, on root-pruning (which he considers a doubtful practice), and on wall-copings (he does not notice the valuable new device of "glass copings"), Mr. Paul has numerous practical suggestions: and his copious lists of divers classes of flowers and shrubs will be found most serviceable. Those who have chanced to see two typical gardens on a grand scale—Drummond Castle Gardens, N.B., and Elvaston Castle Gardens, in Derbyshire—will be able to understand Mr. Paul's good taste, when they learn that he infinitely prefers the former to the latter.

NOTES AND NEWS.

THE second volume of Mr. Theodore Martin's *Life of the Prince Consort* is nearly ready, and will be published by Messrs. Smith, Elder and Co. early in October.

MESSRS. MACMILLAN AND Co. will publish among their Christmas Books an original fairy story by Mr. Charles G. Leland, author of *Hans Breitmann's Ballads* and various other works of curious humour and scholarship. The tale, which will bear the name of *Johnnykin and the Goblins*, will be profusely illustrated with quaint and imaginative drawings by the author.

A WORK of considerable interest to musical amateurs, entitled *Musical Myths and Facts*, by Herr Carl Engel, and comprising essays on the art of music, on musical instruments, folk-lore, &c., is now in the press, and will shortly be issued by Messrs. Novello and Co.

SIR HENRY DRYDEN, Bart., has just returned from a visit of some weeks to Gothland, where he has been studying the numerous and very curious churches of the town of Wisby.

THE letter of M. Léonce de Lavergne, the eminent French senator, in the *Economiste Français*, on the decline of the French population, has excited much attention and discussion in France, where his authority, both as an economist and as a statesman, is very great. We have, however, reason to know that M. de Lavergne does not regard the decline as a grave or incurable evil, and that he will, on his return to Versailles after the recess, publish another letter on the subject. We are glad to be able to state that M. de Lavergne's health is better than for a considerable time past.

MISS STOKES is drawing a map of Ireland showing the ancient divisions of the country, and illustrating the wars of the Northmen.

A VOLUME of essays on the wars of the Northmen in Ireland, and other kindred subjects, by the late Charles Haliday, of Dublin, is in the press. Mr. Prendergast has undertaken the office of editor.

MESSRS. MACMILLAN AND Co. will shortly publish two volumes of a new series of popular books on *Art at Home*. The first consists of "A Plea for Art" in the household, with notes on the economy of judicious collecting, by the Rev. W. J. Loftie; and this will be immediately followed by Miss Garrett's "House Decoration," a practical treatise on the subject. Both works will be illustrated with woodcuts.

THE Early English alliterative poem of *The Siege of Jerusalem* will be edited next year for the Early English Text Society by Dr. Moritz Trautmann, of Leipzig, and the Rev. J. R. Lumby, B.D., of Cambridge. There are three MSS. of the poem, of which the Bodleian one is the best. This will accordingly be the text edited, with collations of the London and Cambridge MSS. It is hoped that a different version, in private hands, and which has lost some leaves, may be secured for the Early English Text Society's edition.

PROF. PISCHEL has in the press a new edition of the *Sakuntala*. The text will be based on a

complete collation of all the more important MSS. It will be the first attempt at a critical restoration of the text. The same scholar has advertised an edition of Hemacandra's *Grammar of the Prakrit Dialects*. The text will be given in Roman letters, and there will be notes and a complete index of Prakrit words.

PROF. LEFMANN is going to publish the Sanskrit text of the *Lalita Vistara*, the legendary Life of Buddha. The text of the book published in the *Bibliotheca Indica* is not quite correct, and the last number has never been published.

MR. E. B. DE FONBLANQUE (author of the *Life of General Burgoyne*) will contribute to the forthcoming number of the *New Quarterly* a paper entitled "Caspar Hauser: an unsolved Riddle." The article will contain some hitherto unpublished letters of the sixth Lord Strangford.

THE *Allgemeine Zeitung* announces an interesting discovery made in one of the towers of the Stadtkirche at Weimar. In repairing a wall, an iron box was found containing eight documents, the most ancient of which was of the date 1593. These documents are in perfect preservation, and relate to the invasion of Croatia by the Turks, to the war of the bishopric of Zabern, the price of corn in the year 1620, the defeat of the Calvinists in Electoral Saxony, and to the marriage of Duke John of Saxony with the Princess Mary of Anhalt Altenburg.

MESSRS. MACMILLAN AND Co. will publish early in November a *Text-Book of Physiology* for the use of medical students and others, by Michael Foster, M.D., F.R.S.

THE *Poets Magazine* will in future be published by Mr. Arthur H. Moxon, of 21 Paternoster Row.

DURING the next session of the Philological Society, Mr. W. R. Morfill, of Oxford, will read a paper on the Servian language and literature.

DR. CARL HORSTMANN is editing for the Chaucer Society a simpler and older version of Chaucer's *Prioress's Tale*, no doubt translated from a French manuscript, as the little Christian singing-boy is made a Paris beggar-boy. The English text is one of the only eight (and part of a ninth) now left out of the forty-two "Miracles of the Virgin" once in the grand Vernon MS. at Oxford of about 1375-1400 A.D. The story is very simply told, and varies from Chaucer's in this, among other things, that instead of a grain under the boy's tongue is found a lovely lily-flower, whereon is graven in golden letters *Alma Redemptoris Mater*, the burden of the boy's song that tempted the Jews to kill him.

MR. FURNIVALL's first book for the New Shakspere Society is in the binder's hands. It is William Stafford's examination of the complaint of his countrymen in Shakspere's youth, A.D. 1581, about the dearth (dearth) of things, and other general social troubles; and it contains a good deal of information as to the condition of the country. The chief cause of the rise in prices Stafford holds to be the debasement of the coin by Henry VIII. Mr. Frederic D. Matthew contributes an Introduction on the political economy of the treatise. And Mr. Furnivall has had to dispute the statements of Dr. Farmer (*Essay on the Learning of Shakspere*), and Mr. Greenfield in *Notes and Queries*, that the W. S. who wrote the treatise was the conspirator Stafford, of 1587, the son of Lady Dorothy Stafford. There is no evidence to identify the two men.

WE have received a rather voluminous study on the letter of Sappho to Phaon, by Prof. Domenico Comparetti, which is published by the Royal Institute of Higher Studies at Florence. The author maintains that the letter is really the work of Ovid, and that he used Sappho's writings for those parts of it which do not refer to Phaon or to love; but as he rejects not only the legend (perhaps it should be called the myth) of Phaon, but all the charges against Sappho which have

come down to us from the Middle and New Comedy, he cannot allow that the letter, which presupposes both, has any value for the history of Sappho. The best point is, that the description of her relation to Phaon is utterly vague and in the air. The discussion recommends itself rather by completeness than by originality.

A SECOND edition of Mr. Freeman's *Lectures on the History and Conquests of the Saracens* (Macmillan) has just appeared. Prefixed to it is a new preface containing the author's well-known opinions on Turkish domination.

WE are glad to see that Miss Martineau's *Biographical Sketches* (Macmillan) have reached a fourth edition, and also that the book has been enlarged by four new sketches of Sir John Herschel, Sir Edwin Landseer, Barry Cornwall, and Mrs. Somerville, as well as by a curious autobiographical sketch, all of which are reprinted from the *Daily News*.

IN concluding his account of Edward Hyde, Earl of Clarendon, in the *Contemporary Review*, Mr. Peter Bayne gives us in a few sentences a key to the main difficulties of Clarendon's age. He tells us truly that

"The long Parliament was more Presbyterian than the country; the Restoration Parliament was more High Church than the country. Such is the nature of representative bodies in free States. There is always a risk of their being elected in some paroxysmal mood of feeling, and of their remaining to do work for which the nation represented is not, in its permanent thoughts and feelings, prepared."

Further on he says with equal truth that

"The Civil Wars might have been prevented if there had been a general election at the end of the first session of the Long Parliament; but we cannot add that, if Charles had then dissolved the Parliament, the liberties of England would have been safe." Ought not Mr. Bayne, however, to have been more guarded in putting forward the main argument of his sketch? He holds that Hyde ought with his whole party to have refused to join Charles in the war, and in conjunction with Pym and Hampden to have forced upon him Church reforms which would have prevented the Church revolution which followed. No doubt this would have been the best course to take. But it does not follow that Hyde is to be blamed for not taking it, further than any man is to be blamed for not taking the less dangerous of two alternative courses each of which is full of danger. Mr. Bayne is not sufficiently alive to the enormous danger of the tyrannical predominance of a single house which afflicted men so different as Strafford and Cromwell. Looking back on the past we can see that the danger was less than that of the predominance of the king, but no one can read Clarendon's History without seeing how deep a hold it had upon him; and even without seeing that it was well for the permanent interests of the country that a large party should arise which maintained this view, though it was one which was incapable of useful application at the actual moment. To blame Hyde for not joining Pym and Hampden is something like blaming Vane for not joining Cromwell in expelling the Long Parliament.

VICTOR HUGO now has in the press two new volumes of the *Légende des Siècles*. He has postponed till next spring the publication of his book entitled *L'Art d'être Grand-père*. He will issue at the same time a volume of verse, *Les justes Colères*, a series of satires to form a continuation of *Les Châtiments*.

THE publication is announced of two volumes of Balzac's Correspondence, as well as a third volume of the Letters of M. Doudan.

M. VACQUERIE is about to issue a volume of verse entitled *Faust*. If we may believe the author's friends, it will contain some highly remarkable pieces.

M. P. PARFAIT has just completed a very curious collection of the various superstitions to which modern Catholicism has given rise.

WE have received new editions of Dr. C. M. Davies's *Orthodox and Unorthodox London* (Tinsley Brothers), and of Hawthorne's *Dolliver Romance*, &c., and *Fanshawe*, &c. (Trübner); *Catalogue of Books in the Roxbury Branch Library of the Boston Public Library*, second edition (Boston).

THE following Parliamentary Papers have lately been published:—Reports from H.M. Consuls on the Manufactures, Commerce, &c., of their Districts, Part V. (price 1s. 6d.); Annual Account and Report of the Governors of Queen Anne's Bounty (price 2d.); Report of the Commissioner of Police of the Metropolis for 1875 (price 1s. 1d.); Report of Select Committee on Employers' Liability for Injuries to their Servants (price 11d.); Report of Select Committee on the Metropolitan Fire Brigade (price 10s. 2d.); Twenty-Second Report of the Postmaster-General on the Post Office (price 3d.); Report by Major Majendie on the Explosion of Dynamite at Cymmer (price 1s. 2d.); The Agricultural Statistics of Ireland for 1875 (price 7d.); General Report by Captain Tyler upon Railway Accidents during 1875 (price 1s. 10d.); Annual Statement of the Navigation and Shipping of the United Kingdom for 1875, part I. (price 1s. 2d.); Index to the Report of Committee on Ecclesiastical Dilapidations Acts (price 6d.); Accounts relating to Trade and Navigation of the United Kingdom, August, 1876 (price 6d.); Report of the Meteorological Committee of the Royal Society for 1875 (price 4d.); Index to the Report of Select Committee on Railway Passenger Duty (price 9d.); Return of all Trials of Coal recently made by the Admiralty (price 1s. 8d.); Report of Select Committee on the Telegraph Department of the Post Office, with Minutes of Evidence, &c. (price 3s. 2d.); Report of Select Committee on Local Government and Taxation of Towns, Ireland, with Minutes of Evidence, &c. (price 4s. 8d.).

FOREIGN REVIEWS OF ENGLISH BOOKS.

- JEVONS, W. Stanley. Money and the Mechanism of Exchange. (Henry S. King & Co.) *Jenaer Literaturzeitung*, Sept. 2. By W. Hollenbergh.
- MAX MÜLLER, F. Introduction to the Science of Religion. (Longmans.) *Die Gegenwart*, Aug. 19. By Dr. J. Mühlly.
- MIDDLEBURY HOUSE, edited with a Translation and Glossarial Index by Whitley Stokes. (Calcutta.) *Revue Critique*, Sept. 2. By H. d'A. de Jubainville.
- SMITH, R. Bosworth. Mohammed and Mohammedanism. (Smith, Elder & Co.) *Jenaer Literaturzeitung*, Sept. 2. By L. Diestel.

NOTES OF TRAVEL.

THE Norwegian Atlantic Expedition remained at Reikiavik from July 26 to August 3. While Captain Wille stayed to make magnetical observations on shore, the majority of the members of the expedition made a tour to Thingvall, during which the geological structure of the country attracted much interest. The excursion party returned on July 30. Stormy weather prevailed during the whole stay at Reikiavik, so that the coaling was much delayed, and no magnetical observations could be made. When at last the vessel set out, on the 3rd, the season was so far advanced that the idea of exploring the sea between Iceland and Greenland had to be abandoned, and a course was shaped south of Iceland again, and then towards N.E., running out a line of soundings which showed the transition from the warmer Atlantic water at the bottom to the ice-cold Arctic water east of Iceland. During a dredging on the bank between Iceland and Faroe, on a hard, probably volcanic, bottom, the line got fast on a rock, and it became necessary to break it, a dredge and some hundreds of fathoms of line being lost. (On August 20, 1875, H.M.S. *Valorous*, when sounding, came upon a ridge 400 miles S.E. of Cape Farewell, from which basaltic and other sharp and angular volcanic stones were brought up.) From a point east of Iceland the

course was laid for Namsos (Namsen Fiord, N. Trondhjem), and several deep-sea stations were well explored on this line. The depth at first increased from 1,000 fathoms to 1,500, and then to 1,800, the last being midway between Norway and Iceland, in 64° 15'. The more easterly soundings gave less depth, the least being only 650 fathoms. The temperature at the bottom was always under 32° F.; at 1,800 fathoms it was 29°, corrected for the error of the thermometer and for pressure. The layer with 32° was found in about 200 fathoms, east of Iceland, and in 300 or 400 fathoms, farther east. It seems that the Faroe bank prevents the warm Atlantic water from filling the upper layers of the Northern Seas to such a depth on the north-east side of these islands as it does in the interval between this region and the cold sea east of Iceland. The nearer Norway the warmer is the upper layer of the sea, not only at the surface, but at the depths of 100 to 200 fathoms. The fauna of the Arctic deep sea seems to be very constant, while it is not very rich; similar specimens have been found farther south in ice-cold water, but none of the large forms found in ice-cold water near the coasts were met with. The bottom consists of mud, with innumerable specks of small round calcareous shells. During the last cruise the weather was constantly bad, yet it was found possible to work the deep-sea apparatus even in gales and with a sea in which the ship went bowsprit under, a result obtained after successive experiments. On the last working day the dredge and trawl were sent out together, the latter behind the former; the weather was stormy, the sea very high, but the dredge came well on board. Unhappily, in bad weather the zoologists could not study the specimens found in a living state, the motion of the ship killing the animals very soon. The expedition arrived at Namsos on August 14, the staff and crew being much exhausted by the perpetual bad weather. Magnetical observations were made on shore at Namsos till the 20th. After leaving this place, a series of soundings at every four miles were taken from the Falden-fiord due west. First, a hollow 200 fathoms deep was found, with a constant temperature of 7° C. (45° F.), then a slightly inclined ridge, the highest point of which shoaled up to thirty-six fathoms; then came an incline down to 120-150 fathoms; and after that a flat bottom of the last-named depth. Over this flat the temperature was constantly 45°. At length, on the 21st, the depth increased, the temperature decreased, and ice-cold water was found in somewhat more than 300 fathoms depth. This was 100 nautical miles off the nearest coast, and not very far from the last deep-sea station, where the depth was 580 fathoms and the temperature -1°3 C. (29°7 F.). Such an extent of the Norwegian Banks at this place was not expected, but is very interesting. It now seems probable that the boundary line of the ice-cold water runs from a point 100 miles off the coast at Namsos, up to Spitzbergen outside the Lofoden Islands, and this breadth of the bank explains the mild winter climate which northern Norway enjoys. A series of soundings and temperatures taken next day showed that, in the latitude of the mouth of Trondhjem Fiord and off Romsdal, the boundary of the bank and of the cold water goes much nearer the coast. The water was at 0° C. (32° F.) in 345 fathoms, and at the bottom -1°1 C. (30° F.) in 480 fathoms. On the bank inside there was a temperature of 7°3 C. (45°2 F.) on the bottom at 170 fathoms depth. The results of serial temperatures taken in Romsdal Fiord on the 24th were similar to those obtained in the other deep fiords of the west coast—viz., 6°2 C. (43°2 F.) in the depth of the fiord. On Saturday, August 26, the expedition returned to Bergen, its members being all well and looking forward to the discussion of the observations, which, in spite of bad weather, are numerous and interesting.

REASSURING news has been received from Cairo

of the Italian East African Exploring Expedition. On July 14 two Egyptian staff officers, travelling *incognito* owing to the insecurity of the country, met the Marquis Antinori, the head of the expedition, at Addagalla, on the road between Zeila and Ankober, four days' march from the latter place, which is the capital of Shoa, in Southern Abyssinia. The leader and his companions were in good health. A chief of the Eesa Somali tribe, arriving at Zeila, also reports that he met the Marquis Antinori and his party at two or three days' journey from the Hawash river.

A most interesting paper in the forthcoming number of *Petermann's Mittheilungen*, by J. Kuyper, of the Hague, describes the project of draining the southern half of the Zuyder Zee. This bold scheme, first sketched out by Van Diggelen in 1849, has recently been occupying the serious attention of the Dutch Government, and only a few months have passed since a States Commission gave in a complete report on the possibility and advantages of the undertaking. An accompanying plan shows the proposed dykes and canals, the outermost sea-wall extending from Enkhuisen, in North Holland, across the island of Urk to below the mouth of the Yssel on the eastern shore. The gain of ground enclosed would be not less than 680 square miles, a space equal to ten times that of the Haarlem-Meer, which now supports a population of 12,000. Two other papers, continuing the valuable series bearing on the geography of the Polar regions, give the results of the meteorological observations in Spitzbergen by Wijkander and Koldewey, and a contribution to the knowledge of the winds in Spitzbergen and the surrounding seas by the former observer. Herr Ewald, of Darmstadt, contributes a useful and practical paper urging greater accuracy and more adherence to the native orthography in the spelling of geographical names.

In the *Geographical Magazine* for this month Mr. Ravenstein concludes his laborious search through the array of figures of the British Census Tables, in a clear enunciation of the laws which govern the migrations of the people of the United Kingdom, pointing out finally the deficiencies of information in the tables, and the desirableness of statistics on certain points in future enumerations: such as the distribution of the natives of each county throughout the British Isles; emigration tables, distinguishing the birthplaces of the emigrants; above all, he urges the assimilation of the boundaries of the registration counties to those of the counties proper. Mr. David Ker contributes a timely paper on the Countries of the Turkish Border—Bulgaria, Servia, and Roumania; and the account of Sosnovski's great journey of 1874-75 through China and Mongolia is translated from the *Russian Geographical Journal*. Mr. H. P. Malet's papers on "The Sea-Level," the second of which appears in this number, are intended, if we understand them aright, to put forward a new geological theory of the origin and position of stratified rocks, by a reduction of the sea-level, the deepening of the sea-bed being conceived to be brought about by the action of under-currents wearing away the bed of the ocean. "When this happened, and when there was no material at hand to fill up the place, it follows that the water sank into it under the law of gravitation." Unfortunately, the author takes no account of the material thus worn away: we cannot suppose that it was annihilated, and if removed from one part of the sea-bed it would certainly be deposited in some other portion, leaving the average depth and capacity of the ocean basin the same.

MESSRS. HODDER AND STOUGHTON announce a new story by Mr. J. B. de Liefde, author of *The Beggars*, entitled *The Maid of Stralsund*, a story of the Thirty Years' War; and *The White Cross and Dove of Pearls*, by the authoress of *Selina's Story*.

THIRD SESSION OF THE INTERNATIONAL CONGRESS
OF ORIENTALISTS, ST. PETERSBURG, 1876.

(Second Notice.)

SEPTEMBER 2.—The sittings of the sections are held at the Hôtel de la Ministère de l'Intérieur. In rooms adjoining the hall where these sittings take place, objects of interests relating to the different sections are exhibited. In one of the rooms the principal books, pamphlets, maps, &c., printed in Russia and relating to Asia, are exhibited. The latest surveys, as that of the Oosack part of Orenburg, and of Hissar, are here. In the other rooms there is a collection of implements of the Bronze Age from the shores of Lake Baikal and other parts of Siberia; a collection of Cufic coins from Finland and Lapland, including some rare specimens of the Ommyyad dynasty, brought by Prof. Lagus, of Helsingfors; the altar of a Buriat temple, with a number of Buddhist images; a large tray and several vases of copper engraved, and also fabrics in wool and silk from the Caucasus—(these products of the Caucasus, according to M. Berger, were especially selected to show that the designs, which are often of great beauty, are altogether independent of European culture)—a Kirghis tent lined with carpet and furnished as used by its owner, Sultan Mehram Janidorf, who has himself come to the Congress; a large embroidered carpet, the work of Kirghis women; a curiously-worked djergak, or long Kirghis robe; a Kirghis bride's dress, with a curious tall head-piece; Kirghis, Yakut and Samoyed dresses; and several other objects relating both to the antiquities and present condition of the Oriental subjects of Russia. It is a new and valuable feature in the proceedings of this Congress, that a summary of the communications made each day to the Congress is to be published on the following day, and this, of course, will be of special value as regards communications made in Russian, which few, perhaps, of the foreign members are conversant with.

In Section II. (Middle Asia, &c.)—President, M. Schéfer—M. Tscharykow read an account of a journey undertaken in 1669 by Pazoukhine to Khiva, Bokhara, and Balkh, from papers found in the archives of the Minister for Foreign Affairs at Moscow, which contain very full accounts of the economical and social state of those countries, of the traffic in Russian prisoners organised at Khiva, and of the audiences of Pazoukhine with the Khans. The Rev. J. Long was then invited to read his paper on "The Aryan race, its Origin in Middle Asia, and its Emigration to Europe and India," but as it was in English it was ruled by the president of the section that its reading was prohibited by Art. 16 of the Rules of the First Session, according to which communications were only to be made to the Congress in French, or in the language of the country where the Congress was held. At a later stage in the proceedings the President of the Congress invited the members to reconsider this rule. Some objections were raised about the inconvenience that would arise from possible discourses in Turkic, Mongolic, &c. by the different representatives of the Asiatic races present at the Congress, but it was ultimately decided by a large majority to rescind the Paris rule, and members are to be allowed in future to address the Congress in whatever language they please. Mr. Long was then asked to read his paper, the principal object of which was to urge the necessity of further enquiry. M. Oppert gave an account of two languages, the Susian and the Median, which were neither Aryan nor Turanian, and which he grouped together under the name of Suso-Median. The Suso-Median race ruled in Iran and Khuzistan centuries before the Aryan rule of the Persians. The Median language was found on the second tablet of the Achaemenian inscriptions; the traces of the Susian were found from 2300 to 56 years before Christ. He explained also the differences in the characters and in the grammar

which existed between these two languages. After this the President read the questions relating to Middle Asia which had been prepared by the committee. To some of these questions no replies were forthcoming. To the question whether there was any tribe bearing the name of Mongol before Gengis Khan, or whether it was only a dynastic name adopted by Gengis Khan himself, Mr. H. Howorth replied that there was such a tribe, and that it was mentioned by Chinese historians two centuries before the time of Gengis Khan. To the question as to the meaning of the words Turan and Turanian, when employed by the ancient Persians, and as to the period when the Turanians, in the modern acceptation of the word, occupied that part of Middle Asia to the south of the Tian-Shan, the President of the Congress, M. Grigoriew, who spoke in Russian, replied to the effect that it was only in modern times that the country to the north of the Amu-Darya, which the Persians called Turan, had been occupied by a Turkish race, and this had given rise to the erroneous opinion that Turan was always Turkish, whereas we learn from Chinese sources that its former occupants were a people whom we call Aryan, and this people M. Grigoriew believed to have been the ancestors of the Slavonic and Germanic races. To the question as to by what people the Mawar-al-Nahr was taken from the Samanids in the tenth century, M. Grigoriew also replied that it was clear from Mussulman sources that it was not the Ugurs, as was generally supposed in Europe, but the Karlucs who had conquered the Mawar-al-Nahr. The question concerning the authorship of the *Risalat Abu Dolaf* was also answered by M. Grigoriew, who considered that it could not have been the work of the Arabian poet of that name of the tenth century, but that it had been written by some unknown person who knew very little about the country which formed the subject of his narrative.

In Section III. (Caucasia) the President, M. Gamazow, was prevented from attending by indisposition; his place was taken by one of the vice-presidents, M. Berger. A letter was read from M. Renan expressing his regret that the state of his health prevented him from attending the Congress. Besides an allusion by M. Berger to the productions of Caucasia exhibited in an adjoining room, the only other information given was by M. Grigoriew, to the effect that Caucasian was not a proper term to apply to the fair European race: it led to the erroneous conclusion that the race had its origin in the Caucasus, which certainly was not the case, as it could only have come from Middle Asia. Much disappointment was felt at no more information being forthcoming about the Caucasus—and especially with regard to its languages, about which so little is known—as the Caucasus belongs to Asiatic Russia, and it was to Asiatic Russia principally that the work of the Congress was, according to the committee's plan, to be devoted. The President of the Congress, M. Grigoriew, is, no doubt, indefatigable; he does as much as or more than can be expected of any one man; but several distinguished scholars who owe some allegiance to Russia are conspicuous by their absence. There is not always the right sort of feeling among scholars towards each other. It seems as if that "ocean of unchained passions" of which the President spoke in his inaugural address as raging only in the outer world, and from which Science was to be the asylum, had cast some of its spray across the sacred boundaries of Science itself.

September 3 (Sunday).—The members of the Congress were invited to inspect the Oriental manuscripts at the Imperial Library, which were shown to them by Prof. Kossowicz. They saw the celebrated Koran of Osman in Cufic characters, one of the pages of which is stained with blood, said to be this Khalifah's blood. This Koran was brought from Samarkand by General Kaufmann. They saw also a fine manuscript of

Rashid's *History of the Mongols*; a work which, it is said, is to be published by M. Ménard, of Paris; and several other manuscripts, remarkable for the beauty of the illustrations. After this they were taken to the Hermitage, where they were shown the remarkable collection of Chudic ornaments, made in the time of Catherine II., and other objects of interest for the Congress.

September 4.—In Section VII. (Turkey)—President, S. E. Ahmad Vefyk—M. Harkavy read a note on a passage in Masudi, in which it is stated that the Slaves were formerly united under a king named Majak, of the tribe of the Valinana, a passage about the explanation of which a great deal of trouble had been taken by European scholars. M. Harkavy explained this passage by a reference to the Byzantine authors from whom, at second-hand through Al Khorrami, who had been a long time a prisoner among the Byzantines, Masudi had evidently derived his information. These authors mention the defeat of a slave chief named Musak, evidently Masudi's Majak, by the Byzantines. Masudi's Valinana, again, is probably the modern Wallachia, earlier Vlach. M. Dérenbourg then made some remarks on two ancient works on grammar of great importance, the publication of which had been commenced by him: one was the shorter treatises of Abu-l-walid of Cordova, in Arabic, on Hebrew grammar. With the Dictionary published by Neubauer, and the Grammar by Goldberg, the world would then be in possession of all the works of this distinguished grammarian. The other publication to which he referred was the *Kutab* of Sibawaihi, a grammatical treatise on Arabic grammar of the second century of the Hejira, to which nothing of importance has ever been added. Next, Mr. Howorth presented a treatise "On the Khazars," a people formerly inhabiting the country of the Lower Volga and converts to Judaism, of which he read an abstract in English. The object of the treatise was to prove that the Khazars were by origin Turks, and not, as had at one time been universally supposed, Ugrians. M. de Goeje read in German an account of an Arabic manuscript of Al Yakubi belonging to the Cambridge University, which contains the history of the Abbassides, a work which he considered of very great importance. M. Smirnow read in Russian an account of a Turkish manuscript belonging to the library of the University of St. Petersburg, entitled "The Mythology of the Asiatic Peoples." M. Mourkos read in Russian an account of popular instruction in Syria. The papers being finished, the President read one of the questions proposed by the committee—namely, how far the mutual relations of the Arabic tribes before Mahomet threw any light on the political condition of the Israelite tribes of the time of the Judges. In discussing this question, some difference of opinion was expressed as to the existence of the sentiment of nationality among the Jews at this period. The next question was as to the causes at the commencement of the eleventh century of the entire cessation of the commerce between the Eastern Mahometans and Northern Europe, a commerce which had existed previously without interruption from the seventh to the tenth century. M. Chwolson maintained that it was owing to the overthrow of the kingdom of the Khazars at the end of the tenth century by the Russian Prince Sviatoslaw; and thus the influence of the Khazars, who occupied the Lower Volga, and were favourable to the commerce with the East, was entirely destroyed. This explanation was not, however, satisfactory to M. Grigoriew. In Section V. (Extreme East)—President M. de Rosny—M. Makhov read a paper in Russian on Japanese history and tradition, with reference to one of the committee's questions, and he made the historical period commence from about 600 B.C. M. de Rosny, on the other hand, did not credit the authenticity of Japanese chronology. All the documents of the primitive history of the Japanese had perished, and what they had now

were not authentic; nor did he consider the Japanese as autochthonous, but held them to be a mixture of Chinese, Koreans, and Tatars. M. de Rosny then discoursed on a question proposed by himself—namely, the possibility of reconstructing the Chinese language as spoken at the time of the Han dynasty, and even before that period. He held that it was possible. The Chinese of the present day consists of monosyllables, and of monosyllables composed of a vowel preceded by a consonant, but this was not always so; its roots were formerly like those of the Semitic languages, trilateral, and this was proved by the Chinese words which we find transcribed in Japanese characters, and by the Sanskrit words transcribed in Chinese characters. A patient comparison of these words would enable us to reconstruct the Chinese language of the Han dynasty, and he thought it possible to advance even beyond that period. M. Vassiliev, by invitation of the President, gave an interesting account of the Chinese language, its ideographs, &c., referring to the Japanese being able to read Chinese books, though pronouncing the words in a manner different from the Chinese. M. de Rosny asked the attention of the Congress to the question of the discovery of America by the Chinese before the time of Columbus. This discovery was first attributed to them by De Guignes in the eighteenth century; and Naumann had gone so far as to publish a description of Mexico in the fifth century from alleged Chinese accounts. Klaproth and others, however, had treated it as a fable, but the cause of the Chinese has lately been again advocated in France at the Académie des Inscriptions. The Chinese authors describe a long voyage undertaken to the country of Passang; the distances between the different places visited on the way are given, and these added together make Passang to be not so very far from America; but the error in this conclusion is, as we have documentary evidence to prove, that the value of the *li*, the Chinese measure of distance, has changed; the *li* is much larger now than in former times. A corrected estimate of the *li* brings Passang at all events within the limits of Asia.

September 5 (morning sitting).—In Section VI. (India, Persia, &c.)—President, M. Kern—with reference to the committee's question, whether the Pushtu, or language of the Afghans, was radically connected with the modern languages of India, the Sindhi, and the Panjabi, or with the Persian, M. Terentiev read a paper in Russian, in which he tried to prove that the Pushtu was an entirely independent language, and he held that all the Persian and Modern Indian words found in it were borrowed words. This is a conclusion opposed to that of Trumpp and other scholars. Another question discussed was as follows:—How far can we follow in historic documents the ethnographic names of "Sart" and Tajik? What conclusions have we concerning the primitive signification and successive acceptations of these names? M. Terentiev and two or three other members discussed these questions, but did not seem to come to any satisfactory conclusions. M. Terentiev further referred to an interesting people of Middle Asia called "Kafirs," or infidels, by the Mahometans, but who call themselves "Bolors," and concluded with expressing a wish that some steps might be taken by the Congress for a thorough exploration of the country inhabited by this people. After some remarks by other members it was agreed to refer the matter to the Council. Some conversation then took place as to the best way of representing Oriental words in the European languages, but, as was to be expected, not one speaker agreed with another on the subject. M. Oppert explained the latest etymology of the words "Avesta" and "Zend." These words belong to the ancient Persian language—the language of Darius and of Xerxes. They are not found in the Zendavesta. The word "abasta," which is only another form of "avesta," occurs in the Behistun inscription, where it

means "the law." Darius says: "I have been protected by Ormuzd, for I have walked according to the law." The word "zannda," whence "zend," occurs on the funeral inscription of Darius, and means "prayer." Dr. Macnamara made some remarks on the traces of cholera found in historical documents, which he thought deserved the attention of Orientalists. He presented a treatise on the subject. E. L. BRANDRETH.

SELECTED BOOKS.

General Literature.

- BERTRAND, A. *Archéologie celtique et gauloise*. Paris: Didier. 9 fr.
 KELLER, F. *Etablissements lacustres*. Zürich: Orell, Füssli & Co. 8 M.
 MIANSAROF, M. *Bibliographia caucasica et transcaucasica*. Tom. 1, Sect. 1 et 2. St. Petersburg. 35r.
 MITHOFF, H. W. H. *Kunstdenkmale u. Alterthümer im Hannoverschen*. 4. Bd.: Fürstenth. Lüneburg. Hannover: Helwing. 14 M.
 RATZEL, F. *Die chinesische Auswanderung*. Breslau: Kern. 5 M.
 SCHUYLER, E. *Turkistan*. Sampson Low & Co. 42s.
 SYRIA and Egypt under the last Five Sultans of Turkey; being the Experiences during Fifty Years of Mr. Consul-General Barker. S. Tinsley.

History.

- DELAUN, l'abbé. *Un pape alsacien: essai historique sur saint Léon IX. et son temps*. Paris: Plon.
 ROCHOLZ, E. L. *Tell u. Gessler in Sage u. Geschichte*. Heilbronn: Henninger. 10 M.

Physical Science and Philosophy.

- ENGELHARDT, H. *Tertiärpflanzen aus dem Leitmeritzer Mittelelbe*. Dresden. 10 M.
 LAMOTTE, M. *Prodrôme de la flore du plateau central de la France*. 1^{re} partie. Paris: G. Masson.
 THIELE, G. *Kant's intellektuelle Anschauung als Grundbegriff seines Kriticismus dargestellt u. gemessen am kritischen Begriffe der Identität v. Wissen u. Sein*. Halle: Lippert. 6 M.

Philology.

- BOYSEN, C. *De Harpocratonis lexi fontibus quaestiones selectae*. Kiel: Hoeseler. 5 M.
 MICHAELIS, C. *Studien zur romanischen Wortschöpfung*. Leipzig: Brockhaus. 6 M.
 RIO-VEDA. *Uebers. v. H. Grassmann*. 1. Thl. 3. Lfg. Leipzig: Brockhaus. 3 M.
 WRANMELMEYER, H. *Codex Wolfenbüttelanus Nr. 205 primum ad complures, quas continet. Ciceronis orationes collatus*. Pars 3. Hannover: Schunior & v. Seefeld. 50 Pf.

CORRESPONDENCE.

CATS IN ANCIENT GREECE.

Dublin: Sept. 11, 1876.

Without venturing to criticise my learned critic, Mr. A. S. Murray, by way of personal justification will you let me inform other classical scholars who agree with him in doubting whether cats were domestic animals among the Greeks that on that point, as elsewhere, I did not make my assertion without evidence? Here it is, from no less a source than Aristophanes:—

Wasps, 362 (Dindorf).—

τὰ δὲ δὴ αὐτῶν ἐπὶ ταῖσι θύραις
 ὡσπερ με γαλῆν κρία κλέψασαν
 τηρούσων ἔχοντ' ὀβελίσκους.

And again:—

Thesmoph. 559—

ὡς τ' αὐτὰ κρέ' ἐξ Ἀπατουρίων τοῖς
 μαστροποῖς διδοῦσαι,
 ἔπειτα τὴν γαλῆν φάμεν.

And these allusions only repeat what Simonides of Amorgos had said long before, when comparing women to various animals, all (save the fox) domestic:—

Frag. 7, 50, sqq. (Bergk).—

τὴν δ' ἐκ γαλῆς κ.τ.λ.
 κλέπτουσα δ' ἔρδει πολλὰ γείτονας κακά,
 ἄθυστα δ' ἱρὰ πολλὰκίς κατεσθίει.

These passages, which have no point in them if the cat was not common in houses, and regarded as a regular inmate, had persuaded me that my statement was correct, though I know there are difficulties connected with the vagueness of the name. But in my *Primer* I thought it right to state, without hesitation, what I believed true, even at the risk of being challenged by specialists.

J. P. MAHAFFY.

THE SITE OF PETHOR.

Queen's College, Oxford: September 10, 1876.

A melancholy interest now attaches to the neighbourhood of Aleppo, the scene at once of Mr. George Smith's last great discovery, and of his untimely death. His settlement of the site of Carchemish, the Hittite capital, at the modern Jerablûs, brings with it a train of consequences. One of these is the determination of the position of Pethor, called Pitru in the Assyrian inscriptions, the city from which Balaam came. Before showing how this is the case, however, it is as well to notice that just as the Jerablûs of the Euphrates represents the Greek Hierapolis, so too the Jerablûs which lies a little to the north of Hamath must represent another Hierapolis, which can be no other than the famous Kadesh, or "holy city," the capital of the Hittites during their early wars with the Egyptians.

According to Samas-Rimmon (B.C. 823-810), the town of Kar-Shalmaneser, "the fortress of Shalmaneser," lay on the eastern side of the Euphrates, in front of Carchemish (literally "as thou comest to Carchemish," *W. A. I.*, i. 30, 9). Shalmaneser, the father of Samas-Rimmon, had given this name to Tel-Barsip, "the stronghold of Akhuni, the son of Adini," his leading Syrian opponent, after his capture of the place. Tel-Barsip is clearly the Βαρσάψη of Ptolemy, the site of which accordingly cannot be that ordinarily assigned to it since the time of Ritter. It was here that Shalmaneser received the tribute and submission of the Hittite and Syrian princes, and sent out a force which captured the town "which the kings of the Hittites call the city of Pethor." The latter is described as lying upon the river 'Sagura, or 'Sagurri, on the western bank of the Euphrates, and facing Mutûnu on the eastern bank of the river. The two cities, Shalmaneser states, had been conquered by Tiglath-Pileser I. (B.C. 1120), but lost again to the Arameans by Assur-rab-buri, and Mutûnu is evidently identical with Mitau, which, like the neighbouring town of Arazika, stood "opposite to the Hittites," and was the locality where Tiglath-Pileser I. killed some wild bulls. While at Pethor, the name of which he changed to "Assur-tamsukha-atsbat," Shalmaneser received the homage of 'Sangar, King of Carchemish, Cundaspi, King of Comagene (whose Iranian name must be noticed), Dipparuda, or Garparunda, King of the Patinians, and other princes, and shortly afterwards marched from it to Aleppo. It is clear from this that Pethor was built upon the river 'Sagura, near its junction with the Euphrates on the western side; it is also clear that it lay southward of Carchemish on the road to Helbon or Aleppo. There is only one river the position of which will agree with that of the 'Sagura, and this river is the one now known as the Sajur. The persistency of local nomenclature in the East is well known, and I may refer by way of illustration to a small place to the west of Aleppo and the Afrin, now called Unk, which preserves the classical name of Onchae, and the still older name of Unki given to it by Tiglath-Pileser II. The Afrin itself, the Ephrenus of classical geography, is the Assyrian Aprie, a river often spoken of in the inscriptions. Pethor may possibly be represented by the modern village of Sajur, though this seems too distant from the Euphrates; at all events, it cannot be the modern Tel-Basher, as this is too far to the north-west. Tel-Basher may, I think, be identified with the land of Bisri on the west bank of the Euphrates, in which lay the six cities captured by Tiglath-Pileser I., after his defeat of the Hittites outside the walls of Carchemish. Bisri appears as Bisuru in the annals of Assurnatsir-pal (B.C. 883-858), who describes it as "a steep mountain towards the sources of the Euphrates" (*W. A. I.*, i. 24, 40). The sources, however, must have been those of some other river than the Euphrates, as the spot was not very far to the north of Circesium and Bales.

A. H. SAYCE.

A TURKISH MAP OF THE WORLD.

London: Sept. 6, 1876.

In the Sala dello Scudo in the Doge's Palace at Venice, among other geographical rarities, there is, as many will remember, a large wooden block engraved with a Turkish map of the world, projected in the form of a heart. This engraved block was executed by one Hajji Mahomed of Tunis in 1550, and was taken, if I remember rightly, on board a Turkish or Tunisian vessel captured by the Venetians. It always seemed to me a singular piece of work for a Turk of the sixteenth century. It would appear, however, that it was not original. For recently, when at Nuremberg, I saw in the German Museum there, Hall No. XXXII., a woodcut map of the world on a similar heart-shaped projection, which bears the subscription:—

"Hierio Gormontius curabat imprimi Lutetiae Parisiorum Anno Christi MDXXXVI."

There is also a rubric which I partially transcribed:—

"Orontius F. Delph. Regius Mathematicarum Interpres Studioso Lectori S. D. P."

"Decimus quintus circiter agitur annus candide Lector quo universarum orbis terrarum designationem in hanc humani cordis effigiem primum redigimus," &c., &c., (dated) "Lutecie Parisiorum Cal. Maij MDXXXIII." H. YULE.

JACOPO DE' BARBARJ AND PETER VISCHER.

Stanmore Hill: Sept. 12, 1876.

I regret that M. Burty by his somewhat broad statement, founded on the assumption of M. Berger, that "the bronze plate (bas-relief) *Orpheus and Eurydice*, belonging to M. Dreyfus, and etched in M. Ephrussi's book, is not the only work modelled and cast by Vischer after the compositions of Jacopo," and by the remark that "Dr. Lübke's observations have no direct connexion with M. Ephrussi's work," should have endeavoured to screen the manifest error into which that able writer had fallen, by ascribing the sculpture in question to Jacopo de' Barbarj.

In February last, while looking over M. Dreyfus' rich collection of Italian bronzes, my attention was arrested by that *rilievo*, on which I at once recognised the manner and the emblem of Peter Vischer. Remarking the interest I took in examining the plaque, M. Dreyfus informed me that it had just been published in the *Gazette des Beaux-Arts*, by M. Ephrussi, who attached great importance to it, as being the work of Jacopo and the only known sculpture by that eminent engraver, whose well-known emblem—the caduceus—he recognised in the upper left corner.

To this assumption I at once objected, pointing out to M. Dreyfus that the emblem represented two fishes impaled upon a spear, and not a caduceus, and that it was undoubtedly a work by Peter Vischer.

Having previously sent photographs of my inkstands to Dr. Lübke, and recollecting the existence of a bas-relief of similar subject at Berlin, I wrote to him upon the subject. The result was his admirable analytical paper which appeared in the *Beilage zur Allgemeinen Zeitung* of May 30.

That the same hand which modelled those bas-reliefs also executed the inkstands in my possession, is beyond doubt; that that hand was Peter Vischer's each and all of them bear their own certificate.

But, alas! *nemo mortalium*, &c., applies to all; none of us are infallible.

M. Ephrussi, mistaking Vischer's impaled fishes for Jacopo's caduceus, was partly blinded by the pleasant haze that frequently envelops a fancied new discovery, and only saw the really remote similarity of Jacopo's figures, magnified into a near affinity with those of the bas-reliefs; but he was wrong.

It had been better that these facts had been acknowledged by M. Burty in his first letter on

the subject, as they had already been by M. Dreyfus long before.

The similarity in composition between Dürer's *Adam and Eve* and Vischer's *Orpheus and Eurydice* is rather one of analogy than affinity, and, although a German sentiment is distinctly manifest in both works, that by Vischer, being a classical subject, is more influenced by the spirit of the Italian Renaissance. But are we then to conclude that either was inspired by Jacopo's etchings? that the Eve and the Eurydice were the offspring of Jacopo's nymph with the mirror? that Adam and Orpheus are related to the *Suppliciis* or to the Apollo?—a conclusion surely less reasonable than to admit the similarity between Dürer's representation of our first parents and Vischer's *Orpheus and Eurydice*.

That all these artists may have drunk deeply at Martin Schongauer's life-giving fountain is a reasonable supposition, but whatever inspiration Dürer and Vischer may have derived from that source, they each maintained their own individual character, and that character is clearly manifested in their various works. Jacopo, on the other hand, drew from many springs, adopting various styles, as is so well illustrated by M. Ephrussi in his interesting and able treatise.

It is not for me to raise the gauntlet thrown down by M. Burty at Mr. Scott's feet.

C. DRURY E. FORTNUM.

SCIENCE.

British Manufacturing Industries, edited by G. Phillips Bevan, F.G.S. *Wool*, by Prof. Archer; *Flax and Linen*, by W. T. Charley, M.P.; *Cotton*, by Isaac Watts; *Silk*, by B. F. Cobb; *Acids and Alkalies*, by Prof. Church; *Oils and Candles*, by W. Mattieu Williams; *Gas and Lighting*, by R. H. Patterson; *Metallic Mining and Collieries*, by Prof. W. Warrington Smyth; *Coal*, by A. Galletly; *Building Stones*, by Prof. Hull; *Explosive Compounds*, by W. Mattieu Williams; *Paper*, by Prof. Archer; *Printing and Bookbinding*, by Joseph Hatton; *Engraving*, by Samuel Davenport; *Photography*, by P. Le Neve Foster; *Toys*, by G. C. Bartley; *Ship-Building*, by Capt. Bedford Pim; *Telegraphy*, by Robert Sabine; *Agricultural Machinery*, by Prof. Wrightson; *Railways and Tramways*, by D. Kinnear Clark; *Tobacco*, by John Dunning; *Hides and Leather*, by J. Collins; *Fibre and Cordage*, by P. L. Simmons. (London: Edward Stanford, 1875-6.)

THESE volumes of the "British Industry Series" occupy an intermediate place between works of a detailed technical character, which few persons not actually engaged in the occupations described would be likely to read, and what are usually offered as popular books, which are too flimsy to be of real use. They are illustrated with wood-engravings when necessary, and the names of the writers are sufficient warrant that they are carefully compiled.

The writer on "Silk" tells us that this valuable article might easily be produced in much greater quantities. He says land suitable for mulberry trees is far more plentiful than that suited for cotton; that an acre of land will grow 500 trees, yielding twenty pounds of leaves each when three years old, that quantity being sufficient to produce one pound of cocoons. The *Ailanthus* tree is also successfully used for the *Attacus Cynthia* in Europe, America, and Australia, while Indian reports mention no less than

thirty-six silk-producing insects. The demand for "cheap and nasty" articles has infected the silk trade as much as any other, and we are told that the dyeing process is conducted for what are called "weighted goods," so as to make them from four to six times as heavy as the silk employed. Of course, such things do not wear well, and it is certainly contrary to sound art to convert silk, which is naturally a soft flowing material, into a sort of sticking-plaster that cannot fall into any graceful curve.

The use of make-weight rubbish is not confined to silk; the cotton and linen manufacturers frequently carry it to the extent of a gross fraud upon the consumer, who has no idea he is purchasing a comparatively useless article. This part of "British industry" is slightly alluded to by the writer on "Linen," and passed over by Mr. Watts in his account of "Cotton."

The mineral and chemical topics are well treated, and a perusal of them might save many persons from losing money in schemes that have no chance of success. For example, it is not long since speculators were imagining that they could make fortunes by turning into fuel peat-bogs which were lying close to cheaply-worked coal mines; but, as Mr. Galletly explains, "even when best prepared, peat never possesses more than two-thirds, and generally it has only half, the heating power of coal," and it is, of course, a wet, bulky substance, requiring great labour for its removal. It will no doubt be utilised at last, but it must be either when coal is very dear, or special facilities are found for drying and pressing the peat, of which Ireland is said to have three millions of acres, some bogs being twenty feet deep.

In the essay on "Oils and Candles" Mr. Mattieu Williams cautions artists against diluting linseed oil with turpentine, as it diminishes the proportionate quantity of the peculiar substance called *lineoline* which gives the oil its great value as a vehicle for colour. This substance does not contract in drying, and is elastic. Moreover, a film of it, he finds, can resist alcohol, turpentine, the fatty oils, wood naphtha, petroleum spirit, mineral naphtha, benzol, and even bisulphide of carbon, applied either hot or cold. These good properties are damaged by turpentine.

Mr. Patterson's essay on "Gas and Lighting" contains some very useful remarks upon burners and proper combustion. In most shops and houses gas is fearfully wasted by bad burners, with the result of making the air unwholesome, and damaging every article the fumes can reach.

In Prof. Church's article on "Minor Chemical Products," we find a passage that may be commended to those who cannot see the use of spending public money in promoting scientific knowledge. After remarking that while we stand at the head of other nations in alkali and acid works, he observes that

"if a rare and curious substance, discovered by a scientific chemist, and made painfully in his laboratory grain by grain, be found useful in medicine or dyeing, or some other art, straightway the foreign manufacturing chemist makes it, not by the ounce, or the pound merely, but by the hundredweight, or even by the ton."

This can be done because Continental Governments have given more encouragement to science, and their manufacturers are more liberal in expenditure for scientific aid than most capitalists here. Thus we read of

"one German chemical laboratory, which has six assistant chemists (not practical managers), and one chief chemist, a distinguished man of scientific reputation, to whom is given a salary approaching 2,000*l.* a-year simply for investigation and original work in the laboratory, not for superintending manufacturing operations."

The other volumes named in our list bear the same character as the preceding. They are pleasantly written, and contain a good deal of useful information; but, with a view of preserving their popular character, all stop short of the technical details necessary for practice. HENRY J. SLACK.

PHYSIOLOGICAL INVESTIGATIONS BEARING ON THE CONSONANTS.

Upsala Universitets Årsskrift: 1874. Philosophi, Språkvetenskap, och Historiska Vetenskaper: III. L. F. Leffler:—Några ljudfysiologiska undersökningar rörande Konsonantljuden. (Upsala, 1874.)

THE University of Upsala publishes an annual journal devoted to Philosophy, Glottology, and the Historical Sciences; one part of that for 1874 is taken up by Dr. Leffler's researches into the nature of the consonants—or, rather, I should say, by his first contribution on the subject, for as yet he has not got beyond the stopped consonants (*de klusila Konsonantljuden*). The first question he sets himself to answer is how many *p*'s, how many *t*'s, and how many *k*'s are heard in the Swedish words *tappa*, *fatta*, and *tacka* respectively; I am not sure that we have any English forms that would answer better than *tap*, *hat*, *back*, and the like. To any one who, like myself, has been searching in vain for something clear and intelligible on the question of double consonants the appearance of a work like the present must be very welcome.

As to Dr. Leffler's method of treating his subject, it may be said that he gives a great deal of room to the writings of those who are regarded as authorities on phonology: he passes many of them in review before the reader, and, by a severe application of the Socratic method of examination, he generally succeeds both in wringing from them important concessions and in convicting them of confusion and inconsistencies, which he skilfully turns to his own use. In the Swedish words already mentioned most people, he says, would answer that the *p*, *t*, *k* are doubled, but the phonologists of the present day pronounce this to be wrong. He sides with *οἱ πολλοί* against the latter, and begins with the examination of Brücke's account of the consonant *p* as produced either by the lips being suddenly closed or suddenly opened, or by both. Of the first kind Brücke finds an instance in the English word *midshipman*, and this is what Leffler terms an *implosive p*. But as implosive consonants are altogether pooh-poohed by some phonologists, he proves their existence at some length. However, anyone who will take the trouble to dictate to another person of average capacity for dis-

tinguishing linguistic sounds such syllables as *öp*, *öt*, *ök*, in any order he may please, without loosening the contact of the parts whereby the consonants are produced, will find that there is no difficulty in distinguishing implosive *p*, *t*, *k*.

Brücke's second kind of *p*, which Leffler calls explosive, is that in such words as *stamp*, *romp*, and the like. But his third kind is the one with which the latter is most closely concerned; this he finds to be no simple *p*, but to consist of an implosive *p* plus an explosive *p*, which may be so divided that the former goes with one syllable and the latter with another (as in the Italian *troppo*), as well as separated by a pause during which no sound is heard. This of course does not prevent Brücke from regarding them as forming one sound, as he has chosen to regard linguistic sounds as positions of the organs of speech, and not as acoustical effects, although his book is called *Grundzüge der Physiologie und Systematik der Sprachlaute*. So, to return to the point from which we started, Leffler shows that in such words as English *tap*, *hat*, *back*, we sound two *p*'s, two *t*'s, and two *k*'s—that is, an implosive *p*, *t*, *k*, followed by an explosive *p*, *t*, *k*; but if a long vowel precedes, the case is not quite the same; for after a long vowel most people sound no implosive *p*, *t*, *k*, but only the explosives corresponding. In my own case I find that if I pronounce *öp*, *öt*, *ök* without loosening the contact of the organs so as to produce the explosive consonants, the foregoing syllables are not to be distinguished from one another or from *ob*, *od*, *og*.

Enough has already been said to show that Dr. Leffler was not the first to notice the distinction between implosive and explosive consonants; but while that distinction turned up occasionally, and as a disturbing element, in most other works on phonology, he has succeeded in making a scientific use of it to clear up a point of considerable difficulty.

In the course of his discussion of *p*, *t*, *k*, he has some good remarks on the sound which is found, for instance, between the *p* and the *m* in *midshipman*, and is produced by the passing of the air from the cavity of the mouth into the passage leading to the nose. When it occurs between *p* and *m*, *t* and *n*, or *k* and *ng*, it is voiceless, but between *b* and *m*, *d* and *n*, or *g* and *ng*, it is voiced. The latter is common in English in such words as *cabman*, *kidnap*, and in *harden*, *garden*, and the like, when they are pronounced *hard'n*, *gard'n*, &c. A clear understanding as to the nature of these two sounds would, I think, have imparted more precision to M. Bergaigne's account of the Sanskrit *anusvāra* some time ago in the *Mémoires de la Société de Linguistique de Paris*, as well as to that of his opponent, Prof. Whitney, who remarks that M. Bergaigne is wrong as to the sound of *n* in the English word *mutton*, which the Professor asserts (ii. 195) to be the same as the *n* in *tend*, or even in *ten*, whence we must conclude that *mutton* is not commonly called *mutt'n* in the United States of America.

Dr. Leffler is not so well acquainted with the later works of the veteran English phonologist, Mr. Ellis, as one might think de-

sirable; but he has read his *Essentials of Phonetics*, and the mysteries of English orthography have led him to the conclusion that Mr. Ellis is not particular about doubling consonants, as he there spells his own name *Elis*, which Leffler evidently takes to be pronounced *El-lis*, a mistake which will be readily forgiven him.

In the latter part of the treatise the author discusses with great clearness the difference between *p*, *t*, *k*, and *b*, *d*, *g*. Pursuing the same method of cross-examination, he gives an important place to the testimony of German phonologists that Germans can, and frequently do, sound their *mediae* without accompanying them with the action of the vocal chords. On the other hand, he makes it appear probable that it is possible, though neither usual nor easy, to pronounce *p*, *t*, *k* with the tone. So the definition of *tenues* and *mediae* resting on the absence or presence of the tone turns out to have no scientific value, and one has to fall back on the nature of the contact between the parts of the mouth in speaking. Here he maintains that the pronunciation of *p* as compared with that of *b* implies not only that the lips are brought together more forcibly, but that for the moment their texture is harder and firmer; that is to say, you not only strike harder, but one or both of the substances you strike together are themselves harder; so with respect to *t* and *k* as compared with *d* and *g*. Thus it would seem to follow that, of all the terms applied to *tenues* and *mediae*, *hard* and *soft* are logically the most correct. J. RHYS.

SCIENCE NOTES.

ASTRONOMY.

The August Meteors.—This well-marked meteor shower has been carefully observed by M. Chapelas, who finds that there is a great falling off in its brilliancy since last year, the number of meteors seen being about the same as in 1859. It must be remarked, however, that the brightness of the moon interfered much with the visibility of the smaller meteors. M. Chapelas finds as the result of his observations that during the nights of the 9th, 10th, and 11th, about thirty-five meteors per hour were seen on the average, though few of them were remarkably brilliant. They appeared to radiate from the constellation Cassiopeia, and not from Perseus, as is usually the case; but this slight difference is not of much importance, as there is always some diversity in the directions in which the individual meteors are travelling, and consequently also in their radiant points. The connexion of the August meteors with the great comet of 1862 causes special interest to attach to these recurrent showers, more especially since recent researches with the spectroscope have shown that the gases they emit when heated are compounds of carbon giving the same spectrum as that observed in comets.

Supposed Transit of Vulcan across the Sun.—In a letter to M. Le Verrier, M. Wolf announces that M. Weber at Peckeloh saw a round spot on the sun on April 4 at 4.25 Berlin mean time, which, if it were the supposed planet Vulcan, would follow M. Lescarbault's observation by 148 periods of 42.02 days. In these days of telegraphy it is a pity that use was not made of the convention with the telegraph companies, to communicate this discovery at once to observatories where photographs of the sun are regularly taken; and it seems strange that so many months should

have been allowed to elapse before any notice was taken of the observation. Although the sun was without spots both on the morning of the 4th and of the following day, it is possible that a small circular spot may have broken out and closed up again rapidly. In the absence of all information as to the position and movements of the spot, any explanation, however, must be mere guesswork; but if a photograph can be found taken near the time of M. Weber's observation, the question will be readily settled.

A Miniature Transit-Instrument.—In the Scientific Loan Collection at South Kensington is exhibited a portable transit-instrument by Steinheil, in which the telescope-tube forms the axis of the instrument, the rays of light from a star being reflected into it by a right-angled prism fixed outside the object-glass and turning with it so as to sweep in the plane of the meridian, the telescope-tube lying east and west. A somewhat similar instrument on a very much smaller scale has now been constructed by Steger of Kiel, and is described by Dr. Peters in the *Astronomische Nachrichten*. The whole fits into a box six inches square, and is a marvel of compactness; but it is a question whether an ordinary sextant would not serve the purpose of determining time better, as the adjustments of a small transit are not easily determined with accuracy, and are very liable to disturbance, so that portable instruments are apt to become mere toys unless handled with extraordinary care.

Personal Equation in Transit Observations.—Sixty years ago Bessel found that there was a systematic difference in the observation by different observers of the time of passage of a star across the wires of a transit instrument, and to this difference the name of personal equation was given. The determination of this correction has long been recognised as a question of great importance, especially since the application of telegraphy to the determination of longitudes reduced all other errors to comparatively small amounts. In a paper read before the Irish Academy, Mr. Dreyer has discussed the various experiments that have been made on this point, and has collected a large amount of information on the subject. The difficulty of explaining the origin of this error still remains, though some light is thrown on it by physiological experiments on the rate at which nerve-sensations travel, and the time required to produce an impression on the brain. At first sight it might be supposed that the employment of two senses—the eye in noting the place of the star, and the ear in listening to the beat of the clock, or to the tap with the contact key made by the observer in the chronographic method—might have much to do with it, as there might well be error or personality in comparing two different kinds of sensations; but the same error is found when only one sense is concerned, and M. Wolf, of Paris, concludes that personal equation is to be referred partly to an habitual error in bisecting an object, and partly to the persistence of impressions on the retina, which allows the mind to refer a moving object to any part of the path through which the body moved during the duration of the impression. In fact, according to this view, the real image of a star would be a line of length representing the motion in about an eighth of a second, and by a mental process the star would be referred to one end or other of this line. These and other results have been obtained by means of contrivances of various kinds in which an artificial star can be made to cross the field of view, the exact instant at which it passes each of the wires being known and compared with the times recorded by the observer, so that the absolute error of his observations is known. In the observations with real stars it is only the difference between two observers which can be found, and there is no deciding which is most in error. The amount of the error is surprising when it is considered that skilled observers

are concerned, who can be relied on not to vary more than a twentieth of a second either way in their habit of observing. Thus Bessel found that his personal equation (as compared with other observers) gradually increased in a long course of years, until it exceeded a whole second of time; and, even with the chronographic method of observing, differences of three-quarters of a second are frequently met with. It was for a difference of this amount that Maskelyne dismissed his assistant Kinnebrooke, personal equation being then unheard of.

Photometric Experiments on the Light of Venus.—The principle of comparing the intensities of two lights by means of the shadows cast by them, which was introduced by Rumford, has been applied by Mr. Plummer to the determination of the brightness of Venus, his results being given in the *Monthly Notices*. Mr. Plummer found that the shadow cast by Venus was distinctly visible; and from a series of observations made about the time of greatest elongation, he concludes that the light of Venus at greatest brilliancy is about 1-800th of the full moon, and equivalent to that of a standard sperm candle at a distance of 247 feet. One interesting fact results from Mr. Plummer's measure—viz., that, like the Moon, the surface of Venus is not smooth, since its brightness increases as it approaches the full phase much more rapidly than would be the case with a polished body. Mr. Plummer's observations, however, extend over too short a period to decide the question. From a long series of observations of the moon, Zöllner found that the increase in brightness indicated an average slope of 52° in the inequalities great and small of the surface, and it will be interesting to see whether similar results are found for other bodies. Mr. Plummer's conclusion would seem to show that the light of Venus is not derived by reflexion from cloud in its atmosphere, but from the surface of the planet itself. It is worth mentioning that Mr. Plummer also succeeded in obtaining a shadow from Sirius.

Proper Motion of Spots on Jupiter.—On examining Jupiter on three successive occasions, at intervals of five and seven days respectively, Mr. Brett has remarked a pair of bright spots which showed such a striking similarity that he could only conclude that they were reappearances of the same objects. On comparing their positions, however, with those which would be given by the accepted period of rotation he found considerable discordances, leading to the conclusion that in the first interval the two spots had drifted forward at the rate of four minutes in each revolution, and in the second interval at the rate of seven minutes and a quarter, besides changing their relative positions. As Mr. Brett has inferred from the fact of these spots casting shadows that they are bodies of approximately globular form, there seems a little difficulty in explaining a drift at the rate of 165 miles an hour of globes of 6,000 miles in diameter, which must be wholly immersed in the atmosphere, since they disappear as they approach the limb. At such a depth as 6,000 miles it is not easy to realise the condition of Jupiter's atmosphere, as the pressure must be enormous, especially considering that the force of gravity on Jupiter is two and a half times as great as on the earth. Mr. Brett's views are, however, supported by Mr. Burton, who has concluded that light can penetrate to a depth of 10,000 miles below the visible surface of Jupiter, and the small specific gravity of this planet tends to countenance this idea.

In the June number of the *American Journal of Science and Arts* there appears a short article on "The Curve of Eccentricity of the Earth's Orbit," by Mr. R. W. McFarland, of the Ohio Agricultural and Mechanical College, Columbus. Mr. McFarland has performed the task—one of great labour—of testing the accuracy of the tables given by Dr. Croll and by Mr. Stockwell. Dr. Croll, it will be remembered, computed the values by Le

Verrier's formulae, and Mr. Stockwell by formulae of his own. Mr. McFarland has now recomputed the values by Le Verrier's formulae, and finds "Croll's figures correct in most cases and not in error to the amount of .001 except in one instance."

Causes affecting the Intensity of Sound in the Atmosphere.—In a letter to the *New York Tribune*, published in July last, Dr. J. C. Welling draws attention to certain historical inaccuracies of which he alleges Dr. Tyndall to have been guilty in the last edition of his work on *Sound*. Dr. Tyndall, in this edition, gives an account of the researches which he carried out in the year 1873 with a view to the discovery of the causes which affect the transmission of sound through the atmosphere, and the narrative of his researches is prefaced with a "summary of existing knowledge" on this subject before the commencement of his own investigations. In this summary he makes the statement that the publication of Dr. Derham's paper in the *Philosophical Transactions* for 1708 marks the latest systematic enquiry into the causes which affect the intensity of sound in the atmosphere, and that his own investigations, begun in the spring of 1873, were designed to fill the blank; that fogs, according to Derham, tend powerfully to obstruct the propagation of sound; that, as a consequence, optic transparency came to be considered a measure of acoustic transparency; and that these views up to 1873 were universally entertained, and had been transmitted unquestioned from generation to generation of scientific men. Dr. Welling contests the accuracy of these historical statements. He points out that Dr. Derham's celebrated paper "De Soni Motu" relates almost exclusively to the motion of sound, and only incidentally to the intensity of sound in the atmosphere; that Derham's observations as to intensity are of the most meagre description, while the conclusions drawn from them are contradictory and inconsequent to the last degree; and that the paper has no claim to be considered a systematic enquiry so far as the intensity of sound in the atmosphere is concerned. He alleges also that Prof. Tyndall, in consequence of his having probably never read Derham's paper, misrepresents that writer's views. Dr. Welling is severe on Dr. Tyndall's statement that a blank existed as regards this subject from 1708 until the date of his own researches, thus ignoring the systematic observations of Humboldt, communicated to the Academy of Sciences of Paris in 1820, and those of Prof. Henry, carried out in 1872. Humboldt stated, as the result of his observations in South America, that "the intensity of sound is the same in dry air and in air mixed with vapours," and, again, that "the hygrometric state of the air has no influence at all on the propagation of sound." In the presence of such precise declarations, what becomes, asks Dr. Welling, of the statement in the summary that, prior to Dr. Tyndall's investigations, the views enunciated by Derham, Herschel, and Robinson, "were those universally entertained"? Prof. Henry, the chairman of the United States Lighthouse Board, had been conducting systematic enquiries into the causes which affect the intensity of sound, with special reference to the question of fog-signals, for some time before the beginning of Dr. Tyndall's researches, and had communicated some of his results to the Washington Philosophical Society at a meeting at which Dr. Tyndall was present. It appears from the passage which Dr. Welling quotes from Prof. Henry's paper that the latter had at that time come to the conclusion that the existence of fog is a true but an insufficient cause of the diminution of sound, a view borne out by the immense distance at which signals in his experiments were heard during a dense fog. Dr. Welling's criticism amounts to this, that Dr. Tyndall's "summary of existing knowledge" is superficial and inaccurate; that Dr. Tyndall had probably not read either Derham's or Humboldt's original papers; that he was well acquainted with the fact of Prof.

Henry's experimental enquiries relating to the transmission of sound through a fog-charged atmosphere—inasmuch as he was present at a meeting at which some of Prof. Henry's results had been made known—and that, with these facts before him, he was scarcely justified in saying that as regards the causes which affect the transmission of sound through the atmosphere a blank existed from the year 1708 until the date of his own researches.

PHILOLOGY.

Les Principes de Comparaison de l'Accadien et des Langues touraniennes. By Fr. Lenormant. (Paris: Maisonneuve.) This is an answer to M. Ujfalvy's criticism of M. Lenormant's work on the Accadian language already reviewed in the ACADEMY, and to the Finnic scholar's denial of the Ugrian affinities of the primitive language of Chaldea. M. Ujfalvy's criticism had been brief; M. Lenormant's answer is also brief. But in it he not only seems to us fairly to make out his case, but also to make some important additions to our knowledge of the Accadian language itself. He has done good service in calling attention to the large extent to which that language had been affected by phonetic decay at the time when we first become acquainted with it, and has selected some good examples of this fact. M. Ujfalvy, in spite of his subsequent disclaimer, really appears to have misunderstood M. Lenormant's view of the linguistic position of Accadian. It is not a Ugrian language—far from it—but forms a member of a new group which has to be added to the Ugro-Altaic family of speech, and its grammatical (not lexical) affinities are more with the Ugrian than with either the Tatar-Turkish or the Mongolian branches of the family. Nothing but good can come of the discussion now raised as to the "Turanian" character of Accadian, and we may point to the monograph before us as well as to M. Ujfalvy's paper, to which it is a reply, as a proof of this. But it would be well if those Finnic scholars who have taken up the question would examine Accadian at first and not at second hand; in a progressive and tentative study like that of Accadian only those who are actually engaged in deciphering the inscriptions can tell what is certain, what is probable, or what is only possible. The single strong argument brought against the Turanian relationship of Accadian is the prefixing instead of the postfixing of the personal pronouns and conjugation-suffixes to the verbal root; and this argument is disposed of by the complete evidence we now have that the pronouns and suffixes were originally postfixes, and only prefixed at a comparatively late date, through the influence, it would seem, of Semitic. If, however, we really wish to test the affinities of Accadian we must bear in mind its great distance in space and time and social conditions from any of the modern Turanian idioms, and compare it in the first instance with its nearest neighbours the languages of Elam and Media. Now, the Turanian affinities of Protomedic and Susianian are undoubted; anyone who will take the trouble to investigate the matter will find that the relationship of Accadian to Protomedic and Susianian is undoubted also.

Zeitschrift der Deutschen Morgenländischen Gesellschaft, xxix. 3 and 4. This volume of the *Journal* contains much that is extremely interesting. Landauer gives the Arabic text, with translation and notes, of Avicenna's Psychology, which ought to claim the attention of all students of philosophy. Nöldeke contributes some valuable papers on "The Topography and History of the Districts round Damascus and the Hamrân," and on that curious forgery, "The Nabathean Agriculture" of Ibn Wahshiya. Lauth translates the great inscription of Sesostris at Abydos, and Böhtlingk writes on "The Relation of the Three Hindu Standard Grammarians to Roots in the Vocabulary beginning with *sh* and *ṛ*." Gold-

schmidt follows with an article on "Prakrit Formations from Passive-Stems," and Zingerle gives some interesting specimens of the "Paradise" of the Syrian Metropolitan Ebedyesu. Blau has an elaborate paper on the language of the Kumanis of Southern Russia, in which he shows conclusively that Prof. Max Müller was right in referring it to the Turkish group; Euting communicates an important inscription from Carthage, which treats of the sacrificial dues paid to the priests; and D. H. Müller analyses and translates five Himyaritic inscriptions. Kämpf has a short article on the round numbers in the Canticles, and the rest of the volume is filled with Oriental intelligence and reviews of books. Among the latter may be mentioned an appreciative notice of Mr. S. L. Poole's *Coins of the Urtukis*, by Dr. Blau.

MEETINGS OF SOCIETIES.

ENTOMOLOGICAL SOCIETY.—(Wednesday, Sept. 6.)

J. JENNER WEIR, Esq., F.L.S., in the Chair. Mr. Edward Saunders exhibited some recently-captured Hymenoptera and Hemiptera, many of them rare in this country, and made some remarks respecting the bug of the House Martin, of which he had taken eighteen specimens on the window-sills of a house. Mr. Weir mentioned that on a recent visit to the South Downs he had suffered much annoyance from the attacks of harvest-bugs, as many as eighty pustules appearing on each foot. Several remedies were suggested, especially rubbing the affected parts with brandy and water; but Mr. Smith stated that on one occasion, when he was in the Isle of Wight, and exposed to their attacks, he had found that by taking a dose of milk of sulphur he was effectually relieved from all annoyance.—Prof. Westwood communicated a note with reference to some shoots of horse-chestnut which he had exhibited at the July meeting of the Society, having been destroyed, apparently, by some lepidopterous larvae or wood-boring beetles; but he had since received from Mr. Stainton some shoots that had been forwarded to him by Sir Thomas Moncreiffe, which had been destroyed by squirrels in precisely the same manner. Sir Thomas had himself seen the squirrels at work splitting the shoots with their teeth, and extracting the pith.—Prof. Westwood also stated that he had received from a correspondent in Oxfordshire specimens of the two small species of grasshopper with long antennae, *Meconema varium*, Fab., and *Xiphidium clypeatum*, Panzer, which he had taken on a pear-tree in his garden, where they had been regularly observed for the last five or six years. Mr. McLachlan said that the former insect was frequently observed by Lepidopterists when sugaring for moths.—Mr. Smith communicated the descriptions of three additional species of *Formicidae* from New Zealand, which had been sent to him by Mr. David Sharp since his description of Mr. Wakefield's collection was in the press. Two of the species belonged to genera not previously ascertained to inhabit New Zealand—viz., *Amblyopone* and *Poneræ*.—The following memoirs were read:—"Monograph of the Dipterous Genus *Systropus*, with Notes on the Oecology of a new Species of that Genus," and "Descriptions of New Genera and Species of *Acroceridae*." Both were communicated by the President, Prof. Westwood.

FINE ART.

ATTAVANTE, MINIATURIST OF FLORENCE, AND HIS PRINCIPAL WORKS.

AFTER the dawn of the Italian Revival of Art the various Mediaeval styles of illumination or the decoration of manuscripts developed definitively into two distinct and widely diverse schools of miniature-painting. One, following the lead of the Netherlandish masters, betook itself to the matter-of-fact, not to say servile, imitation of Nature. The other, attaching itself to the diligent study of classical remains, produced the elaborate ideal and exquisitely-refined system of decoration known as the "Cinquecento," the perfect development of Italian Renaissance. Both of these schools have bequeathed us works of mar-

vellous excellence. The Netherlandish and its offshoots, in such volumes as the "Grimani Breviary" at Venice, the "Flora" at Naples, and the "Hours of Anne of Brittany" at Paris. The Cinquecento in the magnificent Graduals preserved in the Brera Library at Milan, the great Antiphonaries of the Cathedral at Florence, and the numerous sumptuous volumes executed for royal, noble, or ecclesiastical patrons during the great Medici period of Italian literature.

To this school of the Cinquecentisti belongs the miniaturist whose works form the subject of the present memoir. Of his personal history little or nothing is accurately known, but a MS. in the Magliabechian Library at Florence tells us that he was called Attavante, or Vante, son of Gabriello di Vante di Francesco degli Attavanti. It is possible that he belonged to a family which had given magistrates to his native city; for in a book of arms borne by noble Florentine families, preserved in the British Museum, occur those of the Attavanti, their shield being *azure*, a saltire *or*. This Attavante, the miniature-painter, is mentioned several times by Vasari: in the Life of Angelico he is spoken of as a contemporary and as the painter of some exquisite miniatures in a Silius Italicus once belonging to the Church of S. Zanipolo at Venice; in that of Don Bartolommeo (della Gatta) as a disciple or imitator; and in that of Gherardo as probably a companion. From all which it may be gathered that Vasari's information respecting him was mere hearsay. The story of the Silius Italicus, the miniatures of which Vasari describes with the utmost minuteness, has been severely criticised and even absolutely contradicted. Morelli (*Notizie d' Opere di Disegno*, p. 171) says of it, "All is good in this description, except the name of the author . . . the work illuminated by Attavante is a Codex of Martianus Capella." Rosini simply remarks (vol. iii. p. 154) that the MS. has vanished altogether, or, at any rate, that all his searching for it was in vain. But Signor Valentini, the Librarian of San Marco at Venice, declares that it still exists, and is one of the specially select MSS. of that library, but whether an Attavante or not, unluckily, he does not say; and when the present writer was in Venice it did not occur to him to ask about it.

As Attavante worked so much for Corvinus, there can be no doubt that he was one of the artists specially employed by that monarch in illuminating books for the Royal library at Buda. Among those thus employed were Antonio de' Sinibaldi—probably as a writer—the two Boccardini, and the brothers Gherardo and Monte di Giovanni, whose very exquisite work may still be seen in the Antiphonaries of the Duomo, in the Laurentian and Riccardiana Libraries at Florence, and in the Barberini and other libraries in Rome. Indeed, it would seem from their works as if several of these artists worked in concert and from the same models, if not, in fact, under the same master or masters, at one time showing a leaning towards Botticelli, at another towards Ghirlandaio, and all perhaps following the common Florentine practice of studying the frescoes in the Church of the Carmine across the Arno, which may be called their common school of art from Masaccio and Lippi downwards.

After the death of Corvinus in 1490 Attavante worked at the service-books of the Cathedral. In the account books of the "Opera del Duomo" after 1500, occur several memoranda of his performances; among the rest, the following:—"1511, 3rd Dec. Vante received 50 lire 10 soldi . . . for two headings in miniature inserted in a Dominical for the Choir of the Duomo, with other letters great and small, &c." And this is the last mention of him that can be found. Dr. Waagen, indeed, in the supplementary volume to his *Art Treasures in Great Britain*, mentions an Antiphony executed for Leo X. between 1513 and 1521 as being the work of Attavante, and this may possibly be the case; but from one or two instances in which the learned doctor has

betrayed his inaccuracy when speaking of such matters, we cannot confidently rely upon his statement. How much later than 1511 Attavante may have worked, of course we cannot tell, but if Vasari's account of him be true, that he was a contemporary of Fra Angelico who died in 1455, he must have practised as a miniaturist for over fifty years. Yet this lengthened career is by no means singular. Both Girolamo dai Libri and Clovio exceeded it.

In prescribing a date for the better known of Attavante's works, we may say generally that they lie within the thirty years from 1480 to 1510. The last years of the fifteenth century, perhaps, saw the culmination of his skill, for nothing in his own works, or even in the whole range of Cinquecento ornament can be shown more perfect or elaborate than the title-pages or "headings" in the Breviaries, &c., executed for Corvinus. As to his skill in figure-painting, rather a lower estimate must be taken. In this portion of his art he probably never was the equal either of Gherardo or Boccardino, his contemporaries, not to mention the leaders of the Lombard or Roman schools. It is remarkable that his execution is always more or less suggestive of some greater artist without attaining to absolute rivalry. Thus in the *Martianus Capella* at Venice we are continually reminded of Sandro Botticelli, as we are in the Brussels Breviary of Ghirlandaio, and in the Vatican Breviary even of Perugino. Possibly he was in fact a sort of Luca Giordano in little, the *Proteus* and *Fa presto* of his class. He lacks the individuality of many other miniaturists in this particular, being not comparable with Gherardo, and yet to those most familiar with his work there is a certain signature which declares its authorship. His work in some instances has been assigned to Girolamo dai Libri, in others to Giulio Clovio. For the former, or, indeed, for either of these blunders, there can assuredly be no excuse, as their styles are as distinct as possible. In forming the catalogues of the great public libraries of Europe, it has too often been the practice to assign MSS. to Girolamo or Clovio, or other famous artists, merely on the strength of their reputation. We have at this moment in England examples distinctly in the manner of Clovio, and others in that of Attavante, set down to Girolamo, and he has even been credited with rivalling the Urbino arabesques of Girolamo Genga, and Raffaello dal Colle. Throughout our libraries Girolamo is decidedly the favourite, and if he were capable of half the variety of styles attributed to his pencil, his versatility must have been something astounding. But the fact is that most of these second-hand criticisms are traceable to the imperfect indiscriminating descriptions and unqualified eulogies of Vasari. Anybody who has seen the very peculiar manner in which Dai Libri always worked, never leaving the old Veronese traditions, must at least be able to negative all such groundless assertions. It may sometimes be difficult to avoid confounding Attavante with Gherardo or Boccardino or Fra Eustachio, especially in ornamentation, but with Clovio or Girolamo it is preposterous. The principal characteristics of his work are thus enumerated by the Florentine editors of Vasari (Lemonnier's edition, vol. vi. p. 175).

"He is mean in the general character of his figures, meagre in design, faded and cold in his flesh-tints, and rough in execution. His handling, whether in draperies or figures, is equally laboured throughout, and his choice of colours harsh and inharmonious. The extremities, eyes, eyebrows, &c., of his figures are defined with a dark-brown outline, the airs of his heads without variety, the beards often grey, with fine pencillings of white. The eyes have the lids usually somewhat lowered, giving a languid or tearful expression to the face. The folds of his draperies are drawn with a monotonous want of intelligence, and his pictures generally fail in telling the story with effect. In the ornaments, on the other hand, he is wonderful for the classic elegance of his style, and for the exquisite finish of his execution."

This account, though perhaps unjustly severe on his higher qualities, will nevertheless afford points by which to discriminate his work, and to distinguish him from his contemporaries. His defects are more or less those of all his fellow-miniaturists in Florence, as they are of all those who seldom or never have the opportunity of working out their designs on a grander scale. It cannot be expected that the energy or grace which are admired on the walls of the Vatican, or of the Palazzo Vecchio, can easily be compressed into the two or three square inches of an initial in a service-book. Those miniaturists naturally have the advantage in point of style who at times emerge from the pages of their books, and air their fancies on some ampler and more public field.

It has always been a difficulty with students that the old illuminators had so universal a habit of leaving their work unsigned, even when of the highest class. With ecclesiastics and members of the religious orders, this was the rule. Laymen sign occasionally; but, with few exceptions, evidence arising from a careful comparison of characteristic peculiarities, or some external aid in the shape of historic record, has generally to be our guide. Among the somewhat numerous masterpieces of Attavante, fortunately a considerable number are authenticated with his name, two or three in a very prominent manner. In the noble MS. in the Library of S. Marco at Venice, containing two treatises by Mineo-Marziano Felice Capella, and called in consequence the "*Martianus Capella*," the signature is the same letter as the other headings and labels throughout the volume. In the great Brussels folio, inherited from Corvinus by the Dukes of Burgundy, and at one time the property of the Emperor Charles V., both character and signature attest the artist, while in the Vatican Breviary, which is not signed, concerning which there has been some diversity of opinion, the general conclusion is now in favour of Attavante. Indeed, the work itself, to a careful observer, carries its own proof, while in some respects this folio and the one at Brussels are absolutely alike.

The following list includes all MSS. containing work by Attavante about which I have any information:—

1. The Corvinus Bible in the Vatican Library, Rome.
2. The Corvinus Breviary in the same library.
3. The Breviary of Charles V. in the Royal Library, Brussels (signed).
4. The *Martianus Capella* in the library of S. Marco, Venice (signed).
- 5, 6, 7. Three Antiphonaries in the Duomo, Florence—

No. XI. marked "I,"
No. XII. "K,"
No. XIX. "S,"

(authenticated by the account books of the Duomo).

8. A *Diurnale*, once belonging to the monastery of the Angeli, Florence, called *Diurno dalla domenica della SS. Trinità all' avvento*, in the Laurentian Library, Florence (authenticated).

9. Comment of S. Thomas on *Book I. of Sentences*, in the Estense Library, Modena (signed).

10. Homilies of S. Gregory on Ezechiel in same library (signed).

11. *Hexameron* of S. Ambrose, in same library (signed).

12. S. Augustine against Faustus et Julianus, in same library (signed).

13. *Amnianus Marcellinus*, in same library.

14. *Dionys. Halicarnass. Ant. Rom.*, in same library.

15. Certain writings of Georg. Merula, in same library.

16. Homilies of Origen, in same library.

17. A Roman History, by Orosius, in the Arsenal Library, Paris (H. R. 71 B).

18. An Antiphonary, executed for Leo X. between 1513 and 1521, containing a title-page

attributed by Dr. Waagen, in the library of the Duke of Hamilton.

19. A number of Corvinus MSS., of which some are on good authority said to be Attavante's, in the Trivulzio Library at Milan.

20. A *Livy* in 5 vols., and several other MSS. in the Imperial Library at Vienna.

21. A MS. in the Royal Library at Munich.

22. Another in the Imperial Library at St. Petersburg.

23. Another in the Public Library at Besançon.

24. A *Book of Hours* in the National Library, Paris, said to contain a title-page by Attavante (Suppl. Lat. 701).

25. A MS. executed for the Bishop of Gran, near Buda, in the same library.

Of these five-and-twenty MSS. I can only describe such as I have examined. Others less authentic, reported from other collections, I omit altogether. I am sorry that among these I must include some attributed by Dr. Waagen, such as that in the Soane Museum—called, by the way, in the library catalogue a *Girolamo dai Libri*, but most certainly neither one nor the other. For the rest, my authorities are the following:—

Those in the Estense Library I first saw mentioned in Tiraboschi (vol. vi., part 2, p. 1,173, Firenze, 1809), but happening to name them to Dr. Anziani, of the Laurentian Library, Florence, I was assured they were still there, and were among the finest examples of Attavante in existence. This account was afterwards confirmed by Dr. Ceriani, Prefect of the Ambrosian Library, Milan; and I have since met with further confirmation in the shape of a list and description by the Librarian of the Estense Library itself, Signor Cavedoni. His list differs somewhat from that of Tiraboschi.

1. S. Augustini contra Faustum et Julianum.
2. S. Ambrosii in Hexameron.
3. S. Gregorii Magni Homiliae.
4. S. Gregorii Magni Dialogi.
5. Ammiani Marcellini Historiae.
6. Dionysii Halicarn. Antiqq. Romanae.
7. Georgii Merulae opera varia.

To which have been transferred from the library at Pesth:—

8. Johannis Chrysostomi Homiliae.
9. Seti. Hieron. Comm. in Seti. Pauli Epistolas.

"The first seven of these MSS. are in folio, written on vellum, and the miniatures are placed on the first pages, back and front, facing each other. There are initial letters at the commencement of each book. On the first blank side of the frontispiece of St. Gregory's Homilies are the words '*Attavantes pingit*' (sic). On the first recto of each volume occurs, written in golden capitals, the title of the work or works contained in the entire volume. The pages are framed in bands of gold, with foliage and fine embroidery of pen-work, among which are placed symbols relating to the text,* and which are most frequently a tun, a well, an hour-glass, or an armillary sphere—occasionally with an ox, a winged dragon having its tail passed round its neck, with a flint and steel, and other emblematical objects, which we see repeated on the opposite page. The painting of the first recto occupies the whole margin of the page, and consists of lovely arabesques in brilliant and beautiful colours, enriched with gilding and interspersed with armorial bearings, little Genii and symbols. At top are the arms of the kingdom of Hungary, below, those of Matthias Corvinus. In the four corners and in the centre of the vertical borders six busts or half-lengths in medallions, corresponding one to another—for example, a bearded man and a fair woman, Pallas and Hercules, a damsel and a youth.

"In the MSS. of the Fathers we find the four

* Here Signor Cavedoni is somewhat in error. The symbols are not so much relating to the text as to the owner of the book—the patron for whom it was illuminated. The above symbols occur in other Corvinus books, irrespective of the subject

Evangelists at the four corners, and two prophets in the lateral columns. The six half-lengths of the frontispiece of Dionysius of Halicarnassus are remarkably beautiful; they are all of youthful aspect, and for the most part they seem to be, like the other figures, portraits of living persons. The first initial letter, enriched with ornaments in gold and filigrees, contains the bust or full-length figure of the author of the works contained in the volume. These figures are executed with a fullness and elegance that are surprising. In some of the MSS., as in that of St. Ambrose, all the initials of each book repeat the portrait of the author with different expressions, and with a singular elegance of ground and of constantly varied golden filigrees."

Such is the description of the librarian, which, though brief, is sufficient to prove that the MSS. are veritable examples of Attavante. It corresponds exactly with the character of his work in the *Martianus Capella*, and all other MSS. authenticated as from his hand. Nor is there any reason to suppose that the signatures are not genuine. Tiraboschi tells us that the *Modena Collection* was bought by Cardinal Ippolito D'Este in Hungary, after the death of Corvinus, which, as the Cardinal resided at the Court of Buda, is highly probable; or, rather, that the Duke Ercole I. on the news of Corvinus's death, bought those MSS. which were in course of preparation at Florence; but certain documents are in existence which prove them to have been actually acquired at Venice about the year 1561 from Girona Faletti, at the cost of the Duke Alfonso II.

To return to our list, Dr. Ceriani informed me, moreover, that the *Trivulzio Library*, Milan, contained a number of Corvinus' books, some of which he was certain were Attavante's. He kindly offered me an introduction to the *Marchese Trivulzio*, had my time permitted. At some future opportunity I hope to avail myself of the privilege of examining these fresh treasures.

Of No. 17, though stated by Dr. Waagen to be an Attavante, I am very doubtful. It has, in fact, none of the characteristics of the work known to be that of Attavante. I should say it is later work. The Curator of the MSS. in the Arsenal Library gave his opinion that it was a *Clovio*; and certainly, with the exception of the two great pages *vis-à-vis* at the commencement, which are the only portions possibly assignable to Attavante, the style of the numerous initials carrying fine medallions of the Roman emperors, as well as that of the truly magnificent miniatures, points decidedly more to *Clovio* than to Attavante. There is a MS. with similar work in the Library of the Brera at Milan. For 18 I am indebted to Dr. Waagen, but, not having seen it, I hesitate to speak with certainty of its characteristics. For 19, as already stated, to Dr. Ceriani. For 25 to Dr. Waagen. For 20, 21, 23, and 24 to Dr. Anziani. For 22 to the Curator of MSS. in the Arsenal Library, Paris, who, aware of the principal characteristics of Attavante, told me that he had seen it, and that it was an undoubted and very fine example. This is all I know of it.

Nos. 1, 2, 3, 4, 5, 6, 7, 8, and 17, I have myself examined. Owing to the extreme difficulty of obtaining access to the Vatican Library for purposes of study, an available space of three weeks was shortened into as many days, thus leaving very little opportunity for minute examination. This, however, I have the less reason to regret, as the two folios here are so like the one at Brussels that a description of the latter, to which I had abundant access, will give a perfectly correct idea of them; at least, with but little supplementing from my scanty notes taken under the kindly surveillance of Dr. Martinucci. One of the miniatures, indeed—that representing the call of Peter and Andrew—appears to a superficial glance to be merely a variation, produced by reversing the sketch, of the same subject in the Brussels MS. In reality, however, the pictures are different, though the principal features are the same in both. On closer examination they are seen

to be distinctly two designs, not only in the positions of the persons forming the subject of each but in the details. There is a decided superiority of drawing both in pose and drapery in the Vatican miniature, which probably has led some to attribute its authorship to Gherardo rather than to Attavante. The backgrounds and accessories are also more elaborate than in the Brussels MS. But it has several of the minor signs, such as the dark *contour* to the features, and the mode of drawing the hands and feet; while the marginal ornaments, borders, and initials, are absolutely and without a shadow of doubt by the same hand in both MSS. The Vatican Breviary is on the whole perhaps a little more ornate than the Bible. Being composed of different sections or subjects, it is adorned with a number of different title-pages consisting of very elaborate architectural compositions made to enclose the inscription or title. Thus the first or general title—

INCIPIT ORDO | BREVIARII SEC[UNDUM] DVM C[ON]SVETV[DIN]E
ROMANE | CVRIE IN PRIMO | SABBATO DE AD[V]ERV
AD VESPE[RAS. CAPITVLVM.

is written in golden capitals on a framed slab or panel, supported by two angels in Florentine costume who kneel on the top of a marble altar. The ground of the panel is rich blue, the frame brown-gold—i.e. a gold frame shaded and modelled into a moulding in brown. The altar is elaborately decorated, and contains on its panelled front a delicately-modelled group, to imitate sculpture, of Neptune driving his chariot over the waves with the winds, like cherub-heads, blowing fiercely upon him from the corners. This part of the design is placed beneath a canopy of gold and marble resting on polished pillars of precious stone. The roof of the canopy is arched, the under-surface panelled. On each panel is placed a finely-modelled rosette in brown-gold on a ground of rich colour. The semicircular face of the roof is elaborately decorated with wreaths of fruit and foliage crossed with ribbons, while along its upper edge recline winged children as if looking over to see what is below. On the inlaid marble floor in front of the altar a child is playing with a monkey. The front-edge of this marble floor is enriched with delicate sculptured scrolls of Cinquecento foliage. Surrounding the two sides and foot of the central design is the usual Attavante bordering, containing elegant quatrefoil medallions carrying full-length female allegorical figures, smaller circlelets with the same symbols as in the *Modena* books already described—viz. the dragon strangling himself with his own tail, the tun, the hour-glass, &c. The borders are of different widths, the inner being one inch, the outer two, and the lower nearly three, an elaborate brown-gold moulding forming their framework. The whole interior surrounding the medallions, &c., is crowded with lovely scrolls or arabesques of foliage in profile, arranged with the most perfect symmetry yet without actual repetition, and terminating regularly in beautifully-modelled flowerets, such as are used in the finest examples of Roman or Italian sculpture. Rich jewels of gold, pearls and precious stones are embedded at intervals amid the foliage, while fair children or elegantly-costumed angels support the medallions. In the middle of the lower border is a grand group composed of six winged children surrounding the escutcheon of some cardinal who bore arms like those of Aragon, and not that of Corvinus, as in the Bible. Another of these title-pages, and one of the richest in the Breviary, is the title to the *Commune Sanctorum*. The usual Attavante borders surround three sides of the page, the lower border in this instance being unusually deep, and divided, as before, into three portions, exclusive of the sides. The central portion contains the escutcheon of Corvinus. In the midst of the two others are small oval medallions containing very finely finished allegorical figures. Winged children or Genii are distributed about the borders as supporters of the medallions or of other por-

tions of the ornament. Within this border is an architectural composition of wonderful and intricate design, of the kind we see in the backgrounds of pictures by Ghirlandaio, Mantegna, and other early Italian painters, but here appearing to be much more than usually elaborate, probably because of the minuteness of the work. It represents a kind of shrine or canopy supported by square pillars, the sunk faces of which are filled with exquisitely-finished ornaments in gold on a blue ground composed of groups of armour, trophies, musical instruments, &c., suspended at intervals on a string of ribbons with the lower ends flying out at either side from a gracefully-tied loop-knot. These pillars support over their lofty elaborate capitals a round arch, the sunk face of which is enriched with a Florentine Renaissance design in gold on a blue ground—the outer moulding of the arch being delicate lilac. The design makes this front arch one of four which face in four directions, and support an arched roof of two diagonal arches, which cross in the centre. Three of the face-arches are open, the fourth, which fronts the spectator, is filled in with a painting representing the Almighty in the attitude of blessing. It very faithfully depicts the Pope as he appears on certain festivals at the *façade* of St. Peter's. The roof is of green, stippled in *chiaroscuro* with black to great firmness and yet delicacy of finish. Beneath the cornice of this arch is a square blue tablet bearing in golden capitals the title of the following section of the book:—

INCIPIT COMMUNE SANCTORVM IN NATIVITATE, &c.

Beneath this again is a sort of altar, on the front of which is a bas-relief of two angels in Florentine costume supporting a wreathed medallion of our Saviour, on a black ground. The angels and wreaths are delicately modelled in white to represent marble. Beneath the bas-relief is a step—and then the marble floor inlaid in a lozenge pattern. Three figures of saints or disciples stand on either side beneath the receding arches. The nearest edge of the floor is sculptured like a frieze and serves as a frame for the lower border. The capitals and bases of the square pillars are gold elaborately hatched and stippled. In the corners above the arches are angels in white raiment on crimson grounds. The draperies of the persons standing at the side are ruby, green, and blue. The colours employed in the illuminated borders, the ornaments of which have been already described, are:—Upper half of left side, golden sculptured arabesques on blue; lower, gold on crimson. Lower border, side portions golden foliage on blue; centre, arms of the aforesaid cardinal on golden shield surrounded by a lovely green wreath containing daisies, on crimson ground. The effect of this page altogether is most superb; I can scarcely say which of the eight magnificent titles is the most attractive. One of them is interesting from the fact that on the front of the step which forms the edge of the floor is the date ANNO DOMINI MCCCCLXXXII. The altar-tablet above contains the inscription INCIPIT PRIV[ILEGIUM] SANCTORV PER TOTVM ANNI CIRCVLVM, &c. In those pages where a miniature occurs, as in the charge to Peter, the upper half is occupied by the miniature, the lower by the text in two columns. The former column is mainly occupied with a large initial richly designed, and containing a highly elaborate figure of some saint; the latter with the text, which is often burnished gold on blue or crimson. These columns of text are usually separated by a narrow bar or border of Florentine Renaissance foliage in blue or green, or crimson or gold, on a deeper ground of the same. This is also generally the arrangement of the Brussels MS., but not of the *Martianus Capella*. In the borders a very common arrangement is alternate blue and gold, having a framework of gems, or of cornice leaf-moulding. For brevity's sake I omit the description of other title-pages. On the ordinary pages the great initials are attached to borders of Renaissance flowers in very pretty

arrangements of pink, blue, green, and gold, with black-fringed globules of gold distributed among the foliage. In some instances the border encloses three sides only of the page, and runs up between the two columns of text. The last leaf is important as ending with a memorandum by the scribe:—

Ego martin' antonius presbyter dei gratia
faustissime manu propria scripsi.

Opus absolutum pridie k'l'as novembris
Anno salutis M^ccclxxxvij^o.

which shows that a period of five years had elapsed between the completion of the text and that of at least one portion of the ornamentation, and that this was not finished until two years after the death of Corvinus, for whom it had been commenced.

The Vatican Breviary, then, was one of the works referred to by Tiraboschi as in progress when Corvinus died. Who was the cardinal that completed it? His escutcheon is not to be found in any collection that I have been able to consult. It is *paly* of six, but whether *arg.* and *gules*, which from my hasty tricking it seems to be, or some other tincture, I cannot now feel sure.

I shall next proceed to describe the Brussels Breviary.

JOHN W. BRADLEY.

MANCHESTER AUTUMN EXHIBITION.

MANCHESTER boasts two principal exhibitions during the year. The first, in the spring, is held under the auspices of the Manchester Academy of Fine Arts; the second in the autumn, under the control of the Royal Manchester Institution. Between these two bodies there is no connexion beyond what is implied by the fact that the art gallery in which both exhibitions are held is the property of the Institution. The exhibitions themselves are entirely distinct in character, for on the one hand the Academy only affects to represent the art of Manchester, while the Institution takes a wider scope, and attempts to combine with the product of local talent a general representation of contemporary art. In the management of the two exhibitions there is again a further element of distinction of even greater importance. The Academy, following the model of the older establishment in London, is entirely composed of professional members, and the labour of selecting and arranging the works to be displayed falls entirely under the control of the artists themselves. The Manchester Institution adopts a system exactly the reverse of this. It is an establishment of long standing, dating as far back as the year 1827, and having other objects besides the encouragement of fine art. Thus its composition, as might be expected, is not specially artistic, and the management of the Autumn exhibition is only one among several public duties entrusted to the care of a body of gentlemen who are, in fact, the proprietors of the building. Here, therefore, the labours of selection and arrangement are entirely in the hands of laymen, and it is not a little interesting to observe the manner in which their duties are discharged. On the whole it must be admitted that the result of the experiment is satisfactory. Such faults as may be found are not grave, and the visitor has at least to admit a marked and even liberal encouragement of the kind of art which is generally assumed to possess but few elements of popular attraction. This is a fact of some importance, because it has sometimes been urged, by way of objection to the admission of laymen, that serious art would be in danger of neglect, but here we find a body entirely composed of laymen, and the result, whatever other defects it may disclose, at least serves as a practical contradiction to the common theory.

According to what has already been said it will be seen that the contents of the galleries divide themselves into two classes. We have, in the first place, a miscellaneous collection of pictures intended to represent the general art-product of the time, and among these works there are, as a

matter of course, very many which have already appeared upon the walls of Burlington House. To secure the more important of the Academy pictures is, in fact, one of the main objects of those who have the conduct of these autumn exhibitions, both at Manchester and Liverpool, and it must be confessed that here Liverpool bears away the palm. But the inferiority of Manchester in this respect can only be regarded as of local importance, for to the ordinary visitor, who has already made himself familiar with the contents of Burlington House, there is more interest in the sight and consideration of fresh material. At Manchester, for instance, we find, in place of some of the known popular works of the year, several examples that have never before been exhibited, and others that are said to have sought unsuccessfully the suffrages of the Academy Council. In the first class may be mentioned a large decorative picture by Mr. Armstrong, now the property of Mr. Eustace Smith. The subject of the composition—a single female figure draped in blue and white—has already been briefly described in the ACADEMY, and the general scheme of the painting may be judged from the fact that the work has been executed as a companion to the *Girl Watching a Tortoise*, exhibited in the Academy two years ago. With so much that is admirable in the choice and arrangement of delicate colouring, it is to be regretted that the drawing should so constantly fail to do justice to the artist's conception. In several parts of the figure, and especially about the neck and head, the outlines are hard and expressionless, and their effect is to take away that sense of delicate and unconscious grace that should belong to the expression of a motive so simple and spontaneous as Mr. Armstrong has chosen for his figure. But if we can forget the imperfections of the draughtsmanship there is ample ground for satisfaction in the careful composition of fresh and fair colouring. Mr. Armstrong has the rare gift of being able to subdue his scheme of colour to any required strength without sacrificing the impression of purity. He never fouls his tints: and he has besides so safe a sense of what is right for the general effect of his work that he is able to introduce a quantity of rich and elaborate detail without danger to the result. Here, for instance, the eye travels over the varied material of the picture with a sense of entire satisfaction and security, and the impression of vivacity that somewhat fails in the central figure is almost recovered in the beautiful life of growing things—the white arms relieved against the marble steps, the delicately-drawn wallflowers, and the silver foliage of the olive that encircles the maiden's head.

From this picture, which has only lately been finished, we may pass to Mr. Bownall's *Sleeping Beauty*, another interesting feature of the exhibition, and none the less welcome here because, according to report, it has been rejected at Burlington House. Mr. Bownall has striven with undoubted courage and simplicity of spirit to give artistic shape to the beauty of an individual legend, and he has so far justified his experiment as to have produced a picture with many beauties of its own. But we shall indicate what seems to us to be the principal defect of the work in saying that it appeals to us more as an illustration than as a design of independent discovery. We do not feel in its presence that the legend has taken new birth in the forms appropriate to art, but rather that by a process which has left its mark upon the result some portion of the literary beauty of the theme has been translated into the dialect of the painter. And this, we venture to think, is an impression that no painting ought to leave, for it is only by making the spectator forget that the subject could find a different or a fuller utterance that the artist is able to justify his choice. The failure, in fact, implies something inappropriate in material or something insufficient in resource, and the picture

wins our attention not by its own beauty but by recalling the beauty of another art. But in spite of this essential defect there are parts of the design and individual passages of colour that make a truly artistic appeal. The male figure has an undeniable grace and force of drawing, while in the treatment of the tangled growth of leaf and flower in the foreground there is evidence of a true command of natural beauty. Besides these two pictures the gallery also contains two very interesting examples by Mr. Watts, the one a single male figure, entitled *Esau*, the other a version of the legend of Ariadne. These pictures have been lent to the exhibition by Mr. Rickards, a gentleman who is fortunate in the possession of a large and varied collection of Mr. Watts's works. Among paintings that have already appeared at Burlington House may be mentioned the large landscape called *Toilers of the Field*, by Mr. Aumonier, two Italian pictures by Mr. Keeley Halswelle, a study of lions by Mr. Briton Riviere, *The Crofter's Team*, by Mr. Farquharson, and *Rustling Leaves*, by Mr. H. W. B. Davis. There is also a very interesting oil-sketch by Mr. Poynter for his picture of *Atalanta's Race*.

But the series of works that give to the exhibition its special character are the paintings and drawings of the Manchester School of Artists. These present a certain unity of character and method very interesting to observe, and proving that the artists of Manchester are making an independent effort based upon principles deliberately chosen. The most noteworthy examples of their art are to be found in the department of landscape, and here the teaching of the modern French school of landscapists has evidently exercised a very powerful influence. The works of Mr. Anderson Hague, Mr. Bancroft, and Mr. Somerset, though distinguished by strongly-marked individual qualities, have in common a certain sobriety of colouring and an attention to the truths of tone that are rare among other painters of the English school. For the studious suppression of all the bright and positive tints of nature a critic like M. Taine could not be long in discovering a sufficient explanation in the character of the neighbouring landscape, and certainly there would seem to be little in the neighbourhood of Manchester itself which could tempt the artist to the employment of a more brilliant scheme of colour. Of the three painters mentioned the first presents the most extreme expression of the foreign influence. His pictures, in fact, approach very closely in their manner to the pictures of the most extreme school in Paris, and are designed merely to render the relation of masses, without any attempt to realise the strength of local tint or the details of natural form. Mr. Bancroft paints in a stronger and more masculine style, and there is one picture from his hand that would in any exhibition deserve attention for the broad and yet refined truth of its execution.

Among the water-colours the works of Mr. Sheffield and Mr. Wade hold their place as examples of what the school is able to achieve.

J. COMYNS CARR.

NOTES AND NEWS.

WE have received a catalogue of a "Loan-Exhibition of Pictures and Works of Art, City Hall, Hong Kong, July 1876," Mr. H. B. Gibb being the chairman of committee, and Mr. J. B. Coughtrie the secretary. The principal feature of the collection was a display of the works of George Chinnery, an artist who lived many years in the colony, and died there in May 1852. As "the encouragement of European art" is put forward as the primary object of the committee, we are not surprised to find Oriental works practically nowhere in the catalogue: there is one specimen by "Japanese pupil of Wirgman," apparently unworthy of bearing his own proper name in European company. Works by Pyne, Leslie, Lawrence, Doré, Anthony, Wilkie, Lewis, Naftel, and Cox, were contributed,

with many to which less recognisable names are appended; the total number was 255. A brief memoir of Chinnery sets forth that he was one of the emigrants from this country in consequence of the abortive rebellion of Lord Edward Fitzgerald, and was particularly expert at sketching the scenery round Macao, with groups of natives and animals. He was born in January 1774, and went to India in 1802, and to China in 1825.

THE Photographic Society opened their annual exhibition to the public on September 9, at the gallery of the Water-Colour Society; it will remain open till November 14. The contributions number 350. Among the specimens which particularly caught our attention we may name:—Manns, *Views in Gibraltar*, remarkably clear, stopping short of being "cutting;" Woodbury Company, *Penha Castle, Cintra*, unusually large; J. E. Millais, Esq.; *Reproduction of Engravings*, singularly finished and illusive; Autotype Company, *Major-General Sir H. De Bathe*, a striking full-length; *Studies by Mrs. Cameron, printed in Autotype from negatives from paper positives, the original negatives having been destroyed*—*The Foolish Virgins, The Angel in the House*, &c.; *Romeo and Juliet, after Madox-Brown's design*; *Copies from Red-Chalk Drawings by Shields* (not "from pictures," as per catalogue); Harrison, *Vues dans la Forêt de Fontainebleau*—trees leafless and leafy; Billing, *A Life-Boat, from Henry Moore's painting*; Faulkner and Co., *Friends and Companions* (dogs); Mrs. Payne, *Flowers arranged and photographed*.

THE silver medal of the Hartley Institution, Southampton, has been awarded by the adjudicator, G. Leslie, Esq., R.A., to the following artists in open competition for works exhibited at Southampton:—G. S. Deacon, London, and R. P. Staples, London, for landscapes in oil; and Martin Snape, Portsmouth, for water-colour drawings. Several medals were also awarded in limited competition to local artists. Walter Marsh, a student in the Scientific Department of the same institution, has recently been awarded by the Science and Art Department the first place among successful candidates for exhibitions at the Royal School of Mines.

THE title of Sir Noel Paton's latest picture is *The Good Shepherd*, and it is intended as a companion picture to *The Man of Sorrows*, painted about a year ago. The picture is an upright canvas, and represents in the foreground of a landscape composed principally of rugged mountains the Saviour standing, His left hand holding a shepherd's crook, while His right arm grasps a lamb which He has rescued from the thorny twigs at His feet, the scratches from which are visible in its bleeding limbs. The Shepherd looks down on the extricated lamb with tender pity, such as He would feel in gazing on a human soul that had been rescued from the snares of a sinful world. While perhaps rather conventional in treatment, in the garments of red and blue in which Christ is draped, and the halo round the head, the picture, alike in the feeling with which it is imbued, the admirable drawing of the Saviour's figure, and the careful workmanship throughout, worthily upholds the artist's high reputation.

THERE has just been placed in the Tuileries Gardens, in the Great Avenue, opposite the Pavillon de Marsan, a bronze group of *Mercury Carrying off Psyche*, by John de Vries, a Dutch sculptor born at the Hague about 1550. This group had previously stood in the Louvre, in the Salle Michel Ange, but had been removed to give place to the Stenga portico of Cremona. Executed about 1590 by order of the Emperor Rodolph II., this group, with its companion, decorated the Hradschin Court at Prague, whence they were both carried to Stockholm, on the taking of that city by the Swedes. It followed Queen Christina

to France, who gave it to the Marquis de Sablé, and successively passed into the possession of Louvois, Colbert and his son, M. de Seignelay, who gave it to Louis XIV. In 1790 it was at Marly, then at St. Cloud, and the Louvre, whence it was removed to the Tuileries Gardens.

SOME interesting Druidical remains have been discovered in France, in the territory of Benqué and Billière, on a mountain that separates the valleys of Oueil and Larboust, not far from Luchon. They consist of several groups of cromlechs united by lines of menhirs, with each principal cromlech surrounded by several smaller circles. Excavations have already been begun, but not as yet carried very far. Several vases containing ashes and fragments of human bones have, however, been found in the interior of the smaller circles.

A STATUE to General Lafayette was inaugurated with great ceremony in New York on September 6. This monument was originally to have been placed in Central Park, but for some reason it has ultimately been erected in Union Square, one of the finest quarters of New York, where the monument to Washington bears it company. The pedestal on which the statue to Lafayette was raised was a gift from the French inhabitants of the United States. It consists of a fine block of American granite, with an ornamental design engraved upon it, and the single inscription "Lafayette."

A COMPREHENSIVE and amusing essay on the "Iconography of Voltaire," by M. Gustave Desnoiresterres, is continued in last week's number of *L'Art*. A page of ludicrous portrait-sketches and caricatures, and several other portraits, by Huber, are given, representing Voltaire with every possible expression of countenance, and in all varieties of costume and *coiffure*, from the elaborately-curved wig of the sneering philosopher to the lank tresses of a lean saint who looks as if he had just come out of a cold bath.

A FULL-PAGE engraving of the picture by M. Joseph Sylvestre which won the Prix du Salon this year, *Lucote essaye en présence de Néron le poison préparé pour Britannicus*, is given in last week's number of *L'Art*.

THE Austrian Government have decided not to take any official part in the French Exhibition of 1878.

THE Belgian Société Internationale des Aquafortistes, a society which was founded about two years ago, under the presidency of the Countess of Flanders and Sir Savile Lumley, the English minister, both accomplished etchers, seems to have had already considerable influence upon the cultivation of the etcher's art in Belgium, where hitherto it has been but little practised. An exhibition organised by this society was opened at the beginning of this month in the rooms of the Cercle Artistique et Littéraire de Bruxelles, in which Belgian artists occupy a distinguished place, although a great many eminent etchers of other nationalities have contributed. France, especially, is represented by several of her greatest workers in this branch of art, while England, among other contributors, boasts of Mr. Seymour Haden, an artist who is generally admitted to have excelled all competitors at this exhibition. This is the first exhibition of the kind that has been held in Belgium. It was opened in person by the King and Queen of the Belgians, to whom Sir Savile Lumley presented a short address.

A SGRAFFITO frieze, 182 ells in length, has recently been placed along the outside wall of the old Royal Stables, in the Augustusstrasse, at Dresden. It is the work of the German painter Wilhelm Walthert, and represents the various Princes of Saxony, from Konrad the Great to the late King Albert and his brother George, moving along, presumably through the ages, in triumphal procession.

A NEW illustrated art-journal, entitled *L'Actualité*, has just been brought out in Brussels under the editorship of the well-known art-critic, M. Camille Lemonnier.

IF the large collection of Roman sling-bolts half of which was purchased some time ago by the Berlin Museum really consists almost entirely of forgeries, then the Berlin Museum is very fortunate in having had to do with so honourable a firm as that of Rollin and Feuermann, of Paris, by whom it now appears the purchase has been annulled, and the sling-bolts taken back from Berlin. The authorities on such matters in Paris still maintain the genuineness of the collection. But to have got rid of what they agree was a bad bargain is not so satisfactory to all German scholars as it is to Professor Mommsen, on whose recommendation the purchase had been made; and accordingly he has become the victim of much vituperation, to which he now replies by a short account of the whole proceeding in the last number of *Im neuen Reich*. These bolts, it should be stated, have stamped inscriptions consisting mostly of names of Roman generals, or bearing upon some campaign. When, therefore, the collection was offered for sale to the Berlin Museum, it was naturally referred to Professor Mommsen, the highest authority on Latin epigraphy. He, prejudiced by the high reputation of the Paris firm, as well as by the assurances of the bolts having been declared genuine by a number of recognised authorities who had examined them in Paris, recommended the purchase. He confessed to have had so little previous experience of this class of antiquities that he did not see what good he could do by a personal inspection of them. A considerable number of them had been engraved and published by Desjardins, and judging from them he was of opinion that the collection was a genuine one. The bolts arrived in Berlin, were examined minutely by Dr. Zangemeister, and declared genuine, Mommsen, who had only seen them hurriedly, reserving his full consent till further knowledge of this class of objects was acquired. Afterwards a second series of these bolts was sent from Paris for sale, which on being examined by Zangemeister were declared to be nearly all forgeries. By the light gained from these, the former series was again inspected and to a great extent also condemned. This result was communicated to the Paris firm, who, as we have said, cancelled the previous purchase and withdrew the whole collection.

IN the *Portfolio* of this month, under the head of "Technical Notes," the editor makes known to his readers the result of his "Experiments on a Restricted Palette." "The doctrine that the use of few pigments is a great help to an artist in the attainment of good colouring—a doctrine which has been professed by Reynolds, Etty, and many other distinguished painters"—led Mr. Hamerton some years ago, it seems, to institute "a series of experiments, having for their special object to ascertain which pigments were best worth retaining if a very few were to be used." The fullest palette ever used by Reynolds, we are told, consisted only of white, orpiment, yellow ochre, lake, carmine, ultramarine, blue-black, and black; when he used other pigments he left out some of these. But Mr. Hamerton allows one other colour—vermilion—on his restricted palette, which is composed as follows:—white, pale cadmium yellow, yellow ochre, vermilion, rose madder, ultramarine, emerald oxide of chromium, vandyke brown, black. With these seven colours, with the addition of black and white, every hue in the world, he considers, may be imitated closely enough for all purposes of art. The tints may not always perhaps be as bright as in the originals, but, for young artists especially, this deficiency in brightness is a safeguard against glare and discord. The only other important article of the number is the continuation of the Life of Turner, which is now brought to the year 1802, when he was made full

Academician. He took no pains to gain this promotion, and would not even, according to usage, thank the electors for having chosen him, but for the next fifty years he was only absent three times from the Academy Exhibitions. An etching by Lalauze from Bronzino's *Portrait of a Lady*, in the National Gallery, and another, by Ernest George, of *An Old Windmill on the Outskirts of Bruges*, with two etchings from sketches by Turner, form the illustrations.

La Beauté des Femmes dans la littérature et dans l'Art du XII^e au XVI^e siècle is the title of a large octavo volume by M. J. Houdoy just published in Paris. In literature undoubtedly, even in the early Middle Ages, this beauty was acknowledged, though it was generally regarded as a snare, but it requires a very spiritual imagination to recognise it in the art of the Byzantine period. Mariolatry, however, did much even then to soften the harshness of asceticism. M. Houdoy shows the gradually-awakening perception of the beauty of the human form in the art of the fourteenth and fifteenth centuries, until its final glorification under the influence of the Renaissance.

A NATIONAL subscription has just been opened by the French journal *L'Art* for the foundation and organisation of a Museum of the Decorative Arts in Paris, after the model of our South Kensington Museum. "Twenty years ago," it is stated in the prospectus, "the superiority of France was uncontested in all the applications of art to industry." But now the "situation has changed," and France begins to tremble, not only for her artistic glory, but also for her trade in artistic commodities. It is a question, it appears, of several hundred millions of francs a year, for, according to the statistics recently given by the Minister of Commerce, the exportation of all products of artistic industry has greatly decreased of late in France, while that of other rival nations, especially England, is rapidly increasing. Under these circumstances, "Que faut-il faire," demands *L'Art*, "pour reprendre notre supériorité?" and answers the question by saying that France must do as England has done, and found a South Kensington Museum. Whether South Kensington is really to be credited with all the satisfactory results which France attributes to it, and whether the foundation of a similar museum in France will be attended with the same success, are matters open perhaps to doubt; but it is not to be denied that it has done very much to facilitate artistic education, and to foster a taste for art in this country, and thus has naturally had considerable influence in the surprising development of our artistic industries that has taken place within the last twenty years. The Union Centrale des Beaux-Arts, of whose efforts we have before given some account, has been working for a long time with the same object, but with much smaller means, and therefore, as might be expected, with far less noticeable results. It is hoped, however, that the proposed Musée des Arts Décoratifs will prove a sort of complement to its endeavours, by facilitating the study of *chefs d'œuvre*, and models of every kind, and especially by combating a system of routine instruction which has proved extremely pernicious to the free growth of art in France. Unlike South Kensington, it is not proposed that the Government shall be asked to lend any aid in the formation or support of the French museum. It is to be entirely a matter of private enterprise:—"1^o. Parce qu'il est plus digne de savoir faire ses affaires soi-même. 2^o. Parce que l'intérêt du pays tout entier est en jeu. 3^o. Parce que le temps presse et que pour atteindre promptement le but, il faut surtout n'avoir pas à passer par la filière administrative." It is confidently hoped that the projected museum will be *un fait accompli* in 1878, and will prove one of the great attractions at the grand *fête* of Art and Industry then to be held in Paris. At present, however, it must be owned that to undazzled eyes the subscription-list does not seem to point to such a speedy result.

THE STAGE.

MR. GILBERT'S NEW DRAMA.

IF *Broken Hearts* owed something to *The Tempest*, the latest piece of Mr. Gilbert's owes as much to *Silas Marner*. Mr. Gilbert has, of course, intended to admit his obligations, and has avowed that "an incident in the first act was suggested" by the great little novel of George Eliot. In reality, however, it is much more than an incident: it is a character and a dramatic situation. Nearly all that makes Daniel Druce interesting—certainly all that would have made him original—is in George Eliot's work. The poetical conception is wholly hers, and the analysis of an exceptional character and an exceptional experience. And when at the end of the first act the playwright parts company with the poet, it is to resume the track beaten many times before by skilled but uninspired brethren.

The scene of *Daniel Druce, Blacksmith*, is laid in the middle of the seventeenth century: the first act, which is in truth a prologue, taking place after the battle of Worcester, and the second and third about the first year of the Restoration. We are first in a ruined hut of the Norfolk coast, where the talk of men who afterwards play no part in the story makes us aware that the shrunken wretch we see before us—Daniel Druce—has elsewhere led a worthier life than his present one of half-witted seeming poverty, concealing a hoard of gold. His wife has been taken from him by some unknown lover, and he, embittered, has sought motive for living in the slow accumulation of a hidden store. To him there enter presently two soldiers, Colonel and Serjeant. The Republican troops are upon them, and they demand shelter. He fears them and goes out to betray them. In his absence they discover his gold, and on his return with the men who are to entrap them, the two adventurers are found to have departed; they are even now safely putting off from the shore, and they have taken Daniel Druce's money, and have left him a child sleeping on the floor. There are words with the child, to say that the money shall be sent back, and the child must be cared for. The curtain falls on the hysterical rejoicings of this lonely heart that a human affection is now again possible to him.

Thus far, George Eliot in conception—Mr. Gilbert only in arrangement and disposition. Henceforth the work is wholly that of the dramatist, and a sound and healthy British play, skilfully ordered, takes the place of the keener, deeper, and more spiritual study of character in the by-ways of Humanity. Fourteen years have passed. Daniel Druce, who had abandoned his own craft to be a miser, has resumed the work at the blacksmith's forge, and the child has got to be a woman and is the sole care of the old man. Her playmate, now a merchant sailor, comes back, and is in love with her. The old man knows that the time of his own supremacy is over, and this he feels naturally, hardly seeking to dispute the growing claim of the other. But there is a second claimant for the trim Puritan damsel. One Reuben Haines, steward to Sir Jasper Combe, aspires to her. Sir Jasper visits the place, and in the story which he tells to the old blacksmith, Daniel Druce suspects him to be the father of the girl. No one else has cause to suspect it until a trinket that had belonged to Dorothy's mother is given by her to her chosen lover, Geoffrey Wynyard, in exchange for a locket, his gift to her; and this trinket is recognised as the one which Sir Jasper Combe left on his child the night that he resigned her to a stranger's care on the Norfolk coast fourteen years ago. It is now Geoffrey Wynyard's business to turn aside suspicion from the father and steward that Dorothy may indeed be the girl, and, in hearing of the astonished Dorothy herself and the indignant Daniel Druce, he claims the sailor's privilege of a score of loves, and declares himself to have got

the trinket from some far-away mistress. Druce would pursue him with the hammer of his craft, but Dorothy intercedes. Geoffrey Wynyard has, indeed, been false to her, but she forgives him. The father may do likewise. And, because it is only the end of the second act, the over-chivalrous young man goes out without any sign of determined effort at explanation. He could not, it is true, have explained wholly, since that would have been to divulge to the old man the bitter secret of the girl's birth and his impending loss; but he might have explained partially. In our grey world of everyday the lover would have righted himself—would have somehow contrived to—but Mr. Gilbert, in his romantic moments, which do not come very often, breathes a higher atmosphere than ours, and so it is natural that the young man should in silence stride valiantly away.

But his close keeping of the secret is not, after all, of effect. And in the third act Sir Jasper comes to ask for his child. The old man has known that the asking must be, and has sat pathetically by the fire "waiting for the blow to fall." Yet first there has been temptation for him. The fantastic steward, erewhile a serjeant, full of quips and conceits, would have kept the knowledge from his master had Druce allowed him to marry the girl—had the girl been willing to marry him. For a time Druce has hesitated. He has even told the girl that though she loves Wynyard it is Reuben Haines who loves her. And Reuben has addressed her, but with conceits so ample and extravagant that she recoils from him as from a lunatic, and the braggart and fantastic, shrewd through his nonsense, has gone out to tell his master the truth at last, and the blow will fall on the old blacksmith. Wynyard arrives, having apparently thought better of that too chivalrous departure, and, now that the old man knows from the steward that the girl will have to be given up, he makes it clear to Druce that he had but sought to protect her in his inventions about the derivation of the trinket from some girl from over sea. Sir Jasper, in his flight that night long ago, had thought of his own safety before that of his child, but, having not so much as a mote to take out of his own eye, he proceeds at once, in his interview with the blacksmith, to take the beam out of his brother's. That is, Daniel Druce is to be reproved and reviled because he has never sought, of his own motion, to restore the girl to her father, whoever that father might be. Now, of course, there is fine opportunity for Daniel Druce's retort, and the not altogether unselfish gentleman feels his position bitterly.

The girl will not come to her father at all gladly when it is his convenience to ask for her. Having his share of instinctive affection, he would like indeed to compel her, though he hardly dares to do so; and now he discovers that the old blacksmith is none other than the man whose wife he had taken, before the scene of the prologue. It is made clear to us at last that the Colonel had brought unwittingly, to the hut by the coast, the child to its father. Remorse seizes him, and telling Daniel Druce to think of him as the man who had wrought him his worst wrong on the saddest day of his life, he shuts the door behind him, and leaves the old man and the girl, and the chivalrous young sailor to happiness as long as it may be.

Here, of course, is a very good subject, and much skilled treatment. Improbabilities occur now and then; the main coincidence is itself of very exceptional kind; but, on the whole, the intrigue is carefully elaborated, and conducted with a practised hand. It is a healthy, if a painful drama. Mr. Gilbert has been charged before now with morbid suspicions of the goodness of the best part of the world—with a cynicism carried beyond the limit of literary or stage effectiveness, to a point disagreeable and unwhole-

some. The charge cannot be made here—cannot even be insinuated. Such force as this play does not owe to George Eliot's conception, it owes to a union of healthy feeling with wit and the playwright's practised ability. Healthy feeling is within Mr. Gilbert's capacity. You judge Mr. Gilbert by a high standard, and find, indeed, on judging him by that, that his work when it is gravelacks the spontaneous and individual elements which make poems that live. Save, perhaps, in *Sweethearts*, his work is an affair of ingredients, an affair of compounding. Mr. Gilbert is a skilful dispenser. And here it is healthy feeling, so much; wit, so much; knowledge of the stage, so much; yes and alas! improbability, so much. The whole makes a fair compound. The compound succeeds. But really we are not to mistake this skilled work for a poet's.

At realisation of individual character there is only one prolonged attempt, and that is in the case of the fantastic who utters Mr. Gilbert's more spontaneous things, and is provided with curious and harmonious witticisms at every turn. Elsewhere the dialogue is unequal: the old-world nature of it being here too much emphasised, and there entirely dropped and lapsing into the common talk of our day—never, as in Thackeray's *Esmond*, finely and equally sustained. Thus Daniel Druce, though he talks tersely, talks only our own talk when it is best, and Dorothy's quaintness of expression is tiresomely overdone. And she gains no character through it, for it contains none. No doubt it is far easier to seize upon some quickly-discernible mannerism and to give that to a person of the drama than to conceive a character and embody it. It is easier to be quaint than naïve. Dorothy, in every act and deed, is a familiar and conventional character. She expresses, in quaint words, common thoughts.

The actors have probably felt that the piece is in its aims, if not in its achievements, above the everyday play, whether comic drama or melodrama. Mr. Gilbert puts sound workmanship very often, and the actors have on the whole good reason to do their best for an accepted dramatist who, at all events, is not resting upon past successes. The interpreters of the work have, too, been carefully chosen, and of the prominent ones, whom we shall need to name, there is not one quite without special qualification for the part he assumes. Even Mr. Odell, if he is extravagant as the word-splitting serjeant and steward, has gifts of eccentricity, and intelligence in eccentricity, not to be denied. Mr. Howe throws more feeling and humour than is his wont into the part of the Colonel. Mr. Forbes Robertson is excellently picturesque and manly as the true lover. In the love-scene of the second act he gives a pretty forecast into the lives of the two in a very pretty and sympathetic and imaginative way; and Miss Marion Terry, albeit at some crucial points wanting any approach to abandonment in emotion, is generally simple, demure, and pleasant. Art in a high sense, and the impulse behind the art of the artist, the young lady has yet to learn. Her utterance has acquired point; but, like her facial expression, is wanting now in intensity. Mr. Hermann Vezin fills with a perfect capability the character of the Blacksmith. The author, though giving him a capital part, has not contrived for him many of the situations that bring down a house, and a certain imaginative element that might well have been in the play, had the lines of George Eliot's conception been more closely followed, is not there, and Mr. Vezin, strongest in imaginative moments like the best of the *Man o' Airie*, suffers rather for the want of them. But the reality of the character he represents he slowly and surely impresses upon you; bringing to bear upon his task an art that has no need to assert itself by exceptional display.

FREDERICK WEDMORE.

MISS HELEN BARRY has come to the Court Theatre with a four-act play entitled *Ethel's Re-*

venge, in which she is supported by Miss Fanny Hughes, Miss Florence Roberts, Miss Rebecca Isaacs, Mr. Edmund Leathes, and that excellent actor, Mr. Charles Kelly—in all, a sufficient company. The programme at the theatre includes also a comedieta by a popular novelist—Mr. James Payn, the author of *Lost Sir Massingberd*, and other stories full of intrigue and liveliness. Mr. Hare will before long return to the theatre, and Miss Ellen Terry has been announced to take the place of Miss Kendal, who will be at the Prince of Wales's.

THE Gaiety promises us an amusing revival this morning, for its first morning representation of the present season. Mr. Byron is to appear in his original character in *Not such a Fool as He Looks*.

THE Queen's Theatre opens to-day with some performances of Shaksperian drama in which Mr. Phelps and some less celebrated actors are announced to take part.

ON Monday Miss Jennie Lee returned to the Globe Theatre after an absence of several months, and resumed her part of Jo in Mr. Burnett's version of *Bleak House*.

ON Wednesday Mr. John Clarke was to begin an engagement at the Strand Theatre in the familiar pieces in which, as we chronicled last week, he has been appearing recently at the Haymarket. The talent of the American comic actor is exceedingly well adapted, as has been proved already, for that part of a Strand audience which goes into the theatre not only for the burlesque properly so called.

THE nuisance of stage delay on a first night reached its height on Monday evening at the Haymarket, where the curtain rose on the main piece of the evening—Mr. Gilbert's new drama which is discussed above—nearly three-quarters of an hour after the time advertised for beginning. It is true that the audience was not left to silence all that time, nor to the mercies of a band with sepulchral groans from below the stage of the theatre. A *lever de rideau* was proceeding, but it is safe to say that many of the visitors who attend on a first night to watch the new play anxiously, were of opinion that the *lever de rideau* might, with advantage, have been shortened, and that others could have wished it suppressed. Nine o'clock is far too late an hour for an important play to commence its first representation, nor is the hour made more reasonable on an occasion when most of the occupants of stalls and boxes had already been seated an hour, and most of the occupants of pit and gallery about two hours, before the play began which they all had come to see.

Le Mariage de Figaro has been performed at the Odéon on a night when it was advisable not to represent the *Danicheff*. The performance had excellent elements, but was somewhat without *ensemble*. The barber and the waiting-maid were played respectively by Porel and Mdlle. Léonide Leblanc. Porel played with all his habitual carefulness and good intention, but without impetuosity and effervescence. In this respect Mdlle. Leblanc resembled him. Her Suzanne is not the *piquante* creation of the Augustine Brohan of sixteen years ago. Her voice, soft but never biting, and her calm face, by no means mark her out as a model Suzanne. But her efforts were considerable and artistic, and some French playgoers are not unwilling to consider her as a comedian, though it is difficult for them to forget that for eight or ten years her rôle has chiefly been that of *jolie femme*. We need not all of us have the same difficulty, for three or four years ago—before the appearance of Desclée in London—we saw her act *Frou-frou* here, and she acted it with a good deal of taste and knowledge, as well as with the grace which the French playgoer has been content to perceive. At the Odéon Mdlle. Fassy played Cherubino, and the useful Mdlle. Crosnier Marcelline. Talien was hardly well placed as the Count Almaviva.

M. SCHEURING, the publisher of Lyons, has just brought out a volume called *Galerie historique de la Comédie Française pour servir de complément à la Troupe de Talma*. It deals, therefore, with artists of the leading theatre, such as Mdlle. Georges, Samson, Beauvallet, and Rachel. M. Sarcey, the critic, has not prepared this volume, but he is preparing a volume meant to be a sequel to it—a series of studies on the living artists of the Comédie Française. Etchings by Gaucherel will illustrate M. Sarcey's publication.

MUSIC.

MR. CARL ROSA'S ENGLISH OPERA COMPANY.

LAST Monday Mr. Carl Rosa commenced his second season of English opera in London. Instead of the Princess's, he has this year chosen the Lyceum Theatre as the field of his operations. The change is likely to be a judicious one, as the house is admirably suited for such performances as those which he contemplates, and its situation is so central as to render it easily accessible from all parts of London. With the exception of Miss Rose Hersee, all the principal members of last year's company are again engaged, while various new comers are announced to appear in the course of the season.

Mr. Rosa could not possibly have selected a better work for his opening night than Cherubini's *Water-Carrier* (*Les Deux Journées*), the production of which was one of the special features of his last season. As the work was noticed in detail in these columns last year (ACADEMY, November 6, 1875), only a few remarks will be needed as to Monday's performance. Excepting that Miss Rose Hersee as Marcellina was replaced by Miss Julia Gaylord—who, it may said in passing, was a most admirable representative of the part—and that the not very important rôle of Angelina was sung by Miss L. Graham, the cast was the same as last year's. The fine performance of the overture proved at once that Mr. Rosa's orchestra is quite as efficient as hitherto; and the rendering of the whole opera was characterised by that finish of *ensemble* which from an artistic point of view is so far more satisfactory than the appearance of any number of mere "stars." It is no exaggeration to say that there was not one weak point in the whole performance; and it is very evident that Mr. Rosa intends to sustain the reputation which he so well earned last year. In one respect it was impossible not to wish that our audiences would take a lesson from Bayreuth. On the first appearance of Mdlle. Torriani and Mr. Santley, the performance was for the time stopped to greet these favourites of the public with a round of applause. That they fairly deserved all the recognition they received I should be the last to deny; but when the lady stops to pick up a bouquet, and Mr. Santley has to put down his water-pails and come forward to bow, there is an end of all illusion. Would that our public would have the sense to reserve all such demonstrations for the close of the act!

On Tuesday night Benedict's *Lily of Killarney* was given, with alterations and additions specially made by the composer for Mr. Rosa's company. The performance of this very charming, though somewhat unequal, opera was no less excellent than that of the previous evening. In one respect it showed off the company to even greater advantage than Cherubini's work; because, being founded, as many of our readers will be aware, on Mr. Dion Boucicault's play, *The Colleen Bawn*, it contains a much larger number of good acting parts than the *Water Carrier*. It is in the uniform excellence with which these were filled that the great strength of Mr. Rosa's company appears. As on the night before, there was literally not one unsatisfactory point. All were so good that it seems almost invidious to single out any for special praise; yet it would

be unfair not to refer in detail to at least some of the performers. Giving the place of honour to the ladies, Miss Julia Gaylord should first be mentioned. This young lady was heard last year in this company, but at that time she mostly played only secondary parts. Her impersonation of Eily O'Connor on Tuesday proved that she is fully qualified to fill more important characters. Not only did she sing with much charm, but her acting was also excellent—alike free from coldness and exaggeration. The Ann Chute of Miss Josephine Yorke (whose successful *début* last season our readers will remember) and the Mrs. Cregan of Miss Lucy Franklin were both thoroughly satisfactory, while Mrs. Aynsley Cook, in the small part of Sheelah, gave us one of those finished pieces of character-acting in which this talented artist so much excels. Of the gentlemen Mr. Santley, as Danny Mann, and Mr. Charles Lyall, as Miles-na-Coppaleen, carried off the honours, the genuine comic humour of the latter being particularly rich, while Mr. Santley, both as a singer and actor, was "in his best form." Mr. F. C. Packard, who took the part of Hardress Cregan, sang admirably throughout; but as an actor he has still much to learn, his performance being at present somewhat constrained and conventional. It must not be forgotten, however, that he is as yet somewhat new to the stage, and it is quite probable that with more experience he will gain that freedom and confidence which will place his acting on a par with his singing. The smaller parts of Corrigan, Father Tom, O'Moore, and Hyland were well filled by Messrs. Ludwig, Aynsley Cook, Arthur Howell, and Muller; and both chorus and orchestra were most excellent. The additions made to the music by the composer are, with one or two trifling exceptions, all in the third act, and consist of a new *scena* for Mr. Santley, some very effective ballet-music, and a new finale founded upon the song "Eily Mavourneen." Though displaying throughout the skill of a thorough musician, these additions will, excepting the finale, hardly rank among the best portions of the opera.

The performance of the *Sonnambula* on Wednesday introduced to a London audience two new members of Mr. Rosa's troupe. These were Mdle. Ida Corani (Amina), and Mr. J. W. Turner (Elvino). The lady was heard in our concert-rooms last season, but has not, I believe, appeared previously on the stage—at least in this country. Her *début* must, on the whole, be pronounced a decided success. She possesses a voice of extensive compass and great flexibility, and though her shake is somewhat imperfect and her intonation in the more florid passages not always unimpeachable, her singing was perfectly excellent, especially in *cantabile* passages, and her acting showed an intelligence which with more experience on the stage is likely to produce the best results. Mr. Turner is the fortunate possessor of one of the finest tenor voices I have heard for many years. His singing was good throughout, in spite of a slightly nasal tendency occasionally perceptible, but which with care he will easily overcome. He is a decided acquisition to Mr. Rosa's company. His "Still so gently o'er me stealing" was encored, and repeated greatly to the detriment of the dramatic effect, as the Amina to whom he was singing had left the stage at the close of the air, and did not reappear. Mr. Rosa has done so much for English opera that it would be well if he would set his face resolutely against encores. He is quite strong enough to do so; and he may depend upon receiving the warm support of the press as well as of the more intelligent portion of his audience. In a lyrical opera like Bellini's the matter is of course of less consequence than it would be in more purely dramatic music; but the encore system is radically bad; and Mr. Rosa would earn the hearty thanks of true lovers of art if he would resolutely refuse to accede to the demand. The remaining parts of the opera were excellently filled as follows:—Count Rodolpho,

Mr. Celli; Alessio, Mr. Arthur Howell; the Notary, Mr. Muller (whose make-up, whether intentionally or otherwise, bore a most ludicrous resemblance to Dr. Kenealy); Lisa, Miss L. Graham; and Dame Teresa, Mrs. Aynsley Cook. Special mention must be made of the Lisa of Miss L. Graham, the most important part in which that young lady has yet appeared, in which she displayed a dramatic capacity of no common order. She is likely to make a most excellent actress. The band and chorus were as irreproachable as on previous evenings, the chorus being particularly good.

The remaining performances of the week have been the *Water Carrier* (Thursday) and *Faust* (Friday). This evening the *Lily of Killarney* is to be repeated, and in the course of next week Adolphe Adam's *Giralda* is to be produced for the first time in England. The attendance has been most excellent, money being refused at the doors; and it is earnestly to be hoped that Mr. Rosa's enterprise will receive all the support which it most thoroughly deserves. EBENEZER PROUT.

THE 153rd meeting of the Three Choirs, which has taken place at Hereford this week, derives its chief interest from the fact that a return has been made to the customary character of the festivals. The general dissatisfaction which was caused last year by the action of the authorities at Worcester in substituting what was little more than an ordinary Cathedral service for the usual performance of oratorios and other sacred music will be fresh in the memory of our readers. The Dean and Chapter of Hereford have, we think, been well advised in reverting to the form of festival which has been so successful in past years. Musically the present meeting has been chiefly remarkable for the entire absence of novelty in the programmes, which has rendered it needless to report it in detail. It will be sufficient to give the list of works brought forward. On Tuesday morning *Elijah* was given; on Tuesday evening Handel's *Samson* (considerably abridged), and the first part of the *Creation*; on Wednesday morning Spohr's *Last Judgment* and Mendelssohn's *Hymn of Praise*; on Thursday morning Mr. J. F. Barnett's oratorio *The Raising of Lazarus* and Gounod's "Cecilian" Mass; on Friday morning the *Messiah*; while on Wednesday and Thursday evenings miscellaneous concerts took place in the Shire Hall, and on Friday evening a chamber concert was given, the programme of which included among other works Mendelssohn's *Otello* for strings. The list of vocalists advertised comprised the names of Mdle. Titiens, Miss Bertha Griffiths, Mdme. Edith Wynne, Mdme. Trebelli-Bettini, Miss Enriquez, and Messrs. Sims Reeves, W. H. Cummings, Lewis Thomas, and Maybrick. Mr. Done (of Worcester) presided at the organ; Mr. C. H. Lloyd (of Gloucester) accompanied on the piano; and the organist of Hereford Cathedral, Mr. Townshend Smith, was the conductor.

THE proceedings of the second session of the Musical Association have recently been published, and it is very satisfactory to find that on the whole they are far more practical in their character than those of last year. During the earlier meetings of the Association there was, without any disrespect to the members be it said, somewhat too much tendency to air merely theoretical crotchets, and to discuss points which, however interesting to the mathematician, could be of no possible use to a musician engaged in the active exercise of his profession. The proceedings of the past session have shown a decided improvement in this respect, as will be evident from the following list of the papers read at the meetings:—"On Musical Criticism," by Mr. Charles Salaman; "On the Graphic Method of Representing Musical Intervals, with Illustrations of the Construction of the Musical Scale," by Dr. W. Pole; "Considerations on the History of Ecclesiastical Music in Western Europe," by Sir Frederick Ouseley; "On Kettledrums," by Mr. V. de Pontigny;

"On some Points in the received Method of writing an Orchestral Score," by Prof. W. H. Monk; "On Standards of Musical Pitch," by Dr. Stone; "On our Perception of the Direction of a Source of Sound," by Lord Rayleigh; "On the Musical Inventions and Discoveries of the late Sir Charles Wheatstone," by Prof. W. Grylls Adams; and "On Medical Science in Relation to the Voice as a Musical Instrument," by Dr. Lennox Browne.

M. MICHOT, the tenor singer, who had not been heard in Paris for seven years, made his reappearance last week at the Théâtre Lyrique, as Huon in *Oberon*.

M. TOURNIÉ, the French tenor who sang at the Gaiety last year with such success, is at present engaged at the Théâtre de la Monnaie, Brussels, where he made his first appearance on the 3rd inst., as Raoul in the *Huguenots*.

THE third series of the Bayreuth performances is spoken of in the German papers as being no less successful than the preceding. The house was crowded, and the King of Bavaria attended the whole series. At the close of the work Wagner came forward in answer to a general summons, and in a few words expressed his thanks to the audience and the performers. After his speech the curtain was raised, and the whole of the actors, with Hans Richter, the conductor, in their midst, were seen grouped on the stage.

It is now definitely announced that the *Wal-küre* is to be produced at Berlin. The cast, which is unusually strong, will be as follows: Siegmund, Herr Niemann; Sieglinde, Frau Mallinger; Wotan, Herr Betz; Fricka, Frä. M. Brandt; Brünnhilde, Frau Voggenhuber.

THE *Neue Zeitschrift für Musik* states that some French composers intend trying conclusions with Wagner upon his own ground. M. Ernest Reyer is engaged upon a *Sigurd*, the subject of which is similar to that of the third part of the *Ring des Nibelungen*; and M. Louis Gallet has written a libretto, *Tristan*, which M. Jondrières will set to music, with the view of surpassing Wagner's *Tristan und Isolde*.

TABLE OF CONTENTS.

	PAGE
EVANS' THROUGH BOSNIA AND THE HERZEGOVINA, by A. J. PATTERSON	279
INGLEBY'S SHAKESPEARE HERMENEUTICS, by Prof. E. DOWDEN	280
STRANGE'S ARTILLERY RETROSPECT OF THE LAST GREAT WAR, by MAJOR W. W. KNOLLYS	281
MIGNATY'S SKETCHES OF THE HISTORICAL PAST OF ITALY, by the Rev. M. CRRINGTON	282
PITRE'S SICILIAN FOLK-TALES, by W. R. S. RALSTON	283
DOUTHWAITE'S NOTES ON GRAY'S INN, by C. T. MARTIN	284
NEW NOVELS, by G. SAINTSHURY	285
CURRENT LITERATURE	286
NOTES AND NEWS	288
FOREIGN REVIEWS OF ENGLISH BOOKS	289
NOTES OF TRAVEL	289
INTERNATIONAL CONGRESS OF ORIENTALISTS AT ST. PETERSBURG, II., by E. L. BRANDRETH	290
SELECTED BOOKS	291
CORRESPONDENCE:—	
<i>Cats in Ancient Greece</i> , by Prof. J. P. Mahaffy; <i>The Site of Pithor</i> , by the Rev. A. H. SWEECE; <i>A Turkish Map of the World</i> , by Col. H. Yule; <i>Jacopo de' Barbari and Peter Vischer</i> , by C. DRURY E. FORTNUM	291-292
BRITISH MANUFACTURING INDUSTRIES, by H. J. SLACK	292
LEFFLER'S PHYSIOLOGICAL INVESTIGATIONS BEARING ON THE CONSONANTS, by J. RHYS	293
SCIENCE NOTES (ASTRONOMY, &c.; PHILOLOGY)	293
MEETINGS OF SOCIETIES	295
ATTAVANTE, MINIATURIST OF FLORENCE, AND HIS PRINCIPAL WORKS, by JOHN W. BRADLEY	295
MANCHESTER AUTUMN EXHIBITION, by J. COMYNS CAIRN	298
NOTES AND NEWS	298
MR. GILBERT'S NEW DRAMA, by FREDK. WEDMORE	300
STAGE NOTES	301
MR. CARL ROSA'S ENGLISH OPERA COMPANY, by E. PROUT	301
MUSIC NOTES, TABLE OF CONTENTS, NEW PUBLICATIONS	302

SATURDAY, SEPTEMBER 23, 1876.

No. 229, New Series.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

LITERATURE.

The Dutch in the Arctic Seas. By Samuel Richard Van Campen, Author of "Holland's Silver Feast." In Two Vols., with Illustrations, Maps, and Appendix. Vol. I. A Dutch Arctic Expedition and Route. (London: Trübner & Co., 1876.)

THE enthusiasm of a historian who devotes a volume of 300 pages to a mere introduction to his subject cannot be doubted. His patriotism may, however, be questioned, for it requires more interest in the old Dutch and their doings than we fancy survives in these days to stimulate any ordinary reader to work through such an extended series of prefatory remarks as Mr. Van Campen has thought necessary to introduce his *magnus opus*. What he means to do in his second volume we can only guess. But, judging from his first now before us, he proposes to describe the achievements of the Dutch in Spitzbergen, Novai Zemlai, and other portions of the Arctic Regions. No doubt Barents, Heemskerk, and Hendrik Hudson were famous men in their day and generation, and are well worthy of being chronicled. But their achievements are already well known to us, and, as the Hakluyt Society intends republishing Barents' voyage, we shall really soon be in possession of all that is valuable in the story of the doughty deeds of these sons of mud-begotten Holland. Mr. Van Campen seems, however, to think otherwise, and though we may doubt the necessity of his volume, that is a question for himself and his publishers, not for us: our duty is to enquire how he has performed his task. After a very careful examination of his first volume, and with every desire to look in the kindest spirit on the labours of one whose singleness of purpose and laborious enthusiasm no one can doubt, we confess to have been disappointed with the result. The book is made up of a long *résumé* of the familiar arguments for a Polar expedition so repeatedly published in a variety of other works, and therefore cannot, so far as we see, tend in any way to the fitting of a Dutch expedition. Possibly the work may also have been published in the language of Holland, but as there is no hint in the voluminous preface that this is the case, we must presume that it is intended to stimulate the Dutch people to equip a Dutch expedition by English arguments for an English expedition, published in the English language, by one who is neither a seaman, a geographer, nor an Arctic voyager. At the outset this is unfortunate. Then there is absolutely nothing new in the work; it is a mere compilation, written in a very dull style, and in English that is often obscure, and some-

times even barely grammatical. This would be scarcely worthy of note had Mr. Van Campen been a Hollander in any other sense than that in which Mr. Rip Van Winkle was. He is (apparently) an American of Dutch descent, who is justly proud of the deeds of his ancestors, and anxious that all the world should share in his pride. The materials in the volume are by no means judiciously selected. Chapter after chapter is filled with very irrelevant matter, on all manner of things except the Dutch in the Arctic Seas, and with quotations from the most familiar books. This is all the more unnecessary, since the volume cannot surely be intended for popular reading, but for the study of geographers, to whom the quoted authorities are perfectly familiar. There is scarcely a quotation from, or even a reference to, a Dutch or German volume, and none to the much less read "authorities" in Swedish and Danish, or to any memoir or paper in English, which could not be well known to everyone in the slightest degree interested in Arctic research. We have something about the Phœnicians; a little about Christopher Columbus; a great deal about Captain Silas Bent, of the United States of America, and his guesses about the Gulf Stream; a word or two about Dr. Livingstone, and something about his "discoverer"; numerous references to Drs. Kane and Hayes, and the doings of Captain Hall, his authority being the rubbishy volume—"edited by E. Vale Blako"—which no geographer has ever received as trustworthy; and last of all we find a little about the Dutch in the Arctic Seas, with the promise of a great deal more by-and-by. It does not appear that Mr. Van Campen has ever been in the Arctic regions, or has anything more than a mere literary acquaintance with his subject. He cannot, therefore, be expected to be able to exercise a very judicious eclecticism in his choice of "authorities," and some of the writers he cites are of sufficiently dubious weight. All, however, are fish to Mr. Van Campen's net. It is enough for anybody to say anything which suits his purpose, to be quoted by him. If a stone suits him he builds it into his wall, without much caring what its quality is. To him *Putnam's Magazine* is as good as *Petermann's Mittheilungen* (to which, however, he resorts less frequently than would have been desirable to the completeness of his subject), and the quotations in *Nature* and other journals are apparently, in the eyes of the historian of the Arctic-going Dutchmen, as valuable as the original papers, which he has not quoted, in the *Geographical Magazine* and the *Transactions* of the Geographical Society. This leads us to remark that Mr. Van Campen does not seem to be at all well acquainted with the literature of his subject. When the Arctic Expedition under Captain Nares was being fitted out, two committees—respectively of the Royal Society and of the Royal Geographical Society—drew up two Manuals for the use of the expedition. Both of these contain many papers very valuable for Mr. Van Campen's purpose, but neither of them is quoted. Indeed, it does not appear that he is even acquainted with the latter, for, when quoting Mr. Clements Markham's excellent Memoir on the Eskimo, he cites it as it originally appeared

in the *Journal* of the Royal Geographical Society, and not in its improved form in the *Arctic Papers for the Expedition of 1875*. He does not appear to know of the volume (with several supplements) on Arctic subjects issued by the Hydrographer of the United States Naval Department, or of the various volumes on Kane's and Hayes's observations published by the Smithsonian Institution. It seems extraordinary for any one to write in 1876 on the Eskimo, and not avail himself of Dr. Rink's well-known volumes on that people. But our historian does not. True, he devotes two lines to the learned Dane's researches, but these lines are second-hand from Mr. MacGahan. "Professor" Geikie—though it is not the Murchisonian professor but his brother, Mr. James Geikie, who is referred to—is quoted on Glacial Phenomena, in a passage (the erroneous academical title included) also seemingly from MacGahan. Dr. James Croll is also quoted, but it is his papers in the *Philosophical Magazine* which are cited—not his more recent and authoritative *Climate and Time*. To any man writing of the Dutch in the Arctic Seas, Moritz Lindeman's *Die Arktische Fischerei der Deutschen Seestadt, 1620-1868*, is simply indispensable, containing, as it does, numerous particulars about the Hollanders also; but equally do we vainly search Mr. Van Campen's volume for a reference to it. We might multiply this list to an endless extent, but these examples may suffice. We can only conclude that the omission is due to ignorance, for, as we have said, Mr. Van Campen is by no means very chary as to whom he quotes, and is profuse in the superlatives he applies in praise of all and sundry whose brains (or otherwise) he borrows. Moreover, as the works omitted are all authoritative and necessary to his purpose, we can only say, as the other alternative, that if the compiler of *The Dutch in the Arctic Seas* is acquainted with the books in question, then he has shown great deficiency of judgment in not using them. But one of the most extraordinary omissions we have noted in reading this book is the following. At p. xxxiv. (preface), he laments that the *chef-d'œuvre* of Hendrik Tollens, the Dutch poet, *On the Wintering of the Hollanders in Nova Zembla*; though translated into French by Clavareau (from which translation a motto is taken for this volume), is not available in an English version. More than once Mr. Van Campen refers to this, so that it is well to let him know that there was an English translation of the poem in question, published as late as 1874 by Mr. William Young. There are also various errors throughout the volume. For instance, it is absurd to state that "a naval officer was sent to Baffin's Bay in the spring of 1873, fortunately resulting in the rescuing of the *Polaris*." Commander Markham went out in the *Active* on his own account: he was sent by no one, and would be the last person in the world to claim the credit of rescuing the *Polaris*' crew. The men were picked up by the whaler on board of which that gallant young officer was a passenger, and if Mr. Van Campen had carefully read Commander Markham's book he would have seen that this would have happened whether he had been

on board or not. He continually misuses the Russian word "Polynia" as meaning the "Open Polar Sea," while in reality it only means the open places in the sea—the "Ström holes" of the Danes. The "Open Polar Sea," moreover, seems to be one of Mr. Van Campen's foibles, though when quoting Morton and Kane's fanciful remarks about their supposed discovery he should, at the same time, have modified them by the searching and exhaustive criticism by which Dr. Rink demolished that pretty picture. He advocates the Spitzbergen route for a Polar expedition as the best, in spite of the fact that the highest English authorities had, after considering the whole question, fixed upon Smith's Sound as the best. He quotes M. Malte-Brun's *Trois Projets d'Exploration au Pôle-Nord* as authoritative, but the Secretary of the French Geographical Society can really know quite as little about the Arctic regions and "the best routes to the Pole" as Mr. Van Campen himself.

In fact, what Mr. Van Campen calls the "Archimedean word of the North Pole" seems to his mind the aim and end of all Arctic exploration. The exploration of the 2,500,000 square miles of the Polar Basin is to him a small matter compared with the almost puerile ambition of standing on a spot where the sun's declination is equal to its altitude—for that after all is what the North Pole is. No doubt the Arctic Expedition will aim at getting to the Pole, but that is not the sole object for which the country sent them out, nor the only thing they desire. This would be reducing a scientific expedition to about the level of the Cockney tourist who climbs a mountain solely for the sake of boasting that he "has done it." Does not the writer in Bledsoe's *Southern Review*, quoted at p. 91, mistake sea-ice for icebergs? We think he does. Is it quite certain (p. 96) that Hall did get with his ship to lat. 82° 16' N.? We had always been of the belief that it was in no way settled among geographers what exact latitude he reached. Mr. Van Campen is, very properly, a "lover of his country and his country's friends," but he is very apt to make both laughed at when he professes his belief in the beery old Dutch skipper's yarn about sailing "beyond the Pole itself." We would advise him to restrain his credulity for the "endorsement" of more probable tales, for if he credits these stories then all we can say is that his faith is of the kind by which mountains are removed! The German East Greenland Expedition (for an account of which Mr. Van Campen does not quote *Die Deutsche Nordpolarfahrt*, but gives as a reference Geikie's *Life of Murchison*!) he is very indignant at "partial annalists" by "poetical latitude" describing as superior in adventure to Kane's or Barents' expeditions. Might we inform our patriotic author that the words he quotes are not those of a "partial annalist" allowing himself "poetical latitude," but of the very prosaic writer of these lines, who used them in a review of the English translation of the narrative of the German Expedition in the *ACADEMY*? Moreover, he is hardened enough still to think that they were strictly true, and that no one knowing anything of the history of the expeditions

in question could have any other opinion. At p. 213 Greenland and Spitzbergen are described as "rich in flora," and a few lines lower down the flora of Greenland is characterised as "one of the most poverty-stricken on the globe." Mr. Van Campen's remarks on the probable Natural History results of an Arctic expedition (p. 215), chiefly derived from Mr. Markham's *Threshold of the Unknown Region*, contain expressions which clearly demonstrate that as a "scientist" he does not excel. At one place he advocates the necessity of naval discipline in an Arctic expedition, and in another place (p. 179) he will not wait "for Admiralties to take the initiative in these things." We hope the Dutch may explore the "Spitzbergen route to the Pole," though all we can say is that if, as Mr. Van Campen imagines, this expedition is to make a conjunction with Captain Nares, it had better be quick. There is a map affixed to the volume, though we have not been able to find the "illustrations" promised on the title-page. The map is apparently by the author, and would certainly bear improvement. It shows Dr. Petermann's hypothesis of Greenland, stretching over the Pole and uniting with Wrangell's (Kellet's) Land. In the want of any exact knowledge this may be true, though the facts as at present known tend to the belief that Greenland will be found to end in an archipelago of ice-bound islands. Surely, however, it is a slip of the pencil that has made the limit of drift-ice extend not only south of what are called the "Faeroe" Islands, but to Orkney itself. Again, Godhavn instead of being in lat. 69° 14', as it should be, is marked as in lat. 65°, and there are some other similar errors, which mar the geographical value of an otherwise very neatly executed map. How is it also that Franz Josef Fjord is not marked when the name of such an unimportant point of land as Cape Grivet is given? In the chronological list of Arctic voyages in the appendix there are several errors in dates, and some entries of voyages which were no voyages at all. We cannot spare space to point out these, though we trust that by the time Mr. Van Campen's second volume is ready he will have seen fit to compress the present one into half the space, and publish both in one. It is full of "padding" of the most unnecessary kind, which only weights the book without improving it. We regret to have been under the necessity of saying so many unkind things of a work written apparently with the best intentions by an industrious man who has really the subject of Arctic Exploration at heart. It is always an ungracious thing to speak in uncomplimentary terms of what is well meant; but the literature of this subject is getting so extensive that unless a writer has something new to tell, or at least can tell the old in an attractive and accurate manner, the addition of one more "Arctic book" to our libraries does more harm than good. For these reasons, viz., that his treatise is superfluous, and in this country, at least, has no *raison d'être*, we have felt compelled most unwillingly to tell Mr. Van Campen that he has spent much labour on what profiteth not.

ROBERT BROWN.

Thrift. By Samuel Smiles, Author of "Character," "Self-Help," &c. (London: John Murray, 1875.)

IN Mr. Smiles' latest book he gives us something more than an illustrative treatise on that homely and excellent virtue, thrift. He deals with some of the leading social questions of the day, such as Co-operation and Association. He sketches the salutary movement, unsparingly satirises the feminine follies of fashionable circles, and lastly concludes with an admirable essay on what may be called the aesthetics of common life. We all know what a book from Mr. Smiles is sure to be, anecdotal, practical, and abounding in good sense and every-day wisdom, a book that is sure to entertain the old and instruct the young. Whether thrift, any more than etiquette, swimming, or the art of conversation can be taught in a book is a doubtful matter, but there is no doubt that young people may reap some benefit from Mr. Smiles' goodnatured sermons.

The charge of extravagance brought in this volume against almost all classes of English society is borne out by daily experience; but our author is certainly a little too hard upon English workmen when comparing them with their French neighbours. He quotes against them the following speech recently made by Mr. Roebuck at a public meeting, which is very much of a piece with Marie Antoinette's famous blunder about the tarts. "Why should not a working man," asks Mr. Roebuck, "be like a gentleman? Why should not his house be like my house? When I go home from my labour, what do I find? I find a cheerful wife, an elegant educated woman. I have a daughter; she is the same. Why should not you find the same happy influences at home? Why should not working men, after enjoying their dinners and thanking God for what they have got, turn their attention to intellectual enjoyment instead of going out to get drunk at the nearest pot-house?" When there are, indeed, intellectual enjoyments provided for the working man's Sunday we may well put such a query, but not till then. While our museums, picture-galleries, public libraries, public gardens, and other places of instruction and amusement are shut on the only resting day in the week, it can be little matter of surprise that the working man spends alike his money and his leisure amiss. We all know that in France and in Germany, where improvidence and drunkenness are found to nothing like the same extent as in England, it is not so, and the intellectual pleasures provided for the poor are largely enjoyed by both sexes. Again, Mr. Smiles quotes Mr. Brassey, who, in his *Work and Wages*, states that when the Paris and Rouen railway works were commenced, the contractors endeavoured to introduce a system by which the workmen were to be paid once a fortnight; but very soon after operations had begun, the Frenchmen requested that the pay might take place only once a month. Nothing, he writes, could be a greater test with the directors of the respectability of a working man than being able to go without his pay for a month; which is quite true. Whereupon Mr. Smiles breaks out despairingly—"It is difficult to account for the waste and extravagance of

working people. It must be the remnant of the original savage. It must be a survival." Why is this survival found in England and not in France? Firstly, because the French working classes are trained to economical habits from their earliest years; secondly, because they have a constant example of thrift in the middle and upper ranks; thirdly, because they are a propertied and a privileged class, and thus have every inducement for that excessive laboriousness and frugality so wanting here. The French peasant possesses the soil, and is able to enrich his family by the fruit of his labours; and that the artisans and mechanics are given to economical habits also is evidenced by the twenty-eight millions sterling invested by the working classes of France last year. Again, there is every reason to believe that example has something to do with it. All those who know French domestic life intimately are aware that, except perhaps among the rich mercantile class, extravagance and waste are absolutely unknown. The workman's wife, who has spent some years in domestic service, has thus had the best possible training, has learned, in fact, to make the best of everything and waste nothing. In English households, on the contrary, lavishness is the rule and economy the exception, the mistress rarely knows anything about household matters whatever, and when Mr. Smiles makes the homely witticism, "Those whom God has joined in matrimony, ill-cooked joints and ill-boiled potatoes have very often put asunder," he does not fall far short of the truth. "The fair sex," he adds, "are sometimes very acute in what concerns themselves. They keep a tight hand on their dressmakers and milliners. They can tell to a thread when a flounce is too narrow or a tuck too deep. Have they been taught to cook? Is it not a fact that in this country cooking is one of the lost or undiscovered arts?" To which melancholy question, all conscientious readers must answer, yes. Elsewhere Mr. Smiles is severer still upon his countrywomen. In his opinion there was never such a rage for dress and finery in England as now. It rivals the corrupt and debauched age of Louis XV. A delirium of fashion exists, and women are ranked by what they wear and not by what they are. Wordsworth once described the perfect woman nobly planned. "Where will you find the perfect woman now?" asks Mr. Smiles, and in language which we hope is an exaggeration of actual facts, he portrays what we find instead. He can, however, do ample justice to the sex: witness his mention of Priscilla Wakefield, the founder of the first Savings' Bank; also of Martha Crossley, so instrumental in making the family fortunes of the public-spirited firm of John Crossley and Sons. Among other good things in an excellent treatise on hygiene and domestic economy, is a generous and well-merited tribute to that indefatigable worker for the public good, Edwin Chadwick. All who have followed Mr. Chadwick's laborious and single-minded career will agree with these concluding sentences of Mr. Smiles' brief biographical sketch. "Edwin Chadwick has thus proved himself to be one of the most useful and practical of public benefactors. He deserves to be ranked with Clarkson or Howard. His labours have been equally

salutary; some will say that they have been much more so in their results."

M. BETHAM-EDWARDS.

Journal of Commodore Goodenough, R.N., C.B., C.M.G. 1873-5. Edited, with a Memoir, by his Widow. With Maps, steel-engraved Portrait, and Woodcuts. (London: Henry S. King & Co., 1876.)

It is well that Mrs. Goodenough has not shrunk, through any misgiving as to her fitness for the task, from this editorial tribute to the memory of her heroic husband. If it is of interest to the British navy, to British pluck, enterprise, uprightness, and simple faith, that a seed of such men as James Graham Goodenough should not fail out of the land, then it was her bounden duty to tell, in her natural, unadorned, loving words, the true tale of his life and death. And no carping disparagement is likely to diminish the force of a lesson, wholesome and imitable throughout, from the cradle to the grave, because, happily, Mrs. Goodenough's estimate is affirmed from step to step by dispassionate witnesses, and by the corroborations of official confidence, which rarely follows uninterruptedly services that are other than of high desert. A son of a Dean of Wells and former Head-Master of Westminster, young Goodenough imbibed traditions of discipline and duty fostered by parental example, and found in the mimic world of Westminster School both a first field for resistance of evil, and an opportunity for the manliness which ripened into heroism. At fourteen, he passed into the Royal Navy, and joined the *Collingwood* at Spithead in July, 1844. Fortunate in his captain and naval instructor, as well as in the amount of various service which the ship's crew saw in the next four years, the young midshipman by 1848 had added much to his stock of seamanship, knowledge of modern languages, and general and professional reading. A conscientious, earnest lad, or, as his first captain's certificate ran, "an officer of promise," in a nursery of such officers, he passed as a lieutenant in 1851, and from that time to the end of his career escaped the enforced inaction which is so often complained of in a naval life, by volunteering for any professional work, and, when none such offered, by finding other work, more or less kindred and congenial, for his hand to do. His first command was that of the *Goshawk* gunboat, in 1856, at the close of the Russian war; but, this being soon paid off, he was sent to the China station, as first lieutenant to the *Raleigh*, upon the wreck of which, near Macao, described in pp. 16-9, he found occupation in the command of a small hired steamer, and in the vigorous repression of petty Chinese piracy. His letters home, even thus early, exhibit a keen observation, a steadfast purpose, and a high and noble ideal of duty, and the little trait noted in a letter by a former seaman of the *Raleigh*, that in those days some of the crew gave him the sobriquet of "Holy Joe," speaks volumes for his constraining sense of religion, guiding him in his daily life, and making him severe in his standard of self-discipline and at the same time considerate, true, and

just towards his fellow men and officers. Up to 1861, when he had risen to the rank of Commander, his voyages and services seem to have been chiefly in the Chinese seas and rivers; but that he had approved himself to the Admiralty as an intelligent officer is obvious from his being named for a special mission to North America, for information with regard to the ships and guns in use there. He returned to England in 1864, and married in the same year; but this did not prevent or diminish his usefulness to his country and her naval service. When not flag-captain, in the *Victoria*, of the Mediterranean squadron (1864-6), or, in the *Minotaur*, of the Channel Fleet, we find him undertaking the post of Relief Fund Distributor to the starving French about Sedan, and taking part, in letters and essays, in the improvement of the education of naval officers. Such manifest devotion to the theory as well as practice of his profession could not but mark him out, not simply as a naval officer of promise, but as a thinker of broad views and aims, meet for such professional work as that of a naval *attaché* to the maritime Courts of Europe, to report on their navies; and, later on, for the mixed task of reporting upon and consummating, in connexion with Mr. Layard, and in command of the *Pearl*, the annexation of the Fiji Islands in 1875. It helps one to form a true impression of the man to read his letters about this annexation, and to see how he regards it as a positive duty, by way of securing a central station for Polynesia. While this work is going on, the Commodore takes a residence at Sydney for his wife and children, and continues to sail backwards and forwards between Sydney, Melbourne, Tasmania, the Fiji Islands, and thereabouts, till the question was settled in October, 1874. His journals, ever instructive and teeming with information as to the geology, social progress, productiveness, and general prospects of each port and colony, exhibit everywhere an activity of mind, and a force of purpose actuated by a tender and truth-telling conscience—so that he ever holds himself accountable to his Maker for his treatment, not only of his brethren in Christianity, but also of the heathen and the savage. Good at all field sports—as witness the zest with which he gives an account of a kangaroo hunt (p. 260), and what Sir Hercules Robinson said of his "goodness across country" (p. 135)—his energy was not less conspicuous in subduing self and setting an example, so that both his seamen and the natives learned from him that here was one who practised what he inculcated, unlike (we fear) the general phenomena of English influence in our colonies and their outskirts. While, too, his lot was cast more or less at Sydney, it is curious to note the interest he took in quickening the colonial interest in our earlier discoverers, as witness his part in unveiling the statue of Captain Cook. Here is a single extract from his journal to show of what his mind was full, while ashore at Melbourne, in July, 1874:—

"Dined at the club. I spoke of the connexion of the colonies with the navy; called the early naval men heroes, and said: 'I, who should not, speak of these things, because I want you to do your part in producing heroic qualities for the

naval service—to expect them—to look for them—and by looking for them to evoke them.' Darwin-like!" (p. 242).

At the opening of the eighth chapter, which details the *last cruise*—the climax of that career of wholesome and noble example which must have borne fruit a hundred-fold in our colonies—Commodore Goodenough's character is limned with an accurate and appreciative touch, and we see the seeds of that heroism, that "thinking no evil," which to some extent led to his premature death. Circumstances, we are told, strengthened unduly his belief in the native friendliness, and, though he would not go to Nukapu, the scene of Bishop Patteson's death, he ventured the special risk of landing in Carlisle Bay, where an English man-of-war had been attacked a few months before, adding first a few words to a letter to his wife in case of accident. This was the occasion of a second martyrdom in the islands of the Santa Cruz group, a sacrifice in its details and ending as striking as the Bishop's, though the Commodore's lingering for some days under the effects of tetanus and of the poisoned arrow gave him longer space for exhibiting the collected front which a thoroughly-furnished Christian sailor can oppose to the "last enemy." It is quite needless to recapitulate the touching particulars of his parting with his men and officers—his womanly tenderness, his prepared mind and heart, his keen fear of sinning against God, even in the pains of death, his noble looking-forward to the future conversion of his ignorant murderers.

"As to those poor natives—don't think about them and what they have done. It is not worth while: they couldn't know right from wrong. Perhaps some twenty or thirty years hence, when some good Christian has settled among them and taught them, something may be learned about it" (p. 154).

What a contrast must such a naval officer, so living and so dying, present to those who know the British Navy of the past by the contrary examples, which Smollett, for instance, depicted in his novels! What a testimony to the change wrought even within the last generation by the spread and influence of a more real faith. It is not an "inane munus" which Commodore Goodenough's widow has dedicated, as the labour of her own love, to the memory of her heroic husband's work and influence. He being dead will yet speak in this unadorned and loving memorial.

JAMES DAVIES.

La Troisième Invasion, Juillet, 1870—Mars, 1871. Par Eugène Véron. Première partie, de la Déclaration de la Guerre à la Capitulation de Sedan, avec 77 eaux-fortes, par A. Lançon. (Paris: Ballue, 1876.)

This magnificent publication belongs to the category of sumptuous editions which, while apparently doing all they can to make the merits of an author visible, in reality place great obstacles in the way of his just recognition. The great price restrains the sale to comparatively few copies; the cumbrous form makes the work inconvenient to read; and the excessive luxury of paper and print rather distracts our attention from literary qualities than enhances our appreciation of

them. So far from envying M. Véron his splendid material accompaniments we are rather disposed to offer him our respectful condolence on account of them. He has written, or half written, an unusually good piece of military history; but few will read it, because the printer, paper-maker, and artist have done all in their power to overload the unfortunate author. The habit of purchasing magnificent *livres de luxe* has gone to such lengths in France during the last few years that there seems hardly any limit to this respectable form of extravagance, and the high prices asked are so far from discouraging the wealthy public that the costliest works are said to be the safest investment for their publishers. Before saying much about M. Véron's literary merits, which, as we have just hinted, are considerable, let us attempt a description of his book in its material aspects. The volume is not bound, but issued in a big portfolio, and it is printed in very big type, which has been cut and cast specially for this publication. The paper is very thick *papier vélin*, a sort of paper which takes the impression of type with extraordinary clearness. The printing of this work, which has been executed by M. Claye, certainly does great credit to French workmen; we have never met with anything nearer to ideally absolute perfection, the letters are so bold, the ink so black, and the press-work so accurately equal. There are 217 pages of letterpress and seventy-seven illustrations, the latter being etchings printed on *papier de Hollande*. The ordinary edition consists of 500 copies, such as we have described, the price being 16*l.* for the two volumes of the completed work; but there are fifty copies with the letterpress on Dutch paper and the etchings (early proofs) on Japanese, the price of these proof-copies being 32*l.* The consequence of all this material luxury is that people will consider the work a thing to be looked at rather than a book to be read. They will give some attention to the etchings, they will admire the fine typography, but few will read the text. Very generally the neglect of mere letterpress is just, but M. Véron's work is much better than mere letterpress. It is a clear and readable narrative of the events of the war, beginning with a consideration of its causes, and leading down to the investment of Paris. The first volume ends with the establishment of the Government of National Defence, the second will describe the siege of Paris, the efforts of France to succour the capital, and the events which led to the peace. The merits of the writer are a strict attention to ascertainable facts and the absence of that foolish kind of patriotism which falsifies one's views of everything with which patriotic feelings can be concerned. It is difficult, if not impossible, for any military historian to attain strict accuracy in all matters of detail, but it is a great merit in him simply to wish to tell the truth. The difficulty of being accurate in military narratives is due to the great scale of the operations, of which no single witness, however trustworthy, can see more than a very small portion, and also to the danger in which the observer is generally placed, and especially the great risk of being shot for a spy. As

for computations of results which the author has not seen, such as the number of men killed on both sides in combats at different places, it may be doubted whether they can be trustworthy in any history, however carefully the writer may have sifted the materials in his possession. Who counted the killed and wounded? It is well known that commanding officers do not think it necessary to tell the exact truth, especially when losses have been heavy. Even the number of living men engaged on either side is always very variously estimated, and the length of time during which a position is maintained is not so certain as it seems. The writer of this article was reading lately a French narrative of one of the minor combats in the Franco-German War in which it was asserted that the Prussians retreated after fighting two hours; the fact being that he himself saw the Prussian artillery still in position, and with renewed activity, six hours after the commencement of the combat, and the Prussians were so far from retreating that they stayed in the place till the next morning. In this case the estimates of numbers were so various that most of them must necessarily have been erroneous. Even the official narratives were contradicted by eye-witnesses on points of the greatest importance. The difficulty of writing a true narrative in the face of so much contradictory evidence was very strongly felt by those who had actually seen the fight; but writers at a distance narrated it in the most decided manner, without being embarrassed by facts of which they were happily ignorant. After this little piece of experience, we became perfectly sceptical as to the detail of military history generally, except when there is a great deal of concurrent yet independent evidence. Let any one who has lived through a war try to ascertain the exact truth about what took place at any given time within a radius of six miles from his own person, and he will perceive the difficulties of military historians and their critics. The historians generally write confidently enough. They know the exact numbers of killed and wounded as if they had counted them; they know exactly what was taking place in all parts of the country at the same date; they even know what was passing in the minds of different commanders. Then come the critics who know differently, because they have read some other narrative. The best helper to the truth is the professional war-correspondent, and, as there were several good war-correspondents in the campaign of 1870, we have certainly a better chance of accurate information concerning it than our forefathers could have about the great conflicts of the past.

M. Véron's general opinions on the war are these. He believes that it was determined upon by Prussia long before France declared it, but that Bismarck was clever enough to arrange matters so that France should bear the odium of breaking the peace. The history of the days which immediately preceded the rupture requires the most careful attention, in order not to confound what was known then with what everybody knew a little later. Much depended upon the behaviour of King William

to the French ambassador, and much more upon what was believed about it than upon the behaviour itself. The popular belief in France was simply that the King had given the ambassador a kick. Bismarck in a note indirectly transmitted to the French Government encouraged the idea that there had been some intentional discourtesy towards M. Benedetti. M. Véron does justice to King William, and infers from the Chancellor's action in the matter that he was anxious to exasperate France.

"La note était blessante, d'autant plus blessante qu'elle était inexacte. Le roi n'avait pas refusé de recevoir notre ambassadeur le 13 Juillet, puisqu'il n'y avait pas eu ce jour-là de demande d'audience. Loin de là, dès qu'il avait reçu la renonciation personnelle du prince Léopold, il s'était empressé d'en informer par un de ses aides-de-camp l'ambassadeur français, et c'était cet empressement que M. de Bismarck transformait en un procédé insultant. En admettant même que le roi ait été bien aise, par cet empressement, de se délivrer de la perspective d'une nouvelle entrevue avec M. Benedetti—ce qui est très possible et même probable—il n'en reste pas moins que le fait, considéré en lui-même, est susceptible d'une interprétation absolument contraire à celle qu'on lui a donnée, et cela suffit pour qu'on n'ait pas le droit d'y voir une insulte à la nation française."

M. Véron believes that the defeat of France was a certainty from the commencement, and that it was due to the improved military organisation of Prussia rather than to any decline in the French organisation, which had always been very defective at the beginning of a contest, though without serious results so long as other countries were equally unready. M. Véron's analysis of the French army at the outbreak of the war shows a lawyer-like faculty for getting at the real truth after brushing away a tissue of fictions, and it is much to be regretted, for the sake of France, that neither Louis Napoleon nor his Ministers had a faculty of this kind when they so much needed it. The author shows that the calculations of Louis Napoleon's Government were fallacious because they were based upon fictions, and he goes into details with a determination and a thoroughness which we certainly did not expect in a *livre de luxe* intended to be turned over in drawing-rooms. Then comes a clear, though brief, account of the Prussian system, and after that a sketch of the military plans on both sides. Each country had been scheming its "plan de campagne" for several years previously. The defects of the French project were that it could only be carried into execution under conditions which were problematic, and which when it came to actual practice were not realised, and also that it did not provide for the contingency of a defeat, which, as it turned out, was the result that actually happened. The French plan was never executed, never even carried through its earlier stages. The French army found itself in a muddle of confusion from the very beginning, and from that the activity of the enemy never left it time to recover. We have not space to follow M. Véron into his details, many of which are extremely interesting and curious. His account of the march of Mac Mahon's army (if such a disorderly body of men can be called an army) from Châlons to Sedan reads like a prologue to certain disaster.

Everything was so wretchedly managed that the men were mutinous from sheer hunger and misery, having to lie down at night in the rain with empty stomachs. It appears that many of them left their regiments to go and shoot in the woods by the roadside, and stray bullets from the rifles of these sportsmen killed fifteen of their comrades on the road. The absurd luxury of the Emperor's establishment aggravated the rebellious disposition of the men. M. Véron tells us that waggons lumbered along for the service of the Imperial mouth which were laden with live game and live lobsters at a time when the soldiers were so badly cared for that they literally had to beg food by the way. The effects of political considerations upon the conduct of the war are depicted with much clearness, both in the case of Bazaine and in that of Napoleon III., who admitted that politics had interfered with strategy in his letter to Sir John Burgoyne. M. Véron is generally fair to the Prussians, and when he speaks with severity of their conduct, as for example at Bazeilles, he is careful to substantiate his accusations, often appealing to the evidence of the Prussian authorities themselves. In his account of the Revolution in Paris which immediately followed Sedan, M. Véron does not forget to explain the exact order in which events succeeded each other, showing that the Empire was not upset by a mob, but that the *déchéance* was really decided by the Corps Législatif when it declared that as soon as circumstances permitted the nation would be called to elect a Constituent Assembly which should "pronounce upon the form of government." The author considers that the Government of National Defence saved the honour of France by showing the world that she would not give in without resisting to the last extremity, and in this many impartial foreigners would gladly agree with him; but it is extremely unfortunate that the heroic defence of Paris should have been obscured by the mad Communal insurrection which succeeded it.

The seventy-seven etchings by M. Auguste Lançon, which are included in the same portfolio with M. Véron's text, do not illustrate it, having seldom any relation to the pages where we find them; but they illustrate the war very curiously in their own independent way. M. Lançon's principle is simply to draw the events of warfare as they appear to a man who takes part in them and sees them close at hand. The consequence is, of course, that his sketches are nearly always sketches of episodes, showing the actions or misfortunes of a few individual men. In some instances, but much more rarely, they give us the aspect of a battle-field as it would appear to a general officer surveying it from a height; but there are none of those pompous compositions which the artists of the Renaissance schools used to elaborate, and which represented the general "calme sur un cheval fougueux," in the midst of smoke and carnage. M. Véron seems, from his preface, to be under the impression that this new way of illustrating the incidents of war is a discovery of M. Lançon's. He forgets, or as a Frenchman may never have

seen, Mr. Sydney Hall's sketches for the *Graphic*, which were executed exactly on the same principle as these of M. Lançon, and with equal artistic power. The merits and defects of M. Lançon's work are both so obvious that it would scarcely be necessary to point them out to any one who had seen the plates. He can remember attitudes and details well, so that with the help of such hasty notes as he could take during the war he has been able to make a strikingly truthful series of etchings. He is especially a clever draughtsman of animals, and well able to deal with the horse wherever he finds him, either in the excitement of the cavalry charge, the fatigue of the road, or in the strange positions which succeed to violent death. M. Lançon knows all about artillery and the transport service. Hedraws carriages and their wheels well; and it is not every artist who can draw a wheel, simple as it looks. He conveys quite successfully the impression which the mind receives in war-time from seeing peaceful things cast aside in disorder—as, for instance, when you go into a school and see all the benches heaped up against one of the walls that the floor may be clear for the beds of the ambulance. M. Lançon's observation of little things, such as furniture in houses occupied by the soldiers, is often of the greatest value. He has also the most valuable gift of all, for such a task as this—namely, the power of rendering expression in the human face and body. The stoicism of some of the wounded, the simple submission of others, the anguish of some sufferers, the vacant stare of one or two from whom life is ebbing away, are given with painful truth; nor has the artist recoiled before the still more terrible task of studying the expression of corpses, for corpses *have* expression, often of the strangest. Most Englishmen remember how in Mr. Sydney Hall's sketches the dead on the battlefield held their arms in all kinds of positions, sometimes straight up like an orator in the heat of declamation, and the stiffness of death fixed them so. We find the same in M. Lançon's sketches of battle-fields, and we notice that the horses are often fixed in their last convulsion, just as if they were leaping. Throughout these etchings the artist seems wholly untouched by the pride and circumstance of war, but full of sympathy for its victims, and we should imagine that a publication of this kind might have some influence, if anything could, in favour of the pacific temper which in spite of some appearances to the contrary has been quietly gaining ground in France during the last twenty years. The beauty and elegance of military life are visible only at reviews. In war-time soldiers are generally dirty, and often really miserable in appearance, as men must be who lie down in the mud and have hardly time for necessary food and sleep. After looking through these etchings one has the impression that war is an accumulation of all imaginable hardships and horrors, and this, indeed, is the most visible characteristic of it. But in the reality these horrors are mitigated by a constant succession of odd incidents, which help wonderfully to keep up the spirits of the men, and M. Lançon, unlike Mr. Sydney Hall, seems to have been

quite insensible to the ludicrous side of military life. English people talk of French gaiety, yet there is not a single humorous face in all these etchings. They are all as serious as Scotch people on a Sabbath fast. The mixture of comedy and tragedy is difficult in art, though it happens constantly in the reality of life; but it would have added to the interest of M. Lançon's war-pictures and also to their truth. The execution of his etchings is easy and spirited, yet not of particularly fine quality in any instance; and some plates are spoiled by heavy shading, especially in the skies, which might easily have been avoided. There is a tendency, also, to black patches, which seems unfortunate. M. Lançon seems to be fond of a black patch when he can introduce it, and he does not mitigate it by necessary lights or reflections. But, notwithstanding these little defects, which strike the eye just at first but are soon forgotten in the dramatic interest of the plates, M. Lançon's work is a most valuable contribution to the authentic illustrations of the Franco-German war, and it will always be interesting—indeed, its interest is likely rather to increase than to diminish with the lapse of time, for the importance of the great conflict between France and Germany can only be appreciated in the future, when the political consequences of it shall be fully known.

P. G. HAMERTON.

A Sketch of the History of Taxes in England, from the Earliest Times to the Present Day. By Stephen Dowell. Vol. I. To the Civil War, 1642. (London: Longmans & Co., 1876.)

A HISTORY of English Taxes can hardly fail to be an interesting work, for a great part of the political history of England is but a narrative of the various expedients to which our kings resorted to raise money or to impose taxes, and the modes in which these expedients were resisted by the people. It should contain an accurate statement of the successive limitations placed upon the royal prerogative: how the Crown successively lost the right of imposing new aids, new duties, new taxes; how it endeavoured to evade the law by the device of benevolences; how this device was met by the statutes of Richard III. and the Petition of Right; how Charles attempted to revive the old prerogatives of the Crown; how James II. imposed tonnage and poundage of his own authority. In short, it should be a history of the great struggle between the Crown and the people, which, beginning with Magna Charta, was terminated by the Bill of Rights. Such a subject necessarily demands great learning, great research, and great ability, to produce a work that shall be worthy of the name of a History of English Taxes; and even at the present day, when we have histories of every possible part of our annals, there is still ample room for a good book on the subject. This we regret to say Mr. Dowell has not given us. He can hardly consider himself to be a safe guide when he gravely gives as a precedent for Mr. Lowe's match-tax the alleged payment to the Druids for the sacred fire, or when he states as one of the direct taxes levied in the

time of Boadicea a tax on the bodies of the dead.

We wholly differ from Mr. Dowell in his statement that "the fifth, sixth, seventh, eighth, ninth, and, indeed, the tenth and the first half of the eleventh century we may deal with compendiously, as presenting few features of fiscal interest." On the contrary, we regard this period as one of very great interest to the fiscal historian. True it is that the historical materials are scanty, but it is none the less true that it was from the practice of this time in levying extraordinary taxes, such as Dane-geld and Ship-geld, that our subsequent kings claimed the right to levy arbitrary taxes without the sanction of Parliament. In the old grants of the time to the Church there are exceptions frequently made from all taxes except the *trinoda necessitas*. Any History of Taxation that is worthy of the name should give, as far as it can be given, some account of what these taxes were, but Mr. Dowell, after urging upon us the great importance of the golden rule to begin at the beginning, dismisses these six centuries and a half in four pages.

A history of the taxes under the Norman kings involves an account of how the taxes were raised, and this should give us a history of the early machinery of the Court of Exchequer. Four pages are all that Mr. Dowell devotes to this branch of the subject, and these consist merely of quotations from Madox and Stubbs. We seek in vain for any account of the duties of the Justices in Eyre, of the Chancellor, of the Treasurer, of the mode in which the accounts were kept, how the sheriffs passed their accounts, how the towns accounted for the *firma burgi*. We are only referred for information to the *Dialogus de Scaccario*.

The great commutation by Henry II. of personal seisin into a money payment is, we are told, taken from the Laws of Ine, but the great distinction between the Saxon and the Angevin system is not noted: the Saxon system was a penalty, a fine for non-attendance; the Angevin system was a privilege granted by the king to his favourites.

The great instance of the poverty of the country—its inability to find the ransom of Richard I.—is but slightly touched upon: the sum required was 100,000*l.* Although to ransom the King was one of the three aids that were undoubtedly legal, yet the sum was so large that the Justiciar and Queen Eleanor seem to have considered that an attempt to raise it by an aid would be idle, and it was only after imposing an aid of 20*s.* on each knight for a tallage, hidage, and carucage, supplemented by a demand on the churches for their plate and jewels, and a tax of one-fourth of the revenues or goods of every person in the realm, that sufficient money was raised, not to pay the king's ransom, but to procure his release. If the fourth of the revenue of every person in the kingdom failed to raise such a sum as 100,000*l.*, we can imagine what the national wealth at the time must have been, and although the taxes imposed by the early kings seem very large, yet how little they really produced.

Although Mr. Dowell gives us the text of the *Confirmatio Chartarum*, he does not give

us any explanation of it. We looked with some curiosity in a History of Taxes to what the author had to say upon this most important statute—the turning-point in the history of taxation. Did it save the king's right to impose the ancient aids, and only forbid him to impose new aids and taxes without the authority of Parliament, as was afterwards so strongly urged in one of the leading cases on taxation; or did it absolutely forbid the imposition of any tax or aid, ancient or otherwise, without the consent of Parliament; and, if the former is the true view, what were the ancient aids in existence when the statute was passed? Mr. Dowell does not vouchsafe us any information on this important point. All he tells us is:—

"The following are the terms of the new articles inserted in that famous statute which Hallam, in allusion to the immunity from arbitrary taxation it secured to us, says is inadequately denominated the Confirmation of the Charters, for it added another pillar to our Constitution not less important than the great Charter itself."

Clauses 5, 6, and 7 of the statute are then given in the French and the English translation without a word of comment.

In one chapter Mr. Dowell takes us over nearly three hundred years, from the accession of Richard II. to the outbreak of the Civil War. After telling us that the period "includes a total change in the names and families, the dwellings, the arms, dress, manners, thoughts, habits, religion, and, in many respects, the food of Englishmen," he makes the following startling statement:—

"During the whole of this long period of change there was little practical alteration in our system of taxation. The fiscal history of the time is therefore easily accomplished. After a few minutes' delay at starting, to consider the memorable Poll Tax of 1380, it is a straight run all down road."

But when Mr. Dowell proceeds on his straight run he finds that there is some practical alteration. With the Tudors we meet with subsidies, which, as Mr. Dowell admits, are the commencement of our modern system of taxation; then come loans and benevolences, licences, the beginning of the excise revenue, and the great distinction between taxes raised for local and imperial purposes. In the face of such changes as these it can hardly be said that there is little practical alteration.

We have not space to follow Mr. Dowell into the details of the Poll Tax and the subsidies. What we chiefly quarrel with him for is not keeping to his subject. Why should the historian of taxes give us page after page of "general remarks" containing reflections that have nothing to do with taxation? What have the executions of Fisher, More, and Lady Salisbury to do with taxes? They seem to have some great charm for Mr. Dowell; for he tells us of the "sad scene by the block-side between the executioner and old Lady Salisbury, her grey hairs dabbled with blood;" and again, "the grey hairs of Lady Salisbury, his relative, and seventy years old." What have Fisher, Surrey, and More—who, we are told, "glue with their blood the label of tyrant to the King"—to do with the subject? what possible connexion is there between the 33 Henry VIII. c. 21—the Act which Hallam

styles as the one that made it treason in a lady who was not fitted for a picture of Diana to marry the King—from which Mr. Dowell gives a long extract, or Elizabeth's speech at Tilbury, and the history of taxation? It is true that in his preface Mr. Dowell tells us that some of his general remarks should be taken as little more than memoranda of certain points of contemporaneous national history, and that his style is lighter than that usually adopted in treating a fiscal subject; but we trust in the next volume Mr. Dowell will be not so light in his style, and will give us more history and fewer general remarks.

J. W. WILLIS BUND.

The Holy Truth; or, the Coming Reformation Universal and Eternal, because founded on Demonstrable Truth! Science and Religion Reconciled. Compiled by Hugh Junor Browne. (Arthur Hall & Co.)

Where are the Dead? or Spiritualism Explained. Third Edition. (London: Simpkin, Marshall, & Co., 1876.)

BOTH these books relate to what is called "Spiritualism," and they are likely, by their earnestness and apparent good faith, to assist in increasing a feeling, very common among educated people who have not made physical or medical science a special study, that scientific men do not deal fairly with the phenomena in question. When such men as Crookes and Wallace join the ranks of spiritualists in this country, and persons of known intelligence do so in other lands, why is it that our men of science, for the most part, stand aloof from the enquiry, and many of the most eminent proclaim their opinion that to enter upon it would be simply a waste of time? This question is frequently put, and to a certain extent there is justification for the dissatisfaction it expresses. There is undoubtedly more in the so-called spirit manifestations than science can as yet explain, and it will be impossible to carry on researches in the physiology of the nervous system without taking into account the facts presented in what are termed mediumistic conditions, clairvoyance, &c. Even the more material aspects of the subject require fresh investigation, when numbers of persons whose testimony upon ordinary subjects would be undoubtingly received as good evidence say they have seen instances of heavy tables moving without being touched or acted upon by any known physical agent. If the alleged facts are not true, their cerebral condition must be in a state well worthy of study; and when Mr. Crookes reports cases in which the weight of a body has been altered and objects moved by some force that has not been hitherto recognised, it cannot be denied that there is real ground for further enquiry.

Conceding this much on the side of the spiritualists, it must be observed on the other side, in the first place, that scientific men have not neglected the subject to the extent frequently supposed. Dr. Carpenter devoted a great deal of time to it for many years, and his recent book on *Mental Physiology* embodies the results of his investigations. Mr. G. H. Lewes did his part in the

enquiry some years ago, and many medical men have watched recent exhibitions as carefully as they could. The average result of their investigations has not been such as to encourage scientific men to consent to spend more time upon the subject until they have reason to believe that all the conditions indispensable to accuracy will be complied with on the part of the so-called spirits.

The books before us, though having every appearance of being perfectly honest statements of what their writers believe to be facts and truths, exhibit, as spiritualistic literature usually does, a marked want of scientific qualities, and a disposition to believe improbable things upon insufficient evidence. The writer of *Holy Truth* tells us he is the son of a Presbyterian clergyman, and was brought up in an orthodox creed, which he was in the habit of defending with the customary arguments. As he grew up he felt perplexed with such doctrines as the Trinity, the Incarnation, eternal damnation as the punishment for doubt, and the existence of the Devil. Spiritualism at this period seemed to him a fraud and a delusion, but he was much impressed with hearing, or fancying that he heard, in the night the voice of a friend who was ill and staying at the house of his doctor. This friend had promised that, if he died, he would come to him if possible, and prove the truth of spiritualism, and the morning after the voice was heard the doctor came to tell of his decease. Following upon this came the arrival in Australia of Mr. Charles H. Foster, the American medium, and Mr. Browne lost no time in obtaining his services. Mr. Foster made some excellent hits, and if that were all that was known about him they might have a considerable evidential value; but this medium was at one time in London, and completely failed when due precaution was taken to give him no hint of the replies the enquirers expected, or of the names they wrote down, which he pretended to read by clairvoyance. The particulars will be found cited by Dr. Carpenter, and if we put the two stories, English and Australian, together, the evidential value of this gentleman's performance is greatly reduced. Mr. Browne, however, tells us that on one occasion Mr. Foster gave him a spirit message in a language he (Mr. Foster) did not understand, but which was in the Zulu tongue, with which Mr. Browne had become acquainted in Kaffirland. Stories of this kind are very curious, and if sifted free from fraud, would seem to indicate that the brain of the enquirer influences that of the so-called medium.

While Mr. Foster was assisting in the spirit business, Mr. Browne's eldest daughter, a child eleven years old, was found to be a writing medium; and on her first exhibition of this capacity she exclaimed "Oh! I am so frightened, my hand is moving." As the power developed she not only wrote spirit messages in English, but also in Chinese and Kaffir, of which she did not understand a word. Assuming these and similar statements to be true, they would be assignable to the class in which cerebral impressions made consciously, or unconsciously—but, if consciously, forgotten—were recalled in the abnormal state, like the sounds of the Hebrew words repeated without intelligence in the

case of the servant girl mentioned by Coleridge. A child whose father knew Kaffir would be very likely to hear it, and the sight of a tea-chest might fix Chinese characters on the brain.

Mr. Browne's other children are mediumistic, and give "charming" descriptions of spirit-life, and his spirit circle had the further advantage of the presence and speeches of Shakspeare, Ben Jonson, and other notabilities; here we find something to test, as there is not a phrase or thought in the least degree Shaksperian or Jonsonian in what they are made to say. This, however, would not trouble a firm believer, as Shakspeare confessed to Mr. Browne that his plays were written under the influence of particular spirits, and the tones of their minds and their manners of speech, not his, were thus preserved. His own compositions he has communicated to Mr. Browne, and we cannot say they exhibit any thought or knowledge superior to that of the most ordinary man. Going to spirit-land must have been a sad failure for him if these are the results.

A "Persian spirit" in Mr. Browne's circle influences a gentleman to make some scratches bearing a distant resemblance to Oriental characters. Specimens of these are given in his book, but they are quite unintelligible to Persian scholars, and resemble the marks a child might make who had seen a book in some Eastern characters and tried to imitate them from imperfect recollection.

Mr. Browne's spirits took him comfortably right through his orthodox difficulties into a theism not differing in any important particular from that of many other thinkers, but not coinciding with the revelations of other spirit circles, and not containing a single idea which ordinary mortals are not competent to arrive at or have not reached.

In the book entitled *Where are the Dead?* we find a sample of what is called "a lying communication" quoted from the *Christian Spiritualist*, in which an obviously untruthful account was given by a "spirit" of Dr. Livingstone. In another case cited in the same book, the spirit of the late Edward Dennys, the author of *Alpha*, was made by one medium to recant all his heretical opinions, while other mediums informed his executor that Mr. Dennys still entertained the views expressed in his works, and had by no means reverted to the orthodox faith concerning the divinity of Christ. A Chinese spirit—we presume so, from his name Tien-sien-ti—gives an excellent account of Mr. Dennys' surroundings in the spirit-world, and confirms the statement that he had not changed his opinions. This spirit, on being asked "How did the assumed recantation come into the circle?" replied, "Because of the very positive way in which the minds of the circle held the theory embodied in the recantation. The spirit endeavouring to communicate through such an atmosphere would necessarily have the ideas infused into it transformed into the shape peculiar to the minds of the sitters." It was then observed that spirit communion must be a very uncertain matter, and the reply was:—

"Occasionally, yes; when the sitters are ignorant of the laws of spirit communion, and

act contrary to the requirements of the case. If an enlarged knowledge and love of truth prevailed on both sides, then spirit communion would be as satisfactory as any other form of human intercourse, as it is already in many instances."

In fact, the seekers in spirit circles usually find a reflection of their own thoughts, and in no case that we are acquainted with has anything been ascertained clearly beyond human reach. The spirits operating in the circle to which Miss Blackwell belongs teach modifications of the old doctrine of the transmigration of souls. Mr. Browne's spirits do not agree with this, and other "spirits" hold a variety of opinions corresponding with that of well-known sects and schools of thought. On the whole, however, the spirits appear to be heretical, and this is what we should expect when we consider how many persons there are seeking for materials with which to replace old beliefs that crumble to pieces under scientific and literary assault. Millions would be glad of spirit-help to solve doubts, remove difficulties, and sanction the deepest hopes of man by positive evidence that their anticipations would be fulfilled. Hence the spiritualist movement has its attractions for many worthy people, but it has also its coarse, vulgar, and absurd aspects. Sometimes it is steeped in manifest fraud, at others delusion is apparent; but when taken up by earnest, high-minded enquirers and searchers after truth, it is at any rate deserving of more respectful treatment than it sometimes receives from scientific men. The clue to its most interesting mysteries may be found in the probable fact that there are states of exalted sensitiveness on one side, and of exalted activity on the other, in which the brain condition of one person affects that of others, so that without any visible or audible means, thoughts and ideas are communicated from one to another. Dr. Carpenter (*op. cit.*) says some of his own "experiences have led him to suspect that a power of intuitively perceiving what is passing in the mind of another, which has been designated 'thought-reading,' may, like certain forms of sense-perception, be extraordinarily exalted by that entire concentration of the attention which is characteristic" of certain states that are referred to in detail in his book.

The mediumistic state bears strong relations to hysteria, and medical men well know how common it is for hysterical patients not merely to suffer from involuntarily simulated diseases, but to simulate them wilfully in order to gratify a morbid passion for exciting the wonder and attention of those about them. It is also the property of certain nervous disorders to modify character, so that persons ordinarily truthful are untruthful and tricky when under their influence, and it by no means follows because a person is trustworthy in ordinary states that he or she is so in the mediumistic condition.

Unfortunately a really scientific enquiry into all these matters is involved in greater difficulties than non-scientific persons perceive; and when scientific men like Mr. Crookes and Mr. Wallace profess themselves convinced, it is usually found that they are satisfied with what others of equal eminence

consider insufficient proof. Mr. Wallace, for example, places what most men who have shown equal capacity for scientific work would deem too much reliance upon mere testimony. If a number of respectable witnesses testified to an improbable occurrence, he would believe it, while more cautious enquirers would say it was more likely that they were deceived than that the thing they testified to really happened. Mr. Crookes has done so much good work, and shown so much prudent caution in purely scientific investigations, that all he says about spiritualism is entitled to respect, but on reading his statements about the so-called spirit "Katie," an incompleteness is manifest. He mentions a whole group of facts concerning the form, texture, pulse, heart and lung action, &c., of a certain object, all conclusive to show that she is a woman, and then lets her go and get away he knows not how. To have made his experiments as complete as in other cases where he has made important discoveries, he should have held the object tight, and defied it to slip through wall or ceiling in the presence of witnesses and plenty of light.

His beautiful experiment—which may be seen at most opticians'—in which the approach of a luminous or hot body to the blackened surfaces of four discs mounted upon slender arms like weathercock vanes causes them to revolve, has been thought by some to depend upon a force that may have an analogy to those presumed to act in spirit manifestations, but the result of many experiments made here and on the Continent seems to show that the motions are produced by heat. The discussion on "Spiritism," as its advocates call it, at the British Association meeting, leaves believers and doubters where they were.

HENRY J. SLACK.

Some Sober Inspections made into the Carriage and Consults of the Late Long Parliament. [By James Howell.] 8vo. (1656.)

JAMES HOWELL was a Caermarthenshire man, born some time late in the sixteenth century, though the precise year does not seem to be known. His father was a clergyman at Abernant, and he, like so many other distinguished Welshmen, acquired his education at Jesus College, Oxford. Anthony Wood, the Oxford historian and antiquary, who must have known him well, tells us that as

"a true cosmopolite, not born to land lease, house, or office [he] was in a manner put to seek his fortune; but by the endeavours of friends, and some money that his father assisted him with, he travelled for three years into various countries, whereby he advantaged himself much in the understanding of several languages."

The effect such knowledge had upon him may be seen by those blessed with patience sufficient to enable them to read the *Epistolæ Ho-Eliaŋæ*, a book of letters, for the most part have tried to imitate Montaigne.

Though Howell was not in any way a man of powerful intellect, he seems to have had a great facility for getting on in the world, or at least for making himself useful and getting talked about. The power of

speaking foreign tongues was by no means a common accomplishment in the reign of Charles I., and this acquirement no doubt stood him in good stead in the battle of life. When he must have been a very young man, we find him sent on public business to Spain, and shortly after his return he became secretary to the Lord President of the North. To this appointment he owed the distinction of serving in the Parliament of 1628 as burgess for the borough of Richmond, in Yorkshire. Parliamentary duties were probably not much to Howell's taste, as he seems never to have sat in any succeeding Parliament. A few years after he accompanied the Earl of Leicester on his embassy to Denmark, and is reported while there to have distinguished himself as "a quaint orator," in divers Latin speeches.

Howell seems to have flourished in these days, and to have gone on from one lucrative employment to another, until the breaking out of the war between King and Parliament threw all things into disorder. He appears to have been a man by no means careful in his living, and it is highly probable that the beginning of the Revolution might find him deeply in debt, but the House of Commons was not a court for recovering money, and therefore it cannot be true that he was sent to prison by them on that account. Certain it is, however, that by a resolution of the Commons, dated November 14, 1642, he was committed to the Fleet, "there to remain during the pleasure of the House" (*Com. Jour.* ii. 850). From Wood's memoir it would seem that he remained in gaol until the Restoration, but the sense is somewhat obscure.

His imprisonment was evidently a long one, and he improved the time most industriously. The number of books and pamphlets which flowed from his pen at this period gives him a high rank among English authors, if we estimate by quantity. He was probably surpassed, in this respect, by none of his contemporaries except William Prynne and John Lilburne.

Howell possessed that sort of talent which is useful for gaining the public ear on a sudden emergency. The man wrote for bread, and books would not have continued to be produced had they not paid for making.

The book at the head of this paper must have been one of his most fortunate ventures. It was first issued in 1653, and there are reprints of it bearing the dates of 1655, 1656 and 1660. It is a literary curiosity, not so much for what it is in itself, as for the temper of mind that is indicated by such a work being popular.

The style is bad, though not *very bad* for a hack writer of the Civil War time. It is adorned with curious out-of-the-way words, such as *cruentious*, *erogations*, *functuous* and *kardiognostic*, which he had picked up in foreign parts, and thought would look pretty if transplanted into England; but except for this, there is nothing very remarkable in the manner of the work. The matter is interesting, inasmuch as it is probably the first direct and distinct defence of Caesarism in the English tongue. The doctrine of the divine right of kings had of course been sufficiently well known from the days of Cranmer downwards, and all sorts of per-

sons had said wise and foolish things about it in print. But the divine right of kings, though a comparatively new doctrine, believed itself to be eminently old and conservative. The hereditary principle was a main part of the argument—a part so important indeed, that without it the whole theory crumbles into a ruinous heap.

This opinion, while speaking with uniform kindness of the late king, Howell entirely discards, or rather leaves unmentioned, as a view not worth notice. As between the King and Parliament his sympathies go with the monarch, but the true object of his worship is the Protector, who, "Hercules-like, may be said to have quell'd a monster with many heads; such a monster that was like to gormandise and devour the whole nation." Like Charles Martel, his hero has "followed not the ambition of his heart, as much as the inspiration of his soul, and the designs of providence."

It is not very important to know now whether James Howell was a sincere admirer of the rule which he praises, or whether, like so many others of past and present days, he wrote that which best suited the market. The important point is, that a book which pours the utmost contempt on representative institutions—which would retain Parliaments, indeed, but make them but a cumbrous machine for registering the sovereign's decrees, should have been popular. We have no evidence that Cromwell ever rewarded Howell for his work. He seems to have derived no profit from it except the legitimate one which would arise from its extensive sale.

This treatise, like so much else that has come down to us, is an evidence of the falseness of the assertion that Cromwell, during his life, was hated by any large portion of the people. It was the Parliament which had begun the war. Parliamentary committees had fined and imprisoned loyalists, pressed landmen to fight in its armies, and sailors to man its fleets, and towards the end had confiscated the lands of the gentry who had participated in the later risings in favour of Charles I. and his exiled son. Oliver had, as all men knew, been "art and part" in the judgment passed on the late king, but except for his share in that supreme act of justice, he seemed to them to have been a soldier only—a soldier on whom victory had waited as a handmaiden.

His greatest victories too had been gained, not over their own English flesh and blood, but over the wild Irish, whose hands reeked with the blood of their slaughtered Protestant kin, and over those turbulent Scots, to whom the genuine old-fashioned Cavalier never ceased to attribute all the misfortunes that befel his royal master. A usurper, no doubt, the Protector was held to be by the men who clung to the old divine-right fable, but it is easy to understand how much preferable in their eyes would be such a usurper—fresh from Tredah storm and Dunbar battlefield, to that narrow body of debaters who had fined and imprisoned, confiscated and slain, but who had never themselves conquered in war.

Howell sums up what Oliver had done for England in these words, which, if want-

ing in the fire of poetry, were strictly true and just, such as ordinary men and women could understand:—

"These are mighty things indeed, and they are marvellous in our eyes; nor do these Isles only, but every corner of the habitable earth, ring thereof, nay the sea swells high with the breath of them. England may be said to be heretofore like an animal that knew not her own strength; she is now better acquainted with herself, for in point of power and treasure she did never appear so high, both at home and abroad This makes France to cringe unto her so much; this makes Spain to offer her peace with Indian Patagons upon any terms; this makes the Hollander to dash his colours and veil his bonnet so low unto her; this makes the Italian princes, and all other states that have anything to do with the sea, to court her so much."

To the Independents language like the above would give unmixed delight, and many a royalist when he read them would sigh to think that the sovereign of whom these things could with truth be said was not the Lord's anointed, and to consider whether there was not some mistake in a theory which branded such a ruler as a usurper, while it had given to a Scotchman—weak, superstitious, and tyrannical—unlimited power over the bodies and the estates of Englishmen.

Whether Howell expressed his own opinions, or only those which he thought would be the most popular, it were hard to tell. He certainly, however, knew as well as any modern leader-writer how to hit the popular taste. There were not many Englishmen after Dunbar and Worcester who would not have concurred in the following piece of advice:—

"If I were worthy to be heard by the Lord Protector, I would make a motion that his Highness would take in at least all the land 'twixt Barwick and Edenburgh into the English Pale, and impose a new name upon it, for an eternal mark of conquest, and for the enlargement of the skirts of England."

Political history apart, there are scattered about here and there in the book passages worth remembering.

In one place he tells us that "I am not of the same opinion with Copernicus that the earth moves, and the sun stands still, yet I would be loth to swear either the one way or the other," p. 152. His grandfather, or even his father, would probably have had no such hesitation.

Near the end of the book he urges the Protector, "whom all nations cry up as the Hero of the times, and a special instrument design'd for great actions," to repair St. Paul's Cathedral, which "I have heard divers of the Reformed Churches sadly complain . . . is the ruthfull'st spectacle upon earth."

Howell had seen many foreign buildings, and he lived in times when even wise men thought Gothic architecture mean and unlovely. He must therefore have been speaking his own mind, not what he thought would sell his book, when he says that St. Paul's is "a Temple which hath above a thousand yeers lugg'd with the fury of the elements, and the iron teeth of Time; the goodliest pile of stones in the world, take all dimensions together."

EDWARD PEACOCK.

CURRENT THEOLOGY.

ON "The Reading 'Church of God' in Acts xx. 28." Dr. Ezra Abbot, of Harvard, sends a monograph (from the *Bibliotheca Sacra* for April last), which states forcibly the generally acknowledged predominance of evidence for the reading *Kypiov*. Dr. Abbot hardly strengthens his case by hinting that the Vulgate introduces theological difficulties.

Credentials of Christianity: a Course of Lectures delivered at the Request of the Christian Evidence Society (Hodder and Stoughton), is much what might have been expected—much what its predecessors have been: dealing much more with the *a priori* arguments, upon which further controversy is generally felt to be barren, than with the historical "evidences of Christianity." Prebendary Row's Lecture is an exception, and is the only thing in the volume worth notice: he puts in a telling form the argument for the substantial truth of the Gospel history derivable from the unquestioned Epistles of St. Paul.

THE second volume of the *Expositor* (Hodder and Stoughton; Strahan and Co.) has nothing in it as clever as Prof. Plumptre's curious suggestion, in the first, upon "the writings of Apollos." But the tone of the volume as a whole is higher: there is a more consistent aim at supplying information, instead of that sort of "edification" which consists in substituting stubble for wood, or at least for hay.

Scripture Readings for Schools and Families, with Comments. Fourth Series: The Gospel Times. By Charlotte M. Yonge. (Macmillan.) "The Gospel Times" are rather strangely conceived as embracing the whole period from the Captivity to our Lord's Ministry. It is doubtless a pity that Puritan prejudice against the Apocrypha has led ordinary English Bible-readers to ignore the period of Jewish history which lies between Nehemiah and Herod; and if Miss Yonge's popularity be what it was in certain circles, she will do something to remedy this evil. But if so, the benefit of her services will be qualified by some inaccuracies and more prejudices. She uses the second book of Maccabees as though it were of equal historical value to the first; and she tells us that the Asmonean high-priests were not of the line of Phineas, which Mattathias says they were; and that John Hyrcanus assumed the title of king, which Josephus says he did not.

The Child Samuel. By E. M. Goulburn, D.D., Dean of Norwich. (Rivingtons.) An admirable little book of devotional reading, "designed," as the title-page says, "as a help to meditation on the Holy Scriptures for children and young persons." It seems to be especially intended for the choristers of Norwich Cathedral, and shows a good deal of mild shrewdness, in place of the mawkish or aesthetic sentimentality which the subject or the purpose of the work might lead one to dread.

Rudiments of Theology: a First Book for Students. By Canon Norris. (Rivingtons.) It is difficult to write a "first book" on a subject of which the first principles are matters of controversy. Canon Norris has succeeded, as well as the case admitted of, in stating the principles of traditional Anglican orthodoxy in a coherent form. In Part II., on the doctrine of the Atonement, or, as he calls it, "the Soteriology of the Bible," he does something more than state his principles—showing with real ability that they will account for most of the language of the Fathers: perhaps that they may be accepted as the true deduction from that of the Apostles.

Songs of the Christian Creed and Life, selected from Eighteen Centuries, and translated by Hamilton M. Macgill, D.D. (Pickering.) The best of Dr. Macgill's translations of Latin and Greek hymns are so good, and what may be called the editorial work so well done, that it

would be ungracious to complain of inequality in the workmanship of some parts, or of the omission of some favourites from the collection. The translations of Hildebert's Prayer to the Trinity, of Nazianzen's Evening Hymn, and of that from Clemens' *Paedagogus*, may be considered real triumphs in a very difficult undertaking. With these may be ranked the beautiful hymn constructed out of a passage (c. 21) in the Augustinian *Soliloquia*. But it would have been wiser to treat the *Gloria in Excelsis* as incapable, like the *Te Deum*, of metrical translation: and to avoid competition with previous translators in cases where their work has been adequately done. Keble's translation of *φῶς ἀπὸν ἁγίας δόξης* is as good as a translation can be: even Caswall's of *Jesu dulcis memoria* is one that it would be hard to supersede. In spite of the protests of the best hymn-writers from Wesley to Faber, it has been the practice to introduce verbal improvements into almost every popular English hymn. If this practice has justified itself by its success in the case of original compositions (and we owe to it the best line of the best hymn in the language, "Hark! the herald Angels sing"), why cannot translators agree to improve upon instead of ignoring each other's labours? It perhaps was not to be expected that the translations of popular modern hymns into Latin in this volume should be as good as those of ancient ones into English: they certainly are not.

The Great Commentary of Cornelius à Lapide. Translated by Thomas W. Mossman, B.A., Rector of Torrington, Lincolnshire, assisted by various Scholars. St. Matthew's Gospel, Chaps. i. to xi. (John Hodges.) It is proposed to issue the whole of à Lapide's Commentary on the Gospels in five similar volumes, and, "should it prove acceptable," to let this be followed by other portions of the Bible. A translation of this work has no doubt a somewhat better chance of popularity than a popular edition; but the latter would be a worthier undertaking. There is no doubt a real interest and value in studying the combination of traditional and mystical application of Scripture with inchoate critical method in exegesis; but anyone who is competent to profit by the study would be able to read the Latin text as readily as the English. If, however, the text had to be translated, it is satisfactory to find it done in a thoroughly scholarly manner.

Meyer's Commentary on the New Testament. Philippians and Colossians. St. John's Gospel, Vol. II. (F. and T. Clark.) Both these translations, executed by a series of different men, but edited by Drs. W. P. Dickson and F. Crombie respectively, have the characteristic merits of Messrs. Clark's similar publications. The work is carefully and conscientiously revised, in accordance with the latest editions (posthumous, but entirely completed by the author), and the style, if not particularly easy, is always intelligible.

The Contents and Origin of the Acts of the Apostles Critically Investigated, by Dr. Edward Zeller; to which is prefixed Dr. F. Overbeck's Introduction to the Acts, from De Wette's Handbook. Translated by Joseph Dare, B.A., formerly Hibbert Scholar. Vol. I. (Williams and Norgate, Theological Translation Fund.) It is a great advantage to have so important a work as Zeller's presented to the English public in a handy and readable form; and it is a good plan to have incorporated Overbeck's essay, as presenting a form of substantially the same view, modified in the light of more recent discussion. The translation is in good English; but there are two or three passages where the sense appears to be misconceived, and the volume abounds in that worst class of misprints, false references.

Omnipotence belongs only to the Beloved; or, the Unity of Antagonisms in the Purpose of God our Saviour. Containing the First Septenary of the Names of God. By Mrs. Brewster. (Edmonston

and Douglas.) This little book must be taken as it comes: the writer has some power of measuring herself, but she has none of correcting herself; and it is useless to find fault with her. It seems as if her mind were like a medium only translucent at red heat: the effort to see through such a medium is tiring to the eyes. In spite of a method which can only be called cabalistical, and of a style which is rhapsodical, not to say hysterical, and is still further disfigured by a copious use of enigmatical catchwords, the book is worth reading, because the writer has something to say which is worth saying, though it has to be worked out by the help of some Hebrew philology that looks more than questionable. She begins by setting out a definition of two kinds of love—love of attribute, when the lover loves the beloved for some quality in the beloved that he desires; and love of personality, when the lover loves the beloved as a mother loves a baby, just because it is there to be loved. Obviously these two loves may come into conflict when the same person is the object of both; it is obvious, also, that the lover according to the love of personality may coerce the beloved for good, while the lover according to the love of attribute can accept nothing short of the free perfection of the beloved; therefore it is only when the lover is perfectly beloved that he can attain to omnipotence in love. Now, it is plausible to say that this antagonism reaches its highest point in the twofold love of God to man. The statement of the distinction is sufficient to refute most attempts of orthodox theologians to represent the traditional eschatology as ideally satisfactory, and throughout the book there is no trace of the flaccid optimism which enables the orthodox to carry the war into Africa. In fact, whenever there is an opportunity of acknowledging "the severity of God," "methinks the lady doth protest too much." She kisses the rod rather too demonstratively in our name and her own. Her solution of the problem, stated with a fervour which it is probably easy to stimulate, is ingenious rather than acceptable. The Judge is the Seed of the Woman, and as such His love includes the mother's love who constrains her child, as well as the Bridegroom's love who requires the unconstrained love of a spotless Bride. Moreover the Bride herself is filled with the constraining love of a mother to all the children of the Father, who only begins the reign of His Omnipotence when the Son has subdued every enemy. And here another element comes in, the Son, the Image of the Father, is the Desire of All Nations, even of those who reject Him in this life, in which His Chosen know Him by faith. In the Judgment every eye shall see Him. He reveals Himself to those who rejected Him, and He reveals themselves. The writer is aware that it is possible to desire good after the power to choose it has been lost; but she justly observes that we have no experience of any will sufficiently perverse to hold out for long against conscious and intense desire, and that, at the very lowest, the pain and shame of such desire for a rejected good cannot fail to dispose the sinners to yield more readily to constraining love. The distinction between the Elect and others is that the Elect are chosen unconditionally (a conditional election would have been more logical) to choose freely as the first-fruits of mankind the One True Good of Man; they are chosen to establish the kingdom which is to include all their brethren, "for both under the Old Law and the New, the Chosen People are chosen in order to the salvation to be wrought by the One Chosen Saviour." The argument is worked out in a way to make the view of the distinction between the Royal Priesthood and the Nations of the Saved, which has been spreading secretly since Irving's day, very attractive to mystical piety. The above is an outline of the writer's doctrine, rather than of her book; even so it is incomplete. It leaves out an ingenious speculation that the Devil, the accuser of the brethren, represents the culmination of isolated love of attribute, and the

Beast the culmination of the isolated love of personality, degraded and degrading, through ministering to the lower nature of the beloved; it leaves out a great many illustrations (?) of the mystery of the Trinity, some fragmentary *aperçus* on the Atonement which deserve the attention of theologians, and a great deal about "womanhood," which must be left to the criticism of physicians. And what has all this to do with the "First Septenary of the Names of God"? A disciplined writer might have answered, Not much; to an undisciplined writer it seems easier to work out an obscure train of thought imperfectly grasped by the help of a series of facts which, relevant or irrelevant, are at any rate concrete. Perhaps it has been already suggested that "Eloheem" is the name of the God of Nature, "Jehovah" of the God of Grace; those who are inclined to adopt the suggestion will be ready to agree with the author that the name "Jehovah" is a revelation of the love of attribute, which may be crossed by disobedience, while the name "Eloheem" is a revelation of the love of personality, which is willing to use evil well, to unite evening and morning, darkness and light, in one day, and find all that is made very good. It falls in well, too, with the author's system to treat "Adonai" as the "Lord of Desire," though it is startling to find how much is built on the one passage, the prediction of the Egyptian bondage, where the name "Jehovih" is differently pointed. No philologist is likely to attend to the author's inferences from the fact that the roots which signify "breast" and "destruction" are written alike in Hebrew; but in the way of mystical exegesis it might be tempting to find the unity of both in the fury of outraged maternity. The exposition of "Ehl," which is illustrated by the inferior uses of the name, is less startling, but apparently more sound; but the name most satisfactorily handled is the eighth—which, it seems, is "the firstfruits" of "the first septenary"—the "Aveer of Jacob," for instead of any pretence of philology we get a really delicate and ingenious essay on Joseph as a "type of Christ."

NOTES AND NEWS.

SIR CHARLES DILKE has an article on "English Influence in Japan" in the forthcoming *Fortnightly Review*, and one on "English Influence in China" in the forthcoming *Macmillan's Magazine*. Each is called an "additional chapter to *Greater Britain*."

MRS. HAWES's long-promised *Key to Chaucer* for children will appear before Christmas with coloured pictures and numerous woodcuts by the author. After a few general remarks on Chaucer's age, followed by a brief sketch of the pronunciation of English in the fourteenth century, a sketch of Chaucer's life introduces the young reader to some of the "Canterbury Tales." Five of these are rendered by extracts long enough to display Chaucer's humour and poetic feeling, and are pieced together with a running narrative. The text is interpreted by a modernised version, with a marginal glossary and copious footnotes. Although ostensibly addressed to the child-public, the greatest care has been taken to ensure an accurate text; and throughout the illustrations the strictest attention has been paid to the costumes, manners, and customs of the period.

M. CHARLES BIGOT, the author of *Les Classes Dirigées*, which our Paris correspondent, M. Monod, has noticed favourably in these columns, and which M. Francisque Sarcey considered so important that he delivered a *conférence* upon it, is about to transfer his services as political and literary writer from the *Siècle* to the *Dix-Neuvième Siècle*, of which M. Edmond About is the principal editor.

MESSRS. SAMPSON LOW AND Co. will shortly, we believe, publish a new novel of American life by Miss Healy, the author of *Out of the World*.

THE sixth volume of "*Documenti di Storia Italiana*, pubblicati a cura della R. Deputazione sugli Studi di Storia Patria per le provincie di Toscana, dell' Umbria e delle Marche," has just been published (Florence: Galileiana). It contains five chronicles of great importance for the study of the early history of Tuscany. They are, "*Annales Ptolomaei Lucensis*, ab anno 1061 ad annum 1303;" "*Sanzanome Judicis Gesta Florentinorum* ab anno 1125 ad annum 1261;" "*Diario di ser Giovanni di Lemmo da Comugnori*, dal 1299 al 1320;" "*Diario di Anonimo fiorentino* dall' anno 1358 al 1380;" "*Chronicon Tolosani Canonici faventini*, ad annum 1236."

MURAD EFFENDI, the Turkish *Chargé d'Affaires* at Dresden, a man well known and much liked in Dresden society, has just brought out a play, written in German, *Mirabeau*, which has been acted at Prague with great and, as the German journals assert, well merited success.

DR. FARRAR, the author of the *Life of Christ*, by his recent advocacy of Gerson's authorship of the *Imitation* suggests the remark that English theological journals are a little behind the day in their foreign bibliography; otherwise we should not have to go to the *Westminster Review* (October, 1874) for an account of some critical researches which seem to have satisfactorily established the authorship of Thomas à Kempis. The main argument is based on the system of punctuation with a view to poetical rhythm, and on the autograph MS. of the *Imitation*, which agrees with that of the acknowledged works of à Kempis. We have before us a delightful pocket-edition of the *Imitation*, in which its rhythmical characteristics are for the first time made clear. The critical labours of Dr. Hirsche (a Lutheran pastor, who has given many years to the subject) are summed up in the *Prolegomena zu einer neuen Ausgabe*, &c., vol. i. (Berlin, 1873); the pocket-edition was published by Lüderitz of Berlin in 1874. The subject appears to us one of general as well as theological interest.

A SHORT life of Heinrich Lang, of Zürich, the gifted preacher and advocate of religious reform, deserves attention (Zürich: Schmidt). It is from the pen of the philosopher Biedermann. Lang's point of view is defended in a very interesting way against Strauss, Hartmann, and Lange.

DR. S. I. CURTISS, an American scholar with a Leipzig degree, has printed a pamphlet, evidencing sound scholarship and wide reading, on the name Machabee (Leipzig: Hinrichs and Co.). He proposes a new explanation of the name, "the extinguisher"—viz., of the fire of punishment kindled by the divine wrath. This is at any rate philologically possible, and is rather favoured by the form of the Greek rendering, which implies that the *i* in the Hebrew *makkūhi* is that of the adjective. The pamphlet also contains a letter from Prof. Delitzsch, proposing to interpret the name "Who is like my father?"—the proud exclamation of the youthful Judas. Prof. Delitzsch offers an able defence of his theory, but we shall be surprised if many will find it convincing.

THE Chaucer Society has another welcome help. A paper for it on the road from London to Canterbury that Chaucer and his fellow-pilgrims rode down is to be written by perhaps the best authority in England, the Rev. W. A. Scott Robertson, Honorary Secretary of the Kent Archaeological Society. The paper will accompany William Smith's curious plan of Canterbury in 1589, and the map of the road from the first folio edition of Ogilby's *Roads*, which have already been copied for the Society by Mr. W. H. Hooper.

MESSRS. R. BENTLEY AND SON'S announcements for the coming season include:—Prof. Duncker's *History of Antiquity*, translated by Evelyn Abbott; *The Correspondence of Balzac*, with a Memoir by his Sister, Madame de Surville; *Within the Arctic Circle*, by Miss Kent; *Old New Zealand*, and a *History of the War in the*

North, told by an old Chief of the Ngapuki Tribe, by a Pakeha Maori, edited by the Earl of Pembroke; *The Letters of Elizabeth Barrett Browning to R. H. Horne*, the author of "*Orion*"; *Memorials of the South-Saxon See of Chichester*, by the Rev. W. R. W. Stephens, author of the *Life of St. Chrysostom*; *Three Years in Palestine*, by Capt. Warren, R.E., who has conducted the excavations there for the Palestine Fund; *Picturesque Holland*, translated from the French of Henry Havard; *Mothers, Wives, and Daughters*, by Lady Herbert of Lea; *Two Volumes of Sermons*, by Dr. Hook, late Dean of Chichester; and novels by Miss Broughton, Robert Buchanan, the Authoress of *Comin' thro' the Rye*, Mrs. Trollope, Julian Hawthorne, the Authoress of *The Queen of Connaught*, Mrs. Alexander, and Albany Fonblanque.

MR. WILLIAM ANDREWS proposes to issue a small history of the Custom of Dunmow.

MR. J. E. MUDDOCK, the author of *A Wingless Angel*, *John Jellaby's Housekeeper*, &c., has a new novel in the press, to be published by Mr. Samuel Tinsley. Its title is *As the Shadows Fall*.

LAST year Alberto Bacchi della Lega issued his list of the editions, translations, and adaptations of the writings of Boccaccio. It was deservedly praised at the time of its appearance. Since then Signor Narducci, Librarian of the University of Rome, has prepared a supplement, which is to be published shortly, containing particulars of 150 editions not mentioned by Bacchi della Lega.

MR. DAVID KENNEDY, junior, son of the well-known Scottish vocalist, has in the press a work descriptive of a four years' tour round the world. It will be entitled *Colonial Travel*, and will be published in October by the Edinburgh Publishing Company.

MESSRS. HARDWICKE AND BOGUE have in the press *The Care and Cure of the Insane*, by Dr. J. Mortimer Granville; and *Half Hours among English Antiquities*, by Llewellyn Jewitt.

A HIGHLY characteristic review, by Prof. de Lagarde, of Abel's *Coptic Researches*, in the current number of the *Rundschau*, gives the interesting news that the eminent poet and Orientalist Rückert undertook the study of Coptic at an advanced age, and left numerous papers bearing on that language. The reviewer wishes more points of contact could be shown between Coptic—our knowledge of which is certain—and Egyptian as read by Egyptologists, which seems to him full of improbabilities.

MR. FURNIVALL's second book for the New Shakspere Society's sixth series, that for "Shakspere's England," is now ready. It contains a reprint of three tracts, and part of a fourth:—1. The unique *Telltrothes New-years Gift, Being Robin Good-fellowes neues out of those Countries, where inhabites neither Charity nor honesty. With his owne Inuective against Jelosy*; and *The passionate Morrice*, 1593. This is a treatise against the evils of jealousy, and contains stories and sketches of the middle-class life of the time. One passage well illustrates the last long speech of Suffolk in the *First Part of Henry VI.*, about peasants bargaining "for their wives as market-men for oxen, sheep, or horse;" for the writer complains that men do exactly so in 1593, and the father takes the bargainer home, shows him his daughter: if she's plump, it's a bargain; if she's lean, she must stay another customer. 2. John Lane's *Tom Telltroths Message and his pens complaint*, 1601. This is a poem of 720 lines, in six-line stanzas, on the social evils of the day, by a friend of Milton's father, and no doubt of the boy Milton too, by a sympathiser in Spenser's sad fate, by the continuer of Chaucer's "Squire's Tale." It sketches the Seven Deadly Sins as practised in London in the author's time, instancing men's quarrels over drabs, in one of which Marlowe lost his life, the cheating at Smithfield horse-fair, &c. 3. *Tom of all Trades, or The Plaine Pathway to Preferment, Being a Discovery of a passage to Promotion in all*

Professions, Trades, Arts, and Mysteries. Found out by an old Traveller in the sea of experience, amongst the enchanted Islands of ill Fortune. Now published for Common good by Thomas Powell, 1631. Powell was a Welshman, and a London attorney, who began to write almost as soon as Shakspere. In this, his last book, he tells fathers, in a racy, sensible way, how to push their boys and girls on in the world. 4. (Unique.) *The Glasse of Godly Love. Wherein all married couples may learne their duties, each toward others, according to the holy Scriptures.* By J[ohn] R[ogers], 1569].

It is singular that the Anglo-Jewish community should have been so long without a religious catechism. This want has been supplied by Dr. Strauss, Rabbi at Bradford, in his "*Religion and Morals*, a Short Catechism, &c. To be had of the author, Bradford." We venture to suggest the correction of "huts" (Germ. *Hütten*) into "booths" (p. 16), corresponding to our "tabernacles," as more agreeable to English usage.

WE are requested to mention that Miss Cobbe's *False Beasts and True*, reviewed last week among Current Literature, is one of a series of shilling books entitled "The Country House Library," and consists of reprints, not from the *Echo*, but from the *Quarterly Review*, the *New Quarterly Magazine*, and the *Cornhill Magazine*.

MORE help for the Chaucer Society from the United States. Prof. F. J. Child, of Harvard, has undertaken to write a paper for the Society on the Language and Versification of Chaucer, basing his researches on Mr. Furnivall's Six-Text Edition of the Canterbury Tales for the Society. Prof. Child's former treatise on the same points, founded on Mr. Thomas Wright's edition of the Harleian MS. 3334, is well known as the standard work on the subject.

MRS. HAWTREY will shortly publish with Messrs. F. Warne and Co. a volume of lyrics entitled *Village Songs*.

AMONG Messrs. Smith, Elder and Co.'s announcements are:—*A History of French Literature*, by Henri Van Laun; Harriet Martineau's *Autobiography*; *English Thought in the Eighteenth Century*, by Leslie Stephen; *Etruscan Bologna*, by Richard F. Burton; the second volume of L. O. Pike's *History of Crime*; *The Functions of the Brain*, by David Ferrier, &c.

Polybiblion states that Count Alexander Frédro, "the Polish Molière," who died at Lemberg on July 15, left in manuscript sixteen or eighteen dramas, and a collection of poems, which, it is hoped, will shortly be published by his son. The same journal announces the appearance at Louvain and Lyon of the third and concluding volume of the *Bibliothèque des écrivains de la Compagnie de Jésus*, by Augustin de Backer, assisted by Alois de Backer and Charles Sommervogel.

DR. R. O. ZIEGLER announces in the Bern *Sonntagsblatt* that the first volume of a selection from the posthumous works of David Strauss will appear in the beginning of October, under the title *Literarische Denkwürdigkeiten*. It is reported to be a sort of literary autobiography, in which Strauss reviews his own works, one after another, carefully describing the origin of each from the contemporaneous outward and inward conditions of his life. This is said to be done, as may be guessed from the author's character, with the greatest openness and with unsparing self-criticism. It will certainly be a rich addition to the autobiographical literature of our time, as it will give us a near sight of the workshop and the working of one of the men by whom it has been most profoundly influenced. We believe that the *Denkwürdigkeiten* will appear as the precursor of the promised complete edition of his works.

MR. J. S. HODSON, Secretary to the Printers' Pension, Almshouse, and Orphan Asylum Corporation, sends us a prospectus advocating a celebration of the 400th anniversary of the intro-

duction of the art of printing into this country, which he fixes on Mr. Blades' authority in 1477. He concludes with a suggestion "to hold an exhibition of antiquities and curiosities connected with the art of printing at some suitable public building, such exhibition to be open for not less than a week, and to take place in June next, and to hold the Jubilee Festival of the Corporation during the same week."

HARRISON'S MS. Chronologie thus comments on the Stafford conspiracy:—

"1586[7].—Another Conspiracy is detected vpon Newyeres daie, wherein the death of our Queene is ones againe intended, by Stafford & other at the receipt of her Newyeres giftes; but, as God hath taken vpon him the defence of his owne cause, so hath he, in extraordinary manner, from time to time preserved her Majestie, his servant, from the treason and traitorous practizes of her aduersaries, and wonderfully bewraied their diuises."

We take a few more extracts from this MS. Chronologie of William Harrison, (1) showing him at St. Paul's School; (2) as to Protestant "Oysterboards"; (3) as to the evils of Plays, and of bear-baiting on Sundays:—

"1544.—Vpon the 18 of October, the Letany in thenglish toun is, by the kinges commaundement, song openly in Pawles at London; & commaundement giuen that it should be song in the same toun thorow out all England. it was vsed in London, in some parish church, even sithens June in the yere expired; & the children of Pawles schole, whereof I was one at that time, inforced to buy those bookes, wherwith we went in generall procession, as it was then appointed, before the king went to Bullen [Boulogne].

"1552.—Vpon the 23 of August the highe altar of Christes church in Oxforde was trimly decked vp after the popish maner, & about the midst of even-song, a sow cometh into the quire, & pulled all to the ground; for which heinous fact it is said that she was afterward beheaded; but to that I am not priuie. It is a world to see also, how redy the Catholikes were to cast the communion tables out of their churches, which in derision they called 'Oyster-bordes,' & to set up altars wheron to saie masse.

"1572.—Plaies are banished for a time out of London, lest the resort vnto them should ingender a plague, or rather disperse it, being alrede begonne. Would to god these comon plaies were exiled for altogether, as semonaries of impiety, & their theaters pulled downe, as no better then houses of baudrie. It is an euident token of a wicked time when plaiers wexe so riche that they can build soche houses. As moche I wish also to our comon beare baitinges vsed on the sabaothe daies."

This last extract is of considerable interest with regard to the history of theatres in London, as it is directly in the teeth of Mr. Halliwell's inferences and arguments in his lately-published *Illustrations of the Life of Shakspeare*, that there were no playhouses built for the purpose of dramatic performances before James Burbage's "The Theatre," in Shoreditch, in 1576. Harrison's words allow us to take in their natural sense Northbrooke's saying in his Treatise, 1577-8, "Doe you speake against those places also which are made uppe and builded for such playes and enterludes, as the Theatre and Curtaine is, and other suche lyke places besides?" and to reject Mr. Halliwell's suggestion that by "other *suche lyke* places" "the writer perhaps alludes to houses or taverns in which interludes were performed, speaking of such buildings generally, the construction of the sentence not necessarily implying that he refers to other edifices built especially for dramatic representations" (p. 36). Mr. Halliwell's statement on p. 42, that "when Gosson (about 1580) speaks of p. Cupid and Psyche plaid at Pauls, and a great many comedies more at the Blacke friers and in every playe house in London," he unquestionably refers to houses or taverns temporarily employed for the performances alluded to," must be modified by Harrison's previous statement.

COUNT AUERSPERG (ANASTASIUS GRÜN).

THE death of Count Anton Auersperg, which is announced at Gratz on the 12th inst., deprives Austria of one of her greatest poets. His unpretending *nom de plume*, Anastasius Grün, was known far beyond the limits of his own country and language; an English translation of one of his earliest works, *The Last Knight*, by Mr. J. O. Sargent, was published in New York as late as 1871. In Germany many of his poems are generally read and known at the present day, although none of them ever achieved popularity in the ordinary sense. Unlike most of his contemporaries Anastasius Grün has stood the test of time remarkably well, and this is the more surprising as many of his poems were inspired by the strife and struggle of the day. Count Auersperg is one of the few instances of an aristocrat espousing genuinely and lastingly Liberal, not to say Radical, principles. Although a member of an old and wealthy family, he stood up against religious and political oppression, and to his efforts as a poet and orator the regeneration of modern Austria owes much. Count Auersperg was born April 11, 1806, at Laibach, and studied at Gratz and Vienna. In 1830 he published an epic in the form of a series of ballads called *Der letzte Ritter*. It celebrates the deeds of the Emperor Maximilian I. as the last representative of chivalrous feeling. His next work, *Spaziergänge eines Wiener Poeten*, published anonymously in 1831, differs widely from the romantic tone of the preceding work. It is the first, and perhaps the most valuable, product of an epoch of political poetry in Germany which, inspired by the French rising of 1830, found its realisation in the revolutionary events of 1848 and 1849. Anastasius Grün was fully imbued with the spirit of this epoch, but he never belonged to the writers of leading-articles in verse, whom, indeed, he successfully ridicules at the beginning of his whimsical epic, *Die Nibelungen im Frack* (The Nibelungs in tailcoats), published in 1843. A collection of his minor poems had been published six years previously; it reached its fourteenth edition in 1869. Among his remaining works may be mentioned his *Pfaff vom Kahlenberg*, a spirited celebration of that Austrian type of mediæval humour. The way in which this comic figure is connected with a beautiful story is masterly; the work, moreover, is full of local colour, and conveys a vivid picture of the Austrian Court in the fourteenth century. A series of ballads on "Robin Hood," drawn from English popular sources (1864), is among the later productions of the poet. Into the political career of Count Auersperg this is not the place to enter; suffice it to say that as a member of the House of Peers he took a prominent part in the repeal of the Concordat with Rome, which for a long time had made any attempt at free investigation and utterance in Austria impossible.

F. HUEFFER.

NOTES OF TRAVEL.

IN his *Cosmos* Signor Guido Cora has wisely made a speciality of the progress of exploration in New Guinea, every step of which he closely traces. The latest news of travellers in this region may be summed up as follows. The Italian naturalist D'Albertis left Brisbane on April 20, in the little steamer *Nera*, placed at his service by the Government of New South Wales, and has entered the Fly river of southern New Guinea, intending to reach its sources in the central mountains, and thence to cross country back to the coast at Port Moresby. The Russian traveller Micluchio Maclay, writing from the Pacific in April, was then on his way to the part of the coast of Astrolabe Bay, in north-eastern New Guinea, which was named after him, going thither not only as a naturalist, but as the protector of the natives against the unjust and violent acts of European adventurers who seek personal aggrandise-

ment at whatever cost and by whatever means. The French expedition of MM. Raffray and Mairdrow, the plan of which was referred to in a former number of the ACADEMY, is now on its way to western New Guinea. The Dutch Government vessel *Surabaya*, which in the latter part of 1875 and the beginning of this year made a coasting voyage along north-western New Guinea, chiefly with a view to establishing the claim of Holland upon the coast as far as 141° E., has since made a second cruise and examination of the southern coast to the same meridian. Dr. Odoardo Beccari, who returned to Italy a short time ago after four years and a half of travel in and about New Guinea, now gives in the *Cosmos* a short preliminary account of his researches, which is full of interest and information on the people, commerce, political relations, and climate of north-western New Guinea. Among other points he sets out clearly for the first time the extent of the sovereignty of the Sultan of Tidore (Moluccas) over western Papua. The parts of New Guinea which belong directly to this ruler are called in the Moluccas "Ragia Ampat" or the territory of the four kings: these are the rajahs of Waigheu, Salvatti, Waigamma, and Misol. The King of Salvatti also nominally rules the whole of the inhabitants of the shores of Geelvink Bay, but in reality his power does not extend beyond Amberbaki; and Papua Onin belongs to the rajah of Misol, who resides at Lilinta. These rajahs pay an annual tribute of slaves, birds of paradise, and other articles to the Sultan. Naturally enough the rajahs seek to satisfy their debt of slaves as cheaply as possible by capturing them, thus giving rise to the constant raids and wars which disturb western New Guinea. The Dutch Government is, however, about to take measures for the complete suppression of the slave-traffic, by depriving the Sultan of Tidore and his satellites of all authority, and by placing European authorities in their stead at all important points. Beccari accompanied the first cruise of the *Surabaya*, and from the surveys then made, taken in connexion with all previous information, Signor Cora has drawn up a most valuable chart of the whole coast of north-western New Guinea, from Dorei to Humboldt Bay, in which there is much that is perfectly new.

Die Inseln des Stillen Oceans: eine geographische Monographie. Von Prof. Dr. Carl Meinicke. II. Bände. These volumes, the result of many years' labour, form a valuable work of reference on the geography of the Pacific. The islands of each group are described with encyclopaedic minuteness, and with a careful account in each case of the population, with their manners and customs, and religious and political institutions, past and present. In a general Introduction the author discusses the ethnology of the region, maintaining the still generally-received view that the Polynesians are nearly connected with the Malays, but are widely different, physiologically, from the Melanesians or Papuans. The inhabitants of the north-western part of the Polynesian region, or Micronesia, do not, he considers, differ more from the other Polynesians than do the Scandinavians from the Teutons. He does not allude to the various theories as to the origin of the inhabitants of the Ellice and Kingmill groups, a different race, we believe, from the other Micronesians; and one or two omissions might be pointed out inseparable from a work of this magnitude. The absence of a map is unfortunate, and although there is a good index, the notes are arranged in a manner which altogether defies reference.

LAST year's silk crop at Messina is officially reported to be the largest which has been obtained for ten years past, owing principally to the use of great quantities of silkworms' eggs selected on the method of M. Le Pasteur—that is to say, on the microscopical and cellular system. In consequence of the comparative healthiness of the

worms, good cocoons were obtained, thereby rendering the reeling operations more remunerative, as a larger proportion of first-class silks has been obtained than would otherwise have been possible. At Crete, too, last year's crop was much more abundant than usual. There, as in other parts of the Levant, the silkworm has been attacked by disease, and the rearing of it has in consequence been much neglected. Fresh seed, introduced from Japan, has met with better success, and has encouraged the peasantry to persevere with what was once a most lucrative pursuit.

THIRD SESSION OF THE INTERNATIONAL CONGRESS
OF ORIENTALISTS, ST. PETERSBURG, 1876.

(Third and Concluding Notice.)

SEPTEMBER 5 (evening sitting).—In Section I. (Siberia) M. Slovtsov read an account of the history of public instruction in Western Siberia. M. Neumann (in the Government Service of Siberia) gave a short description of the Chukchis, a people consisting of three tribes numbering altogether about 3,000, in the north-east of Siberia. M. Andrés Sobrine, an Ostiak, who appeared in his national dress, read an account in Russian of the ancient idols of the Ostiaks and the Voguls. These were eight in number, as "the goddess of hunting," "the Old Man of the Obi," &c., but they were very seldom publicly worshipped now—only hidden away in the houses of some of the people. M. Zyren-Mob Sakharow (chief of one of the Buriat tribes), who wore the native dress, a rich blue silk embroidered in gold, and also spoke in Russian, gave an account of the manners and customs of the Buriats. The communications of both these natives of Siberia were received with a great deal of applause. With reference to the committee's question as to what were the circumstances which produced such an increase of population in former times in Siberia that people after people, during a period of more than 2,000 years, had poured from it into Middle Asia, and why all this had ceased since the conquest of the country by Russia, M. Vassiliev replied that it was a mistake to suppose that Siberia had ever been such a nurse of nations. He passed in review the different peoples who had at any time played an important part in Middle Asia, and came to the conclusion that none of these could properly be said to have issued from Siberia. He was of opinion that there never had been any indigenous population of Siberia; that it never had possessed so many inhabitants as at the present time. With reference to a question of the Committee on the subject of Shamanism, M. Vassiliev stated his opinion that the word was identical with the *sha-myn* of the Chinese books, which was a corruption of the Sanskrit word for Buddhist priests—namely, *śramaṇa*—and that it was used to denote the priests of the other religions of Siberia from the former connexion of the Siberians with the Chinese. He referred to the enmity which existed between Shamanism and Buddhism, and to the persecutions to which the Shamanist Buriats had been subjected by the Lamas of Tibet.

September 6.—In Section IV. (Transcaucasia)—President, M. Patkanow—M. Bergé (President of the Archaeographic Commission of the Caucasus) presented a collection in manuscript of popular songs of the Tatars of the province of Azerbaijan. He said both their language, which extended considerably beyond the limits of Azerbaijan to parts of Persian Kurdistan, of Iran itself, &c., and their popular poetry were very little known. He had published a small collection in 1863 at Leipzig, entitled *Dichtungen transkaukasischer Sänger des XVIII. u. XIX. Jahrhunderts in Aderbeidshanischer Mundart*. This, he believed, was the first book published in this dialect in Europe. The present manuscript was a continuation of that collection, which had now become a very con-

siderable one, and not only included additional songs of the poets mentioned in his former work, but the compositions of several poets hitherto unknown. He intended to give biographical notices of the poets, and also to insert a map of the country where the Azerbaijan dialect was spoken. M. Bonnell, author of the *Litlindische Chronologie*, read an extract from his unpublished work on the Scythian-Sarmatian and other peoples. It referred to the Iranian origin of the Scythians of the Euxine Sea and the Sarmatians, as well as to the identity of these two peoples having been proved, ten years ago, by M. Mullenhoff, and drew attention to the information given by Greek and Latin writers as to the relations of these Scythians and Sarmatians with the other Oriental peoples and with their neighbours in Europe, as helping to solve the problems of the route followed by the Aryan immigrants, and of their proper grouping. M. Schmidt (of Geyersburg) sent a *résumé* of his forthcoming volume entitled *Unser Sonnenkörper nach seiner sprachlichen, physikalischen, und mythologischen Seite hin betrachtet*. He referred more especially to the striking analogies existing between the mythological ideas of the Armeno-Caucasians and the American tribes, and he thought that a comparison of their languages would show that these analogies were not accidental. M. Grigoriew here read a telegram from M. de Lesseps, President of the Provincial Congress of Orientalists then sitting at Marseilles, sending their best wishes for the success of the St. Petersburg Session. M. Patkanow, with reference to the committee's question as to the age to which "the geography" attributed to Moses of Khorene according to the text published by the Mekhitaristes in 1843 was to be assigned, gave reasons for concluding that this work could not have been composed before the beginning of the seventh century, and therefore could not have been written by Moses of Khorene, the Armenian historian of the fifth century. The work in question he attributed to Anania Chiracads, a writer of the seventh century. M. Oppert, at the request of the President, gave some account of the cuneiform texts written in the language of ancient Armenia, called Armeniac. These texts contained many ideographs which were identical with those of the Assyrian texts, but this language still remained in great part a mystery. M. Entsov (an Armenian gentleman, author of *La Femme Arménienne*, &c.) gave an account of Armenian manuscripts in general, and presented several which he had brought from the monastery of Akhpat, and which he supposed to have formed part of a considerable collection known to have been made there in the fifth century. M. Tsagareli (a Georgian, and author of some works in Russian on the Georgian language) gave an account of a considerable collection of Georgian fables and stories, of which he had undertaken a translation. Most of these were undoubtedly of indigenous origin, and he thought they might throw some light on the question of the connexion between the mythical world of the East and of the West. M. Tehoubinow, formerly Professor of Georgian at the Imperial University, read some remarks upon a collection of the laws of Georgia as containing many interesting particulars of the customs and manners of the Georgians. Most of these communications were in Russian, and few of the foreign members knew what they were about until they saw them noticed in the *Bulletin* of the Congress.

September 7.—There was no meeting of the sections. It was the anniversary of the coronation. The official delegates and foreign members of the Congress were invited, in the name of H. M. the Emperor, to a *soirée* at the Imperial Palace of Peterhof. A *déjeuner-dinatoire* was prepared for them at the Club de Commerce, after which they embarked on one of the Imperial steam-yachts for Peterhof. Here they were met by a number of the Imperial carriages, in which they drove round the park, visiting the fountains, &c., and returned to the

Palace in the evening, where they were received by Prince Galitzin, Marshal of the Court. The Palace was lighted throughout, and dinner for upwards of 100 people was served in the splendid dining-hall. The greatest hospitality was shown, and the arrangements were all excellent. The members returned to St. Petersburg by special train the same night.

September 8.—In Section VIII. (Archaeology)—President, M. Oppert—M. Gorski-Platonow (Professor of Hebrew at Moscow) read a notice of a Hebrew manuscript belonging to the Ecclesiastical Academy of Moscow, which was subscribed with the date of 4902 of the world—that is to say, of 1142 of our era. He wished it to be examined by Semitic scholars, with a view especially of ascertaining whether a date so ancient could be correct. A paper by M. Lerch was devoted to the analysis of a series of coins hitherto classed as Turanian and uncertain. Narshaki and other Arabic writers mention that a series of coins were struck at Bokhara during and after the reign of the Khalif Abu-bakr, and give us also particulars about their value, &c. M. Lerch has correlated the series of coins in question with those mentioned by Narshaki, and has found them to agree in every particular. He divides the series into four sections: the two first of these sections consisting of imitations of the coins of the Sassanian kings of the beginning of the fifth century, and the latter two containing Cufic inscriptions. The former classes have an inscription in Pehlevi, and, besides this, a series of eleven characters in a hitherto unknown alphabet. This M. Lerch proposes to call Sogdian, and he shows it is of Semitic origin and derived from some alphabet used in Mesopotamia before the time of Alexander the Great. He has found the values of the letters, and reads them as "Kudan Bukhar," which is a title and not a name. A similar title is applied by contemporary Chinese authors to the ruler of Bokhara. The President, in thanking M. Lerch for his communication, said that it constituted a real scientific discovery. M. Stickel exhibited and explained the use of a kind of frame invented by him for the exhibition of coins. M. Lagus (Professor of Arabic at Helsingfors), whose paper was in Latin, read an account of the Cufic coins and other Oriental antiquities discovered in Finland, of which he brought for exhibition at the Congress some of those recently discovered, showing the extent of the commerce that existed formerly between the north of Europe and the East. With some of these coins was found a small pair of scales with twelve weights, also exhibited by M. Lagus, and which it was shown must have been brought from the East as well as the coins. The President and M. Stickel also made some observations in Latin, and these displays of learning elicited a great deal of applause. M. Lieblein then read a paper on the Khitas, who he said were the same as the Hittites of the Bible. They dwelt originally in the southern part of Palestine. After the Hebrew conquest the greater part of them emigrated, and first took possession of the valley of the Orontes. Later on in the north-west of Syria they attained such importance as to be mentioned in the Bible as the principal people of that part of Syria in the reigns of Solomon and Jehoram. M. Harkavy (Librarian of the Imperial Library) read a paper on the name of a country mentioned in the Egyptian inscriptions which had hitherto been transcribed as "Tennu;" but he showed that the hieroglyphic for *n* might also be rendered *men*. By this change the name of the country, which was to the north of Idumea, would become "Temenu," and this was no doubt the Teman of the Bible, to the south of Palestine, which was the Arabic Yemen, and signified equally "the south." From this we could conclude that at the time of the twelfth Egyptian dynasty—that is, about 2500-2400 B.C.—Palestine had for a long time previously been inhabited by Semites, who gave names not only to places

that belonged to them, but also to neighbouring localities. M. Golenischtschew read a notice of a papyrus preserved in the Hermitage, which he assigned to the twentieth dynasty. With reference to a question of the committee, as to whether the coins or the chronicles and other non-official monuments were the more trustworthy records of the chronology of the Musulman dynasties, M. Terentiew (author of *Russia and England in the East*) gave, as an instance of the greater credibility of the former, the inscription on the sepulchral stone of Mohammad Khan Shaibani, which he had brought from Samarkand, and which bore the date of 977 of the Hejira, whereas it was well known that Mohammad Khan had been killed fifty-nine years previously, and his name from that period is no longer found on the coins. M. de Rosny gave an account of the inscription engraved on a little statuette of bronze, found at Bargusin, to the north-east of the Baikal, which was dated the fifth day of the second year of the era *tien-pao*. It had been communicated to the Congress by Dr. Neumann.

September 9.—In Section IX. (Religious Systems, &c.)—President, Prof. Douglas—a paper on “The Reform of Islamism commenced in the third century of the Hejira by Al Ash’ari, and continued by his school,” &c., was presented by M. Mehren for publication in the *Proceedings* of the Congress, of which the author gave an account. Al Ash’ari sought a middle way between the orthodox schools, which looked only to the Koran and the Sunnah or tradition, and the heterodox sects, which introduced a philosophy borrowed from the Greeks into religion, admitting the freedom of the will, &c. By the end of the fifth century the Asharite doctrine had become the general doctrine of Islamism with very few exceptions; but since that period the dogmatic development of Islamism had been arrested, and all the books subsequently written were little else but repetitions and summaries of Asharite teaching. M. Mehren considered it important to study the religious history of Mahometanism from the third to the fifth century, because it was then that the germs of religious development, though in a state of fermentation, were to be seen assuming the form which is that of the Islamism of the present day. By M. de Gubernatis an account was given of the Biblical and the Indian cosmogony, with a view of tracing the parallelism between them. Yesterday it had been announced that M. Oppert was to give his own translation of the episode of the Deluge contained in the tablets discovered by Mr. George Smith, but when he stood up for the purpose he said he was overwhelmed with sorrow at the intelligence he had that instant received by telegram, of the death of George Smith, at Aleppo, on August 19. He gave a short sketch of the career of George Smith, and paid a just tribute to the remarkable powers of his mind, which enabled him to seize at once on the characteristics of the different systems of writing. M. Oppert had intended dwelling at some length on the divergences which existed between his translations and Mr. Smith’s, but these he would now pass over in silence. He then gave his own translations, to which he added some very interesting explanations. By M. Nauphal some particulars were given of Musulman philosophy in regard to its effect on the laws of political economy. In the afternoon the members of the Congress were invited to an excursion on the Neva by the Yacht Club, and in the evening to a *soirée* at the Italian Embassy by H. E. the Chevalier Nigra.

September 10, Sunday.—The foreign members were invited in the name of H. M. the Emperor to a dinner at the Imperial Palace at Tsarskoe-Selo. They went and returned by special train, and were entertained in the same magnificent way as at Peterhof. The 11th was the festival of St. Alexander, and there was no public meeting, but in one of the rooms at the meeting-place of the Congress Colonel Sosnowski opened his exhibition of the products of Koin-sou and the other

western provinces of China for the members. Colonel Sosnowski had been deputed by the Russian Government to visit this hitherto almost unknown part of China. His collection consisted principally of the silks and teas of these provinces, which were said to be very cheap and good. On the other hand, he had collected specimens of all the English cotton and woollen goods which he found there, with their prices, which were excessively high, and it was supposed that, at least when the railway was opened to Tiumen, a very profitable trade might be carried on with these provinces. On the 12th, the proceedings terminated with a public meeting, at which it was decided that the next session of the Congress should be at Florence, and Signor Mich. Amari was chosen to be the President of that Congress. One of the members wished to thank the Emperor for his hospitality, but such feelings could not be allowed public expression; still, they were not the less entertained by all the members present. Indeed, the hospitality shown towards the members, and the liberality of the Emperor in regard to all the arrangements that had to be made, have been most conspicuous. In the evening there was a dinner at the Club de Commerce, to which the invitations were given by the President of the Congress. There were speeches in many languages. One member spoke in Japanese, and another replied to him in Chinese. Kirghis, Buriat, and Ostiak chiefs were at the dinner, and all made speeches. Whatever may have been the scientific results of the Congress, the social gatherings have been very pleasant, and the opportunities the *savans* have had of interchanging ideas will not, it is to be hoped, have been without some benefit to the cause of Oriental study. E. L. BRANDRETH.

SELECTED BOOKS.

History.

- BONDE, P. G. L. Histoire de l'île de la Trinidad sous le gouvernement espagnol. 1^{re} partie. Paris: Maisonneuve.
 HOEFLE, C. v. Zur Kritik u. Quellenkunde der ersten Regierungsjahre K. Karls V. Wien: Gerold's Sohn. 3 M.
 PRIZMAIER, A. Der Feldzug der Japaner gegen Corea im J. 1597. II. Wien: Gerold's Sohn. 8 M.
 PRUTZ, H. Quellenbeiträge zur Geschichte der Kreuzzüge. Danzig: Kieffmann.

Physical Science.

- AGARDH, J. G. Species, genera et ordines algarum. Vol. III. Lundae. 20 M.
 BORNET, E., et G. THURET. Notes algologiques. Paris: Masson. 30 fr.
 TOULIA, F. E. geologische Reise in den westlichen Balkan u. in die benachbarten Gebiete. Wien: Hölder. 2 M. 40 Pf.

Philology.

- RIEL, C. Der Doppelkalender d. Papyrus-Ebers verglichen m. dem Fest- u. Sternkalender v. Dendera. Leipzig: Brockhaus. 3 M.
 ROUGE. Chrestomathie égyptienne. 4^e fasc. Paris: Vieweg. 20 fr.

CORRESPONDENCE.

MUTES—INITIAL, FINAL, MEDIAL, AND DOUBLE.

Kensington: Sept. 18, 1876.

In Mr. Rhys's review of Leffer's phono-physiological investigations on the sounds of consonants (*ACADEMY*, p. 293, Sept. 16), he refers to me as a “veteran” phonologist, in respect to Leffer's supposition that I am not particular in doubling my consonants, inasmuch as I spell my name *Elis*, and not *Ellis*, when writing phonetically. Of course I am very particular about doubling my consonants, and found that when asking for letters at Italian post-offices years ago I had to call myself *El-less* in order to be understood. But I am not such a “veteran” in this particular point as Mr. Rhys seems to suppose. I got my first knowledge, more than forty years ago, from Dr. R. G. Latham, who is still alive, and, although I have subsequently greatly elaborated the hints he gave in some of his earliest works, I am glad to have an opportunity of expressing my great obligations to his phonetical researches.

My present view of *p*, *t*, *k*, is that they are

absolutely mute, and that all the effects which they produce in speech are really created by glides from sounds on to them (on-glides), or glides on to sounds from them (off-glides), or by forcing voice into their cavities, so to speak (voicing), whence are formed *b*, *d*, *g*, or by condensing the air inclosed in the space limited by their especial labial, lingual, palatal, together with the general uvular epiglottal closures, by a sudden forcing up of the larynx, producing a peculiar thud (Merkel's implosion). A glide is the continuous variety of sound due to a continuous change of form in the resonance chamber of the mouth and throat, &c., during the time that continuous sound is produced in or through the larynx. There is no space, of course, to study the effects here, but I should like to call attention to a few in reference to Leffer's work. As *p*, *t*, *k* are in precisely the same condition in respect to the above changes, and as there is no occasion to dwell upon the varieties in the forms of the cavities, we may take any examples of these letters.

A. Initial *k* in *king*. B. Final *k* in *pack them*. C. Medial *k* in *packing*. D. Double *k* in *you must pack, King; pack cakes, bookcase*. All these have varieties.

A. 1) The vocal chords are closed ready for intoning a vowel before the contact for *k* is released, and the intonation begins *with* the release (not before it), and continues till the position for *i* is assumed, forming an off-glide, which is the sole audible effect ensuing upon (not existing with) *k*. This is the normal English *k*. The voice may be more or less jerked as it comes out. 2) The vocal chords are open as the contact is released, and close gradually during the time of forming the off-glide on to *i*, coming together either before or after the *i* position is assumed. There is thus a glide of *flatus* (or audible but unvoiced breath) following *k* and preceding the vowel. This is common even in England, and is the rule in North Germany; it forms the Sanskrit post-aspirate mute, while the action (1) gives the true mute. The *flatus* may be more or less strong, and may be more or less jerked as it comes out. 3) The vocal chords are closed air-tight, and the epiglottis generally forced down on the larynx, so that great effort is necessary to bring out any sound as the *k*-contact is released. This leads to various explosive effects, and sometimes to a preceding implosion, all existing in speech, but too complicated for present consideration.

B. 4)—consecutive numbers are adopted for convenience of reference—the vowel glides by continual change on to the consonant forming an on-glide, and there stops. The glide is loose (as when horses are pulled up gradually) when the vowel is long and accented, and tight (as when horses are pulled up dead) when the vowel is short and accented, and the distinction is of importance; but when the vowel is short and unaccented it usually does not glide on to the following consonant at all if both vowel and consonant are in the same word, and the consonant then acts as in (1). In English, *pack them*, however slowly we may speak the words, no sound whatever is interposed between *k* and *th*. This is our normal final mute, when any other sound follows. In *pack it up now*, there is no off-glide from the *k*, *t*, *p*, however fast the words be uttered, nor any after-sound whatever. 5) When, however, the consonant comes before a pause or silence, it is usual in English to introduce a glide, which is of two sorts, click or puff, as heard after *k* in *pack!* after *t* in *pack it!* after *p* in *pack it up!* The click is made simply by rapidly separating the contact without driving any stream of air through the mouth, but the puff requires a slight explosion. On placing the sensitive back of the hand before the lips, and producing the clicked *p*, *t*, *k*, you feel nothing; but on producing the puffed *p*, *t*, *k*, you feel the wind, and perceive that it is different in force and direction for each letter. In Sanskrit no word ends with a post-aspirated mute, but in modern Indian

speech this is frequent. Then the final mute is (4), and the final post-aspirate the puffed (5). This I lately ascertained from natives. 6) Get a Yorkshireman or Cumberlandman to say *I se to pack tubs; pack t' tubs! he packt t' tubs*, and observe in the last case the final *k*, the click, or at least inexpire glide from *k* to *t* (4), then the imploded *t'*, and finally the initial *t*. No one who cannot pronounce all these *t's*, or at least hear them, can hope to understand the English treatment of mutes. There are no after-puffs whatever.

O. 7) In *packing*, we have (1) followed by (4), without the slightest pause. The on-glide is instantaneously followed by the off-glide, just as the fall of the pendulum (representing the off-glide) instantaneously follows its rise (representing the on-glide, the highest point reached representing the mute). Of course, in *Elis* there is a slight time between the two glides because *l* is vocal and must be heard: there would be even a slight time for *Edis*. Observe how different *pack it up!* sounds from *packy tup*, with *k* (7) and *t* (1), or *packittup* with both *k* (7) and *t* (7)—distinctions almost hopeless to a Frenchman, who naturally uses (7) whenever he can, thus differing much from an Italian, to whom *pa ki tup* with both *k* (1) and *t* (1) is more natural. Of course the second part of *packing* may have any of the forms of A.

D. 8) This differs from (7) only in the interposition of a sensible silence—long when emphatic, often excessively brief in rapid speech, but always sensible—as if the pendulum were caught and held at the highest point and then let fall. The silence, however, occurs only with mutes. In my Italian *El-lees*, the *l* of *Elis* is not only sensibly prolonged, but diminished in force in the middle of its duration, though the voice never ceases. In one of these ways the Italians, to my ear, double all the consonants they write twice. The English, perhaps, never do so except in composition, as *soulless* (Dr. Latham's illustration), *boottree*, *bookcase*, *pen-knife* (where many say *penif* with (7).) Compare *un-owned*, *unknown*: I shall not be back *till eight* or *till late*.

One word on such distinctions as *hope*, *globe*, both with (4). In *globe*, (4) is modified by an action quite similar to *whole*, but differing in this respect. The "murmur" of *l* in *whole*, following the (4), may be continued and even sung upon as a long note; the "buzz" of *b* in *globe* following the (4) cannot be continued more than a very short time (though really long enough to be sung on, as I proved lately by twenty singers in chorus), without relaxing the contact at the uvula, producing *glöbm*, or at the lips, producing an indistinct after-voice comparable to the after-puff (5). I was able to make my singers distinguish *hope globe* perfectly without any after-puff or after-voice, without relaxing their *p* or *b* contact, without making the lips "softer" for *b*, and without any difference in the on-glides, except that naturally the on-glide for *p* terminates suddenly, and that for *b* gradually.

If in (1) the voice is allowed to act for the shortest possible time before contact is released, the result is *b, d, g* in place of *p, t, k*, with the same on-glides to the following vowel; and if that vowel be jerked or uttered with sudden force as it comes out, without the slightest interposition of flatus, the result is the Sanskrit post-aspirated mediae *b-h, d-h, g-h*, as now pronounced at Benares before a vowel. This I learned from two native gentlemen who both spontaneously warned me against the usual English and German errors in pronouncing these letters. The initial Sanskrit *h* of these Indians was merely such a jerk; and their final Sanskrit *h* merely a sudden pull up of the voice, without any flatus in either case.

I leave numerous points disregarded, as I feel that I have been already too lengthy. I must refer for many details to the fourth part of my *Early English Pronunciation*. ALEXANDER J. ELLIS.

TOBLER'S "DESCRIPTIONES TERRAE SANCTAE."

Munich: September 16, 1876.

With regard to Prof. E. H. Palmer's notice of my *Descriptiones Terrae Sanctae* in the ACADEMY for September 9, I do not wish to offer any lengthened defence of myself, but simply to give the reader of my work in a few words a more accurate conception of its purport. The statement that "these early travels in the Holy Land are not here edited for the first time" is not correct in the full sense of the words; for Nos. VII. and VIII., as well as Johannes Poloner, have never before been edited. The simple reference to Wright's *Early Travels in the Middle Ages* is not sufficient. Wright published an English translation from texts partially corrupt; while I have given the public a recension of the texts in the original, in which I have made use of various manuscripts. Prof. Palmer says that he has learnt little from the English pilgrim Willibald; he forgets, however, some things of considerable importance, as Monembasia in Slavonia Terra, the Buffaloes, Emesa, Salamaida, and the burning island Vulcano. TITUS TOBLER.

CATS IN ANCIENT GREECE.

Preston Weald Moors Rectory, Wellington, Salop: Sept. 18, 1876.

The domestic cat was certainly unknown, as a tame animal in their houses, to the old classical writers. The mouse-killer of the ancient Greeks and Romans was not a *felis* at all, but one of the *mustelidae*, or martens, probably the white-breasted beech-marten (*Mustela foina*, Gmel.). The γαλήν or γαλή, which Mr. Mahaffy concludes must represent the cat, is clearly some kind of *mustela*: Aristotle says the γαλή resembles the *icris** (itself evidently one of the *mustelidae*, see *Hist. An.*, ix. 7, § 5); that it attacks snakes (*ibid.*, § 4), and eats birds' eggs (ix. 2, § 4); this of itself must exclude the cat even if other evidence were wanting. I must refer Mr. Mahaffy, and others interested in this question, to Prof. Rolleston's admirable and, as I think, convincing paper "On the Domestic Cats, *Felis Domesticus* and *Mustela Foina*, of Ancient and Modern Times," in the *Journal of Anatomy and Physiology* for November, 1867.

There is no reason for believing that the domestic cat was kept as a tame animal in any other country than Egypt before the Christian era. It was in use in Constantinople about the middle of the fourth century. Ducange, s. v. *Catta*, quotes a certain writer of the Life of Gregory Nazianzen (A.D. 360 circ.) as saying "nihil in mundo possidebat praeter unam cattam, quam blandiens crebro, quasi cohabitaticem in suis gremiis refovebat." "He had nothing in the world but one cat, which he used to caress and nurse in his lap as a fellow-inhabitant of the house." Elsewhere I have suggested that the late introduction of the domestic cat from Egypt, its original home, into Europe, is due to the fact that the ancient Egyptians, who worshipped cats, were averse to the exportation of their favourite animals. They cherished the cat alive; they made a mummy of it when dead. WILLIAM HOUGHTON.

Edgbaston: Sept. 18, 1876.

May I venture to ask on what grounds Mr. Mahaffy identifies γαλήν with *Felis Catus*? In my old-fashioned ignorance I had imagined that Liddell and Scott were probably right in translating the word by "weasel"; that the γαλήν of Herodotus (Book iv.), both the African one and that which burrowed in Mount Tartessus, was a weasel; that a Greek *galea* was of weasel-skin, not cat-skin; that αἰλουπος (Herod., Bk. ii.)

* In some of the Cyclades the white-breasted marten is still called by the old Greek name *icris*. Aristotle mentions the γαλήν ἀγρία, "the wild marten," which seems to imply the use of the domestic animal; but the γαλήν ἀγρία of Strabo (Geo. iii. 2, § 6) is the ferret.

might be a cat, and that the evidently later formation of the word showed the animal to have been unnaturalised among the older Greeks, or, perhaps, anywhere except in Egypt.

The mongoose is not the only *mustela* that has been domesticated; and the thievish propensities of the genus are as strong as those of the cat, and would equally suit the allusions in Aristophanes.

W. H. H. KELKE.

London: Sept. 19, 1876.

Mr. Mahaffy's letter in the ACADEMY of last week answers itself, I think; that is to say, he quotes as evidence of his assertion that cats were domestic animals among the Greeks, two passages of Aristophanes, each containing the name of an animal, γαλή, which he identifies as a cat; and immediately afterwards he admits that there is a vagueness as to the identity. When passages which at the end of a short letter are confessed to be vague in the crucial point are triumphantly quoted at the beginning as "evidence," it is, I think, fair to say, that the letter has answered itself. That they are triumphantly quoted may be judged from the following: "as elsewhere I did not make my assertion without evidence. Here it is from no less a source than Aristophanes." We expect a new and striking discovery which shall put to shame those who think they know their Aristophanes, but instead we get only the threadbare passages which have been part of the stock in trade of those who before now have taken up this subject.

As to the question itself about cats in Greece: that has been very fully discussed from the literary point of view by Sir George Cornewall Lewis (*Notes and Queries*, 1859, Second Series, viii., p. 261), who points out that γαλή is a domesticated weasel, and is opposed to αἰλουπος, the name applied by the Greeks to a cat such as the Egyptian cat. From a zoological as well as literary point of view Prof. Rolleston has dealt exhaustively with the subject in a paper in the *Journal of Anatomy and Physiology*, vol. 1, Second Series, pp. 47-61. He also identifies the γαλή with the weasel, and altogether denies that the Greeks had domesticated cats. To this may be added the evidence of artistic remains, among which an animal resembling a weasel or marten occurs not unfrequently, but never, so far as I know, the figure of a cat. In the face of these results gained by elaborate investigation, Mr. Mahaffy allows himself to be persuaded into the belief that cats were domesticated among the Greeks by two familiar passages of Aristophanes, the vagueness of which he at the same time admits. A. S. MURRAY.

"PITTANCE" AND "ABIDE."

31 Queen Anne Street, W.: Sept. 16, 1876.

The writer of a criticism on another work in the ACADEMY of September 9 last characterises my *Dictionary of English Etymology* as a work "full of the most fantastic notions about the origin of words," and he illustrates that judgment by reference to my treatment of the words "pittance" and "abide." I should be well pleased to have the justice of Mr. Hessel's sweeping censure tried by the test of these two instances. He says that I derive *pittance* from *apitancant*, *appétissant*, "words which can only have come from Lat. *appetere*, and can therefore have nothing to do with *pittance*." Why it should be supposed that *pittance* cannot have had a Latin derivation I am unable to conjecture. It was a word used in French and Italian monasteries to signify the comparatively small allowance of more palatable food to be eaten with the bread or vegetables which formed the bulk of the meal. Now, I show that in the patois of Central France the word *pidance* is still used in precisely this sense: "Les enfants mangent souvent plus de *pidance* que de pain." And as in the same dialect a dish is said to be *apitancant* or *apitancant*, appetising, when it serves to eat with a large quantity of bread,

it seems to me that few derivations can be more completely made out. Would Mr. Hessels dispute the identity of the patois *pidance* with the synonymous *pittance* of the monasteries, or can he suppose that the former word is unconnected with the appetising (*apudantant*) nature of the food which it signifies?

With respect to *abide*, I show that opening the mouth is a physical symptom of astonishment, intent observation, entire absorption in a spectacle, and is therefore well fitted for the figurative expression of those attitudes of the mind, and thence (by the gradual softening down of the signification) of simple expectation, waiting, endurance. Now, in fact, we find verbs springing from the root *ba*—as Italian *badare*, Old Fr. *baer*, *béer*, *abaier*, *abeier*—used in the sense of opening the mouth, being intent on, expecting, waiting. And I suppose that the syllable *ba* is here used to represent the opening of the mouth, because it is pronounced by the conscious parting of the lips at the moment that we give utterance to the fundamental sound of the voice. There is surely nothing fantastic in this explanation of the expressive power of the word, if a rational origin of language is to be sought for at all.

H. WEDGWOOD.

SCIENCE.

The Principles of Hebrew Grammar. By J. P. N. Land, Professor of Logic and Metaphysics in the University of Leyden. Translated from the Dutch by Reginald Lane Poole. Part I., Sounds. Part II., Words. (London: Trübner & Co., 1876.)

ALL good Hebrew teaching, whether oral or written, now recognises the fact that the grammatical forms of the Old Testament texts are derived in accordance with definite principles of phonetic transformation from a more archaic type, which it is still in great measure possible to reconstruct by the usual methods of comparative philology, especially by the aid of the Arabic and Aramaic dialects. By keeping this fact in view, the grammarian is able to elucidate much that seems obscure, and to reduce to rule much that appears anomalous, in the phenomena of the Biblical Hebrew. Most text-books, however, make a merely subsidiary use of this historical and comparative method, which is only called in from time to time to assist the student, while the general arrangement of the grammatical system still rests on a more or less empirical classification of the phenomena of the later or written speech. As early, however, as 1861 Justus Olshausen published his *Lehrbuch*, which is based on the idea that the archaic type of Hebrew can still be recognised with essential completeness, and that accordingly it is desirable in every part of the grammar to subordinate the classification and exposition of the phenomena of the extant texts to a consideration of the older forms. Olshausen's work is not designed for beginners, and its influence on the way in which Hebrew is presented to the ordinary learner has been mainly indirect.

There have been two attempts to introduce Olshausen's method to a wider circle of students by smaller manuals on the same general plan. One of these is Bickell's very compendious *Grundriss* (Leipzig, 1869-70), the other is the grammar before us, first published at Leiden in 1869, and now translated with such additions and changes that

the translation is in truth a second edition. In this publication the English student receives for the first time a conspectus of Hebrew grammar in which every form is uniformly referred to its presumed archaic type, and explained in dependence thereon.

In the execution of his plan as well as in its design, Dr. Land usually follows Olshausen, though not without incorporating results of recent research (as in what is said of the origin of the alphabet), and revising doubtful details (as when he substitutes for the false analogy between the form לָלַח and Arabic *Conj.* III., the explanation that \dot{o} =aw).*

Generally speaking what is fresh in Dr. Land's book is not due to renewed research into the grammatical material of the language, but lies in the formal and logical features of his exposition. This is true even of his most novel view, the doctrine of the loss of quantity in the Hebrew vowels, and the inference that *qameç* and *q. haṭuph* ought not to be distinguished in pronunciation (cmp. *ACADEMY*, vol. ii. p. 21). The doctrine is not altogether new (cmp. Pinsker, *Einleitung in das Babylonisch-Hebräische Punktationssystem*, p. xvi.) and neither in his grammar nor in his fuller essay on the matter in the *Theologisch Tijdschrift*, vol. iv. p. 63, has Dr. Land brought forward new historical evidence in its favour. But he supports his conclusion by the following chain of reasoning. Rational grammar must accept the pointed text, but can free itself from traditionalism only by discarding the interpretation of the vowel-points which the Mediaeval grammarians devised under the influence of false analogies from Arabic grammar. Now the vowel-points when carefully looked at are seen to represent different qualities of sound without regard to quantity. And, as such subtle devices as *sheva*, the *hatephs*, and *metheg* prove that the authors of the punctuation sought to mark everything to which a reader must attend in order to pronounce correctly, we must conclude that correct pronunciation no longer involved a regard to quantity—in other words, that original differences of quantity had passed over into distinctions in the quality or *nuance* of sound attached to the vowels. Accordingly, Dr. Land reads the $\text{ָ} \text{ָ} \text{ָ}$ of $\text{ָ} \text{ָ} \text{ָ}$, which represents archaic *ā*, or of $\text{ָ} \text{ָ} \text{ָ}$, which corresponds to archaic *ā*, with exactly the same quality and quantity as the $\text{ָ} \text{ָ} \text{ָ}$ of $\text{ָ} \text{ָ} \text{ָ}$, which was originally *ā*.

The real value of this argument lies, I think, in the clearness with which Dr. Land grasps the truth that the vowel-points, *qameç*, *segol*, &c., properly mark quality of sound, and do not in themselves tell anything as to quantity. In fact, all recent grammarians have given up the scheme of long and short vowels with their appropriate vowel-points, which the older grammars inherited from D. Qimhi; though no one, as far as I am aware, has put the point so sharply as our author. But the other links of Dr. Land's argument can hardly be rivetted by mere dialectic without renewed historical research. The vowels of the pointed text, which Dr. Land accepts, are no more than the record of one branch of

an oral tradition of pronunciation, and it would, perhaps, be difficult to prove that the earliest grammarians, in spite of the blunders into which they fell in theory, had not received from continued oral tradition some just practical views as to the right reading of the vowels. Again, though the punctuators did not invent distinct signs for long and short vowels of the same quality, there are several things in their system which show that they recognised a longer and a more hurried pronunciation of the same vowel. The proper use of *metheg*, according to the oldest grammarians, is to lengthen a vowel. Again, in the Assyrian punctuation the vowel of an unaccented closed syllable—with the exception of *pathah*—is marked in the same way as the corresponding half-vowel, or *hateph*. And precisely in the case of *qameç*, the Western punctuation adopts the same course; for the best texts write $\text{ָ} \text{ָ}$ for *qameç haṭuph* when there is a risk of the reader pronouncing *qameç raḥab*. This usage is older than Qimhi—it is recognised by Ibn Ezra, whom Dr. Land claims as a witness in his favour—and it can hardly be doubted that it is a genuine part of the tradition of vocalisation. But if there is thus a real distinction between long and short *qameç*, it seems to be mere traditional purism to insist that the two shall be pronounced with the same quality. The punctuators no doubt did so, as Ewald and others admit, and Dr. Land refers to passages cited by Baer from the old grammarians which imply that long *qameç* inclined at least towards an *o* sound. But it is not likely that the pronunciation in *a* ever died out. We find it in Hieronymus, and in the *Hexapla* of Origen (cmp. Field's *Prolegomena*, p. lxxiii.), and it was current in the time of Ibn Ezra, though he condemns it as incorrect. Thus the pronunciation is really a matter of controversy between two schools of tradition, and there is no question that that pronunciation which distinguishes most clearly between two vowels of such different origin as *ā* and *ā*, is the best philologically and in the long run, though not perhaps at first, the easiest for the student.

Dr. Land's peculiar views on this topic will not seriously affect the utility of his book for students who have already made some progress in the language, though they certainly do not conduce to clearness in chap. ix. Whether beginners can use the book with advantage except in connexion with exceptionally careful oral instruction is doubtful even in other regards. Why, for example, is *D. lene* so constantly omitted except in special cases?

The translation is, on the whole, well done, but a few mistakes in the earlier pages may be noticed. The last sentence but one on page 3 should run, "As texts were . . . copied into later writings, many archaisms of the same kind were undoubtedly corrected in conformity with the usage of other times." At pp. 7 and 10 *hoogstens* is wrongly rendered. At p. 8, l. 19, *schuiven* seems to be confounded with *scheppen*.

W. ROBERTSON SMITH.

* Cmp. Nöldeke in the *Z.D.M.G.* vol. xxx. p. 184.

CURRENT SCIENTIFIC LITERATURE.

The Geological Story briefly told: an Introduction to Geology for the general reader and for beginners in the science. By James D. Dana, LL.D. (New York and Chicago: Ivison, Blackman, Taylor and Co.; London: Triibner and Co.) Just as Professor Dana has given to the student of mineralogy both a "System" and a "Manual," the former a magnificent work, indispensable to the practical mineralogist, the latter an excellent guide to the beginner, so he has felt it desirable to furnish the student of Geology with textbooks graduated to successive stages of his progress. To this end he has written a *Manual of Geology*, admirably adapted to the wants of the advanced student, and has also issued a *Text-book of Geology*, which gives a sound introduction to the science. But while preparing strong meat of this kind for those of powerful digestion, Professor Dana has by no means been unmindful of the weaker ones; and though it might be supposed, from the title of the present work, that the food had been liberally sweetened, no objection can be fairly raised on this score, since the diet by being made palatable has not become a whit the less wholesome. In fact, the "Geological Story," though told in popular style, forms a thoroughly trustworthy introduction to geology. The Story falls into three parts: the first is entitled "Rocks, or what the Earth is made of"; the second is on "Causes in Geology, and their effects"; and the third, which is by far the largest of the parts, deals with "Historical Geology." In the petrological portion, the author consistently uses the termination *-yte* to distinguish rocks from minerals, and thus we get such a word as *oolyte*, to designate an oolitic limestone. Indeed, the use of this termination is now extended to such a name as *syenyte*, which was excluded at the time Professor Dana originally suggested his reforms in nomenclature. In an elementary work of this character, it is hardly to be expected that the nice distinctions established by modern petrologists should be noticed, and hence we find, for example, the term *trap* retained as the specific designation of a rock. In the chapters on historical geology, the history of the earth is divided into archæan, palæozoic, mesozoic, and cenozoic periods. The term *Archæan* is used in the place of *azoic* which appears in the former works, and includes the Laurentian and part of the Cambrian system. Palæozoic time is divided by Professor Dana into the Silurian or "Age of Invertebrates," the Devonian or "Age of Fishes," and the Carboniferous or "Age of Coal-plants." Mesozoic time is synchronous with the author's "Age of Reptiles," while Cenozoic time is divided into the Tertiary, or "Age of Mammals," and the Quaternary, or "Era of Man." The geological sections, the characteristic fossils, and the other illustrations used in the work, are of course drawn to a large extent from American sources, but although the work is primarily adapted for American students, it may be profitably read by anyone in this country who desires to gain a knowledge of the geology of the New World. It is only fair to add that the work is profusely illustrated, well printed on excellent paper, and altogether issued in very creditable style.

Zoology for Students. By C. Carter Blake. (Daldy, Isbister and Co.) This is a handbook intended to counteract the mischievous tendency of modern zoologists to follow other guides than Hunter and Owen, and the author has been allowed to insert in his preface some notes from a lecture by the latter explaining his classification of animals according to the development of the brain. The book is clearly arranged, beginning with man and ending with acrita, which most readers will be inclined to resent as an inversion of the natural order of evolution; but as the author cultivates "a reverence for what is exact and a neglect of what is uncertain" he dismisses tunicata in a page without a hint that all vertebrates,

and therefore man, are hopefully traced up to an ascidian ancestor. The English of the book is rather slipshod, and the author has an unlucky trick of saying of all kinds of creatures that they frequently attain an "enormous" size. A reverence for what is exact would have led a more practised writer to assign the limits within which the individuals of a given species or the species of a given genus vary in size when the variation is conspicuous enough to be worth noting.

Das Gebiet der Rosanna und Trisanna (Sannengebiet in West-Tirol) mit besonderer Berücksichtigung der orographischen, glacialen, botanischen, zoologischen, geognostischen und meteorologischen Verhältnisse, nach eigenen Untersuchungen dargestellt. Von Josef Ritter von Trentinaglia-Telvenburg. (Wien: Gerold's Sohn.) It may not be amiss to explain, even to those who have some knowledge of the Tyrolean Alps, that the out-of-the-way district described in this work lies in the extreme west of North Tyrol, bordering on the Vorarlberg. Two main valleys strike through the district: the one called the Stanzertal, and the other the Paznaun: the former is watered by the Rosanna, and the latter by the Trisanna—two streams which, after their union, fall into the Inn near the little town of Landeck. It is this picturesque country of mountain and valley that von Trentinaglia has explored with patriotic enthusiasm, and the present work is consequently the result in great measure of original observation. The opening chapter describes the best routes through the district, and here we are much aided by a finely-executed map. In the next chapter the Alpine system is described, and a notion of the scenery is given in a couple of chromo-lithographs copied from the author's sketches. It appears that the highest point in the district is the Pitz Linard, which rises to a height of about 11,200 English feet above the sea-level. Although the glaciers are less extensive here than in some other parts of the Alps, they are by no means insignificant, especially in the south-western corner, between the Paznaun and the Engadine. The sketch of the geology is rather slight, but we learn that the country consists mainly of metamorphic rocks—mica-schist, hornblende-slate and gneiss—with the Algaü beds, which are probably of liassic age. The succeeding chapters are devoted to the zoology, botany, and meteorology of the district under discussion. It is not to be supposed that the author should be master of all the branches of science with which he has to deal, but with the aid of several specialists he has been able to produce a work which is comprehensive if not exhaustive. The book is not intended for the general tourist; but the student who cares to explore these romantic valleys of Tyrol will find in von Trentinaglia's memoir a well-informed companion and a trusty guide.

The Geological Record for 1874, edited by William Whitaker, B.A., F.G.S. (Taylor and Francis.) While chemists, zoologists, and many other students of science in this country have, for years past, had their periodical reports of progress, it is curious that the geologists, though an active and growing body, have not had the advantage of any systematic record registering the march of their own science. To supply this want, Mr. Whitaker has undertaken the task of preparing the present volume—a task of no small labour, though his hands have been strengthened by a large staff of contributors. The first volume of the *Geological Record* is in every way a creditable work; it runs to nearly 400 pages, and contains upwards of 2,000 entries, giving—with but few exceptions—a pithy abstract of every British and foreign paper which got into print during the year 1874. The work is divided into sections, each of which has fallen to a separate sub-editor. They include British Geology, by W. Topley; European and American Geology, by G. A. Lebour; Asiatic Geology, by F. Drew; and Australasian Geology, by R. Etheridge, jun.; Physical Geology, by A. H. Green; Applied

Geology, by W. Topley; Petrology and Mineralogy, by F. W. Rudler; Vertebrate Palæontology, by L. C. Miall; Invertebrate Palæontology, by A. H. Nicholson; Botany, by W. Carruthers; maps and miscellanea, by the editor; and an index, by H. B. Woodward. In each section the entries are arranged alphabetically under the authors' names. The task of co-ordinating the several sections and planning the entire work has fallen upon Mr. Whitaker, who deserves the warm thanks of all geologists for his disinterested labours. He has in fact given us a conspectus of all that has been done in our science during the year, and has thus set up a kind of geological milestone, telling us exactly how far we have travelled in the path of progress.

Zoological Record for 1874. We have received the eleventh volume of this now indispensable index to zoological literature, and are glad to see by the preface that it continues to receive the support of the British Association and the Zoological Society. As in the last volume the departments are undertaken by the editor, Mr. E. C. Rye, and by Messrs. Alston, Sharpe, Murie, O'Shaughnessy, Von Martens, Cambridge, Kirby, McLachlan, and Lütken. The editor informs us that Mr. Sharpe has been compelled by his engagements to relinquish the recordership of the ornithological department, which has been undertaken for the next volume by Mr. Salvin. As a change is to be made we may be allowed to suggest that the subdivisions under which this portion has hitherto been treated are somewhat cumbersome, and that it might be brought with advantage into conformity with the rest of the work.

Botanical Names for English Readers. By Randal H. Alcock. (L. Reeve and Co.) We cannot give Mr. Alcock credit for much success in his well-meant effort to render the nomenclature of the British flora intelligible to ordinary students. We are ready to endorse his statement that "it is much easier to remember names when they convey some meaning than when they are not understood;" but then we have our doubts whether the desired end is likely to be attained by pursuing Mr. Alcock's curious system of derivation. Thus we think that an average mind would be rather encumbered than assisted by the following account of the word *viola*:—

"*VIOLA*, Pliny. L. for the violet, and it was also used for the wallflower and other plants; from *G. Ion*, of Theophrastus. 'It is called *Ion*, according to Nicander, because certain nymphs of Ionia first presented this flower of (*sic*) Jove as an offering. Or, according to others, because the earth brought forth this flower for the food of Io when she was changed into a cow.' *Lonicerus*."

To this copious explanation is subjoined a footnote upon Nicander from the pages of Lempriere, apparently with the view of fulfilling Mr. Alcock's doubtful canon that "the more information names convey the less liable are they to be forgotten." Equally perplexing is the derivation of *viscum* "from *G. iros*, having the same meaning. It is said to have been originally derived from Keltic *gwid*, the shrub, on account of the reverence in which it was held by Keltic nations." *Origanum*, we are told, is from "*G. ori*, hill, and *gan*, joy—the delight of the mountains, of which the species are ornaments;" and *Borago* is from "*L. cor*, the heart, and *ago*, I move." It is undoubtedly an ingredient in claret-cup, and as such may be entitled to the distinction given it in the old distich:—

"I, Borago,
Bring alwaies courage."

Among Mr. Alcock's etymological curiosities is one which even he hesitates to accept, namely, "the ingenious conjecture of Dodonaus" as to the origin of the word *Esula*. "It may be derived from *G. pityusa*, for lay aside the first two syllables and *usa* remains, of which the diminutive is *usula*; change the first vowel and you have *esula*." If conjecture is to be the rule in

etymology we might suggest that the word was a corruption of *esulea*; but in place of offering an alternative derivation we would advise Mr. Alcock to avail himself more freely of those aids to etymology which have been made public in the three centuries which have elapsed since Dodoens wrote. This will enable him to accomplish his useful task with more satisfaction to his readers and to himself than has been the case in the present volume. To do him justice, he is painstaking and industrious; and in explaining the trivial names of plants, as well as in his remarks upon pronunciation, he is sensible enough. His modesty also may be inferred from the fact that his title-page contains no reference to the history of botany which occupies nearly half his volume. Most of the biographical notices upon which this history is based seem to have been carefully compiled, and Mr. Alcock has been able to determine from the register of St. Andrew's, Holborn, the date of our greatest herbalist's death. The entry is as follows:—"Mr. John Gerrard, freeman of the Barber Chirurgeons, buried the xviii. February, 1611." Of course there is no attempt at completeness in this section of the book; but as the lives of Sir James Smith and Robert Brown are given at length, we fail to see why no notice is taken of Sir William Hooker, to whom scientific botany is mainly indebted for the progress it has made during the last fifty years.

SCIENCE NOTES.

MICROSCOPICAL NOTES.

THE *Sitzungsberichte* of the Physico-Medical Society of Erlangen (November, 1874, to August, 1875) contains a paper by Prof. Reess, on the "Fructification of the Basidiomycetes," reviewing what has been done by Karsten, Oersted, and others, and giving his own observations. He describes the ripe spore of *Coprinus stercorearius* as opaque and seemingly homogeneous in a dry state. When it has absorbed water, "the inner contour of the brown episporium is plainly seen. The existence of the endospore is, however, first proved by the germination. The spore-contents exhibit nothing remarkable. The germination of the spore occurs in water or on moderately dry dung, upon which it ripens. In fresh dung, or dung decoction, it begins in a few hours and proceeds quickly; more so if the decoction is concentrated than 'if it is weak.' It commences with the extension of a round papilla of the colourless endospore from one, or less often from both ends." The author describes the formation of rods in diverging groups, of which he gives a figure. These rod-cells are spermatia. The *Coprinus* likewise forms carpoconia, figured as rounded swellings filled with granular protoplasm. Two other figures show the rod-cells attached to the carpoconium cells, which they fructify. The sexual organs and fructification of *Coprinus*, Professor Reess says, resemble those of lichens and *floridiae*.

In the same publication Professor Selenka describes the "Embryology of *Cucumaria dolio-lum*," which he was able to study at the zoological station at Naples. After the formation of the single-layered blastoderm, and the embryo breaks through the egg-skin, it swims freely by means of its ciliated membrane. As the flagella gradually disappear, its activity is reduced to a backward and forward motion, and when the tentacles are protruded it sinks to the ground, and moves only by crawling. After fecundation the nucleus (*Kern*) diminishes, and becomes a mere drop of protoplasm, inside which a germinal speck (*Kernhof*) appears in an hour or two. The segmentation of the yolk goes on till 250 cylindrical flagellate cells are formed.

"When the embryo emerges from the egg and swims in the open water it contracts itself in about twelve hours to about one-fifth of its diameter. Hereupon from its hinder pole, and below a flattening of the same, three to eight blastoderm cells project in-

wards. The endoderm is formed by cells springing from the flattened pole of the blastoderm, which rapidly multiply by fission. The mother-cells of the mesoderm remain in their original position, while the daughter-cells, as amoeboid bodies, or motile cells, move about in the yolk, till at last the segmentary cavity (*Furchungsköhle*) appears like a loose aggregate of stellate cells."

The author describes the formation of what he terms the primitive intestine (*Urdarm*) (which begins with an unfolding of the aboral pole), the commencement of the water-vascular system, and other matters which could not be explained without translating his paper in full.

In the same number is a long paper by Prof. Lommel "On the Interference of Refracted Light," illustrated by diagrams. This subject, as Dr. Pigott has shown, is intimately connected with the errors and false appearances obtained with microscopic lenses, but it can only be followed by those who are well acquainted with mathematical optics.

In the May number of the *Quarterly Journal of the Geological Society*, Dr. P. M. Duncan described and figured what he considers "unicellular algae," and spores that occur as parasites within Silurian and Tertiary corals. We have noticed that similar bodies occur in some of the pebbles sold at Brighton, and said to be found on the beach there, but we are informed that many of these pebbles really come from Boulogne.

At the late meeting of the French Association for the Advancement of Science, M. Heckel made remarks on the structure of the glands of certain carnivorous plants described by Darwin on the under surface of *Pinguicula vulgaris* and *Nuphar pumilum*. He stated that these glands exhibit the phenomenon of protoplasmic aggregation under the influence of solutions containing half per cent. of the salts of ammonia, and that the same facts may be observed in the glandular hairs of *Petunia*, *Sparmannia*, and *Pelargonium*, which dissolve flesh after a hyper-secretion from their glands. He thought the protoplasmic aggregation a characteristic of absorption, and that physiological aggregation might be distinguished from the morbid aggregation resulting from stronger doses of reagents (*Rev. Sci.*, Aug. 26, 1876).

We have not seen M. Pasteur's new work on Beer, but from a notice of it in the above-named periodical we find him arriving at the conclusion, suspected by other observers, that "yeast is an organ detached from a more complex plant." His *Saccharomyces*, with its chains of tubes, &c., shows a remarkable resemblance to the chains of tubes and round cells, or conidia, of *Mucor racemosus* when submerged; and when exhausted yeast is sown in a nutritive liquid, like the wort of beer, it produces cells different from the primitive sort; those from *Saccharomyces Pastorianus* having an aspect like *Dematium*.

A VERY mischievous, though botanically interesting fungus, is doing great damage to olive and orange trees in Southern California. It makes black spots on the upper and lower surfaces of the leaves, and specially grows upon the stellate hairs of the olive. It is represented as composed of beaded threads, and fructifies in several ways. The simplest form arises from one end of certain threads, and consists of cells in twos, divided by cross partitions, and differing a little in shape from the mother-cells. A second form resembles spores of *Macrosporium*. A third form resembles that of *Helminthosporium* and *Cladosporium*. There are also pycnidia like those of *Pyrenomyces*, and flask-shaped stylospores, as Tulasne calls them, which discharge spores. Prof. Farlow's paper describing and figuring this fungus will be found in the September number of the *Monthly Microscopical Journal* (reprinted from the *Bulletin of the Bussy Institution*), and the author says it is identical with that known in Europe since 1829. The pycnidia portion resembles *Antennaria elaeophila*, Mont; and

the stylospore-bearing portion, *Cymodinium citri* of Berkeley and Desmazières, *Fumago citri* of Persoon and Turpin. A gummy deposit, presumably of insect origin, favours the growth of the fungi. The same journal gives a reprint from the *Gardener's Chronicle* of Mr. Worthington Smith's last paper on the Germination of the Resting-Spores of the Potato Fungus, and contains other papers of interest, especially one by Dr. Woodward on "The Application of Photography to Micrometry, with special reference to the Micrometry of Blood in Criminal Cases." To this paper are appended three tables, one giving the measurements of red human corpuscles from eight individuals, the second of similar corpuscles from five dogs, and the third of corpuscles from a guinea-pig. The maximum human corpuscle measured 396-millionths of an inch in diameter—only two of that size being found—the smallest 216-millionths of an inch, only one such being found. The mean diameter of a group of large corpuscles was 343-millionths of an inch; the smallest average 309-millionths. The largest dog's corpuscle was 378-millionths of an inch in diameter; the smallest 237-millionths. The blood of the guinea-pig exhibited similar variations; and Dr. Woodward observes: "I think no one could have told from this drop whether it belonged to the guinea-pig, the dog, or the man."

THE *Journal of the Quckett Club* for September contains remarks on illumination in connexion with polarisation, by Mr. Bridgman, the President's address, and notes of *Tubicolaria*, *Najas*, by Mr. Fullager. Prof. H. L. Smith also describes his mode of mounting objects on thin discs of coloured wax, and with rings of the same material punched from the sheets prepared for wax-flower making; and Dr. Frances Hogan recommends as a staining fluid for membranes, or soft sections, a 1 to 2 per cent. solution of perchloride of iron, and a similar strength of solution of pyrogallie acid in water or alcohol. The object to be stained is first treated for one or two minutes with alcohol, the iron solution is filtered upon it, and then poured off. The second solution is added in the same way, and the section mounted in glycerine, balsam, or varnish.

NEW Galvanometer.—Mr. Browning has just constructed an exquisitely-sensitive galvanometer upon a plan of Mr. Ridout's. The needles are supported upon an agate centre, and are mounted in an aluminium frame. It acts so readily that merely touching with the finger a thermopile, about an inch long and less than a quarter thick, composed of two elements, produces a wide deflexion.

PHILOLOGY.

Cours de Linguistique. By F. G. Bergmann. (Paris: Sandoz et Fischbacher.) M. Bergmann, Professor of Philosophy at Strassburg, has added another book to the numerous ones he has already published on philological matters. The volume is a *résumé* of a course of lectures in which Lafontaine's fable of the town and country mice is analysed word by word. The idea is a good one, and M. Bergmann has done his best to render what he has to say interesting. Though he professes to be a follower of Bopp, his method is anything but a sound one, and certain strange theories on the origin of language and a desire to be original sometimes betray him into very questionable statements. Thus under the word *salle* he tells us that "the theme *Sala* is the euphonic substitute of the theme *Sada*, because the lingual *L* is often exchanged with the dental-lingual *D*," *Sada* itself sometimes replacing "the theme *Saka* and its homorganic forms *Sakha* and *Saga*," and the latter theme "is composed of two phonetic elements, *sa*, 'together,' and *ka*, 'to go.'" Elsewhere *vicus* is referred to the theme *ve*, "which signifies of its own proper force 'on,' 'near,' 'in,'" and the theme *ke*, which also "of its own proper force expresses the idea of 'going' and 'coming,'" and *ollus* (*ille*) to a primitive

anaras, decomposed into *ana*, "which by its consonant *N* denotes what is *there*," and *ra-s*, "which by its consonant *R* denotes what is *further off*," *anaras* itself being the origin of the Sanskrit *naras* and the Greek *ἀνῆρ*, and also—at least such must be the meaning of M. Bergmann's words—of the Hebrew *énash*, *ish*. This is, indeed, the Bow-wow theory of language with a vengeance. Equally open to question are other opinions expressed in the book, which seem due to a striving to say something new. Thus the Greek *λυκῶν* and Latin *luporum* are traced back to a form *lukosion* or *luposium*, which is asserted to have been originally the neuter of an adjective, the masculine of which, *lukosio* or *luposio*, became the singular genitive *λυκοῖο* or *lupi*; and the Sanskrit *aham*, Lat. *ego*, is declared to be "a neuter word derived from *ah* ('alas!' Lat. *hei!* Germ. *ach!*) the masculine and feminine of which are preserved in the Latin *eccus*, *ecca* ('poor'), and the vocative *ecce homo* ('poor man!')," so that *aham* should be translated "miserableness" and compared with the Greek *ἄχος*, the Latin *egens*, and the Nor. *ekki*! Similarly the attempt made in the Introduction to show that the Romance nominatives are really the old Latin nominatives, and not Latin accusatives, is hardly likely to meet with much acceptance, in spite of the ingenuity with which it is supported. However, M. Bergmann is a good Romance scholar; he has clear views on some points, and, in spite of the faults we have found in his book, it may prove interesting to well-instructed readers.

Essais d'Exégèse Rationnelle, ou études fragmentaires et familières sur la Bible et sur l'Evangile d'après l'hébraïque, l'hébraïque, allemande et française, suivis de la philosophie du sens commun. By M. Bourdonne. (Paris: Sandoz et Fischbacher.) This is a long title, but it gives a better idea than the reviewer can of the contents of a book which only a Frenchman could write or appreciate. Certainly the volume contains nothing that is new; the "studies" are very fragmentary and commonplace indeed; and the common sense displayed in it strikes one not unfrequently as uncommon nonsense. At the same time, a good number of happy epigrams are scattered through the book, and, if the information it furnishes be desultory and not always correct, it may nevertheless be novel to many readers.

On Mixed Languages. By J. C. Clough. (Longmans.) This is a prize essay intended to disprove the accepted axiom of modern linguistic science that mixed languages are impossible. Mr. Clough has divided his work into two parts, in the first of which he endeavours to prove his point by an appeal to jargons like the *Lingua Franca* of Southern Europe or the *Hindustani* of India, and such languages as Persian, Turkish, Basque, French, and German; and in the second by an analysis of the elements of our English tongue. He seems, however, to have misunderstood what is precisely meant by a denial of the possibility of a mixed language. No philologist would dream of ignoring facts so far as to deny either that a vocabulary may be the result of a mixture of two or more languages, or that social contact may cause the pronunciation and idioms of one dialect to be influenced by those of another. The question really in dispute is whether the grammar of one and the same language can follow more than one principle of formation—whether it can be partly inflectional and partly agglutinative, or partly Teutonic and partly Romanic. All the proofs, therefore, which Mr. Clough brings forward to establish the existence of languages and dialects with mixed vocabularies, pronunciation, and even idioms, are beside the point, and his attempt to set grammar aside as the ground of linguistic classification overlooks the primary fact of philological science that language is the expression and realisation of thought. The relations of grammar express the way in which a particular class of

speakers thinks, and a mixed grammar would imply a mixed thinking—that is, a double and more or less contradictory mode of mentally regarding the world and analysing thought. No doubt, vocabulary, pronunciation, and arrangement are extremely important for the proper classification of languages; but they must come in as subsidiary to grammar, not as on an equal footing with it. At the same time, it must be confessed that certain instances can be found which seem to reverse the axiom that a mixed grammar is impossible. Some of these, it is true, turn out to be new and artificial languages like the Pahlavi, which never existed as an actual and living speech, or else jargons like those dealt with by Mr. Clough at the beginning of his book. There remain other instances, however, that are not so easily explicable. Mr. Clough has noticed Persian and Turkish, but he has not referred to the most striking and puzzling examples of what seems to be a mixed grammar—the so-called sub-Semitic languages of Northern Africa, and the Assamese and similar dialects of Northern India. As it is the noun and not the verb which presents the grammatical anomaly in these cases, we may perhaps conclude that the declension of the noun does not always form so sure a ground of classification as does the conjugation of the verb, and that the received axiom of philological science should be stated with the reservation that it does not always apply to the noun. Of course, the grammar of one people may be influenced by the grammar of another: the distinction between a present and aorist in Assyrian, for instance, was due to the influence of Accadian; but this does not constitute a mixed grammar or imply the introduction of a foreign element. It is merely the introduction of new grammatical relation, and the adaptation of existing native materials to express it. This difference between a mixed grammar and a grammar influenced from abroad does not seem to have been kept quite sufficiently in view by Mr. Clough. His book, however, is well written and clearly put together, and the facts and illustrations he has collected are interesting and for the most part correct. It is, of course, impossible to avoid errors altogether in a book where much of the information required has to be taken at second-hand. But where did Mr. Clough find his five laws of William the Conqueror abolishing the use of the Anglo-Saxon tongue?

Otium Norvicense, II. by Dr. F. Field. (Oxford.) Dr. Field continues his investigations into the Greek words found in Syriac writers, and in the course of his enquiries corrects some of the comparisons made by the Dean of Canterbury in his great Syriac Lexicon. The forms of Greek words sometimes presupposed by their Syriac dress will be interesting to scholars. Many of the words are naturally derived from the Septuagint or Greek ecclesiastical writers.

FINE ART.

LANDSCAPE IN ANCIENT ART.

Die Landschaft in der Kunst der alten Völker. Von Karl Woermann. (München: Theodor Ackermann, 1876.)

THIS important and thorough work deals with a subject little touched by English scholars. Among the great array of authorities cited by the author, which form quite a literature of their own, there is not a single special treatise of any Englishman quoted, nor, indeed, can he fairly be blamed for this. While pure scholarship has made way among us, and while historical research has flourished, these secondary and outlying parts of the study of antiquity seem almost unknown in England. In Germany, on the contrary, such a subject as this, being a special department of the history of ancient art, has

been discussed in books, in periodicals, and in controversies, so that the very sifting of the materials requires great care and judgment. These qualities are in the highest degree apparent throughout this volume, which not only treats its subject very fully and clearly, but gives ample and explicit references to every borrowed authority. This honesty is particularly to be noted and commended.

Herr Karl Woermann is a painter who has travelled much through the south of Europe and in the East, studying the scanty remains of old landscape-painting at Rome and Pompeii, and examining the natural features of the countries whose art he seeks to estimate. He begins his book with an introduction on the knowledge and feeling for landscape shown by Oriental nations—Egyptians, Chinese and Japanese, Indians, and Assyrians. He is not very full on these, as they lie outside his main purpose, but yet says much that is very interesting about Japanese landscape, which is now becoming familiar to us, and about Indian, which is still strange. He shows in the latter case how a pantheistic tone of mind, while stimulating an intense passion for the beauties of nature, yet identifies the spectator with nature, as parallel manifestations of the same Divine substance. Accordingly conscious separation, or contemplation of the one by the other, is impeded. Thus the mental attitude which is requisite for landscape-painting cannot subsist. This attitude seems to be hardly and imperfectly attained even by nations who live perpetually among beautiful forms and colours, such as the Greeks and Italians. It is the English, French, Dutch, and Germans who seem alone to have studied thoroughly and manfully the art of reproducing natural beauty, which was to them no every-day thing, no matter of course, but a foreign thing, a surprise, and an exception (p. 11).

The general result of the author's survey is to deny any real power of landscape to all the Eastern world, with a qualified exception in the case of the Japanese, whose landscape-painting may be now the result of European contact, but certainly possesses considerable merit.

The second part of the book treats of Greek landscape in the art before Alexander, and here the author expands into fuller detail. He seeks to account for the notable absence of sense for the picturesque in the early Greeks by the *plastic* character of their landscape—a country whose distinct rocky outlines, blue sea, and blue sky, without clouds or forests, did not, he thinks (pp. 82, *seqq.*), suggest subjects for pictures. I am not disposed to agree with this theory, which is evidently formed upon a mere coast-view of Greece. As to his facts, the author greatly underrates the wooding of Greece, and does not seem to know that the most splendidly-picturesque scenes can be found in the mountains of Phocis and of Arcadia—indeed, almost anywhere in Greece; but here with wooding and water, and with not unfrequent storms and rifted clouds. As to his reasoning, I am convinced that to a rude people first attempting agriculture and the clearing of wild nature the most picturesque features are repugnant and disagree-

able, because they so greatly increase the toil and trouble of the labourer. It is for this reason, which I could exemplify easily in Ireland, and not because they are plastic, that rocks and precipices did not attract the early Greeks. Presently there was added the strong instinct of personifying rivers and mountains, and this separate cause was afterwards the main reason why landscape-painting did not flourish among them—a fact fully brought out by our author.

There was in fact, in the epoch up to Alexander, no independent landscape in Greek art. Herr Woermann goes through the several remains we possess with great minuteness: first (II. cap. 2, *sqq.*) the vases, with an excellent summary at page 128. He then approaches sculpture. Of course landscape, as such, is impossible in sculpture, but he justly regards it important to consider the hints afforded by the accessories, such as the backgrounds of reliefs, the isolated trees, and water, represented in bronze or marble. Thus the brackish spring and olive-tree which Phidias represented in the western pediment of the Parthenon occupy him particularly (pp. 136–7). The most curious part of this chapter is the notice of the conventional way in which the Greeks of this age represented landscape merely by the local or tutelary gods of the district—a fashion kept up in later painting, even when the mountains and rivers themselves were also depicted. This *anthropomorphische Landschaftplastik* was a very remarkable feature in Greek sculpture. In fact, Brunn thinks that the two pediments of the Parthenon may be merely two such humanised landscapes (p. 145). His analysis, as given by Woermann, is well worth reading.

But Phidias does not seem to have thought of symbolising in the features of his figures the peculiar nature which they severally represented. His local gods seem all formed on an ideal type of the purest human beauty. Later artists advanced to the idea of expressing nature in this way far more perfectly. Thus it is to Scopas that we owe the types of sea-gods, and to Praxiteles those of forest-gods, which still strike us with their wonderful suggestion of wild nature through a veil of human form. The exposition of this stage in Greek sculpture is perhaps the finest passage in the book (pp. 150, *sqq.*). The author thinks, and thinks rightly, that we here find a truer feeling for the picturesque, disguised though it be, than in any other ancient art.

The next chapter treats of early Greek painting, and shows that it was chiefly scene-painting which gave the first impetus to the study of perspective, and to the seeking after landscape effects with the conscious appreciation of illusion. The vulgar idea that the Greeks combined the natural background of their theatre with the figures on the stage is completely disposed of, and many interesting remarks follow on the scenery of the extant plays. Our purely critical scholars, who often edit Greek tragedies without any knowledge of these things, will profit greatly by both text and references of this part of the work (pp. 180, *sqq.*). It is to be regretted that the author (p. 190) puts aside comedy, as there is certainly one

allusion in Aristophanes (*Nubes*, v. 324. Σωκ. βλέπε νῦν δευρὶ πρὸς τὴν Πάρνηθ' κ.τ.λ.) which might suggest that men were not afraid to represent familiar scenes in painting—a fact which he is disposed to deny. As the real Parnes was totally invisible from the theatre, it must have been here either painted or left to pure imagination. This case is not noticed by the critics whom he cites. Nevertheless, though the first attempts at perspective were thus made, and also at indicating surfaces and distances by shades of colour, we know from the later specimens which have reached us that a thorough knowledge of either was never attained, and that the painting of the ancients never approached the perfection of modern art.

The third part of the volume treats of the change in the feeling for nature in the Hellenistic period, and examines in detail all the extant landscapes, none of which date from an earlier time. The great effect of *large cities* upon the Greek feeling for nature is well shown—an effect which seems almost everywhere a necessary condition of really appreciating solitary nature. Thus Theocritus, Bion, and Moschus show a love of picturesque country which could only be stimulated by the hot streets and sand-hills of Alexandria, or some other such city. The Romans, too, fled the *streptitum fumumque Romae*, as no old Athenian or Spartan could have done. The love of hunting and of travelling increases; the sense of weariness with toil, and longing for rest—*otia dia*—in the fields.

The remainder of the book analyses our authorities on late Greek and Roman landscape-painting, and describes carefully under distinct heads the pictures of Pompeii and of the Palatine. This portion of the book suffers from being somewhat too detailed, and from not being sufficiently illustrated. There are a few specimens of ancient landscapes given at the end, curious and instructive enough; but the most remarkable and most fully discussed—the Odyssey landscapes found on the Esquiline—are separately published in a costly volume, which I have not seen, and which is almost necessary for the proper enjoyment of the minute discussion which occupies pp. 322, *sqq.*

It is impossible within reasonable limits to mention even a tithe of the interesting and suggestive things in this book, though I have rather sought to give some notion of what may be found in it than to criticise special points. If the author is often too detailed in his exposition, he never fails to give a short summary of each chapter or subject, so that the book is eminently clear and comprehensible. It is to be regretted that our English ignorance of the great literature which he quotes is well-nigh paralleled by his equal ignorance of English landscape-painting. He seems to know nothing but Dutch, French, and German artists, for, as he well observes, the Italians (except Salvator Rosa) have done nothing in this direction. He speaks of Rottmann's views of Greece, which most of us have seen at Munich, as if they were great works of art. So great a traveller as he is might surely acquaint himself with the picturesque in English landscape-painting.

On the other hand, he knows the Pompeian landscapes better than any living man except Helbig, and a perusal of his book will be invaluable to those who are about to visit Italy, and who will never see one tithe of what they might see if they do not study beforehand such special books on special departments of antiquity and of art.

J. P. MAHAFFY.

LIVERPOOL AUTUMN EXHIBITION OF MODERN PICTURES.

THE Liverpool Corporation opened their Sixth Annual Exhibition of modern pictures on Monday the 4th inst., and they seem to have some right to the motto, "*post tenebras lux*," which is printed upon their catalogue. The exhibition is evidently growing in favour, both with artists and the public, and must have in a great measure contributed to the great awakening of interest in art which has taken place in Liverpool. A few years ago only the select few who had the run of Messrs. Agnew and Sons' rooms could have the opportunity of seeing what was doing in the art world; at present not only is there this excellent annual Corporation exhibition, but under the auspices of the Art Club, which sprang into life at about the same time, numerous collections of pictorial and decorative art have been and are from time to time thrown open to the public; while Messrs. Agnew have also organised two annual exhibitions, one of oil and one of water-colours. Indeed Liverpool, which had entirely lost her place in the world of art, is now conspicuous therein, and is setting an example which other towns are following in a spirit of generous rivalry.

Those who visit the Royal Academy will see many of their favourites on the walls of the rooms, but the exhibition is particularly rich in paintings by younger men, who have their spurs to win. It would be an exaggeration to say that they were all good and that the collection was one of *chefs-d'œuvre*, but it would be unjust to expect such to be the case, and, indeed, it is much better as it is. We want opportunities for local and provincial talent to develop itself, and nothing could be more hurtful than that London should have a monopoly of youthful ability, and alone be able to bestow the red ribbons and the red stars, more grateful albeit to the struggling painters.

The Corporation have, up to last year, spent the profits annually derived from their exhibition in purchasing works therefrom for the permanent Art Gallery of the town, but perhaps a little thoughtlessly postponed this buying till the close of the exhibition, thus allowing amateurs and dealers to have the pick of the paintings, and thereby materially restricting their own choice. As last year no purchases were made, the committee had a large sum of money at their disposal, and have very wisely laid it, or part of it, out before opening their treasures to the public.

They have acquired Sir John Gilbert's *Richard II. resigning the Crown to Bolingbroke*; *Showery Weather*, by Joseph Knight; and *Dinner Time at the Quarries*, by A. D. Fripp.

There is not much to be said for the first picture, except as a fine and harmonious grouping of colour; this, however, gives it dignity and makes it of value to the student. All the faces are undeniably Gilberts and not Plantagenets; beyond a slight mocking and impatient look in Bolingbroke's features there is no attempt to delineate character or emotion, and indeed Richard II., with his dreamy face and uplifted hand, looks more like a composer conducting a symphony than a king resigning his crown.

Mr. Knight's picture is fairly good—a meadow surrounded by green heights, beyond which a mountain rises, the sky lowering and rainy; the foreground leaves much to be desired, but on the

whole the painting is full of good feeling, and rests the eye like the aspect of nature it suggests. Mr. Fripp's drawing is very slight, and the committee might surely have found a better example of this exquisite master. It depicts a quarryman, a quarryman's son, a quarryman's grandchildren, and a quarryman's donkey, all in a line and all obtrusively happy in the cessation of work and the prospect of the dinner which the eldest grandchild has brought in a basket; the landscape, a sweep of coast and down, is, however, very charming.

By far the finest work in the room is Mr. Fildes's *Widower*, which is familiar to London, but which the people of Liverpool will be thankful to see, powerful as it is without coarseness, and pathetic without mawkishness. Mr. Fildes seems to be giving us the drama of lowly life; his pictures cannot, therefore, alas! be very pleasing or gay. May we hope that some future Fildes may not have need of such sombre hues to depict his humbler countrymen?

Mr. Leighton's portrait of Burton, and Mr. Oulless's of Sir Henry Jackson, are prominent features; also *A Sheikh at Prayer*, painted for this exhibition, by Mr. Goodall. *The Apothecary*, by Mr. Marks, sustains his well-merited popularity here; many of his works have their home in Liverpool. Mr. Cooke has sent a good example of his easel; so has Mr. Haynes Williams. Mr. Sant has a quaint, charming portrait of a young girl, painted in the style of the eighteenth century. Mr. Perugini's *Rivals*—two pretty girls, one fair and bold, the other dark and slyly demure, meeting in "the rye," but without any intention of kissing each other—marks a decided advance on what we had here from him last year; and Mr. Morgan has contributed an excellent harmonious piece of landscape and figure-painting in *Come Along*.

Calderon, Cope, Ward, Hemy, Frith, and other chiefs of rank and name, are all represented.

Among the pictures by local artists, Mr. Finnie's *Autumn Flood*, in which the painter has surpassed himself, deserves special notice: foliage, reddened and browned by Autumn, wildly bending to and fro beneath the storm, and the swollen river dashing along with angry force—a lowering sky above all, with its wind-rifts. Mr. Bond has sent a very pleasing little picture, *Among the Mountains*.

The water-colours are no less interesting than the oils: wide-spreading plains and mosses by Mr. Hartland; a sixteenth-century scene by Mr. Charles Cattermole; capital bits of humour by Mr. Roberts, who, Hunt-like, seems to have conceived an affection for country boys and bumpkins; Mr. Finnie again charming with his *Siabod* and *Too Bright for the Fly*. Mr. Kerry and Mr. Bishop are both well represented, showing that the consulting artists of the committee can paint as well as advise.

Perhaps the most noticeable drawing is Mr. Charles Green's *Country Circus*: a fine, tall girl is standing up on the broad saddle of a meek circus horse, and, throwing her shawl round her with conscious strength and dignity, she looks at the spectators with an air of superiority; all round we see every species of facial expression, from childish delight to boyish admiration of the disdainful artiste.

On the whole, perhaps the standard of excellence in the exhibition is higher than it has been heretofore, and no doubt it will improve from year to year. In the meantime the Liverpool Corporation have done good work, and the art public will not cease to be grateful for it.

F. G. PRANGE.

KIRKCALDY FINE ART EXHIBITION.

THE Fifth Annual Exhibition of the Kirkcaldy Fine Art Association opened last week with a *conversazione* in the Exhibition rooms. The Association was instituted in 1872 for the purpose of cultivating a taste for art in the town and district,

and the success which has attended it has been most gratifying and encouraging. The sales have been steadily increasing year by year, and this of itself ought to commend the exhibition to artists. The Town Hall, in which the paintings have hitherto been hung, was small and badly lighted, but the new room is centrally situated, has more wall space, and is lighted from the roof. The Association has good claims upon the public for support, for not only are its exhibitions looked forward to with pleasure, but they exercise an important educational influence, which has already borne good fruit.

In merit as well as in numbers the exhibition is considerably in advance of previous years. There are upwards of 450 pictures in oil and water-colours, some of which have been already exhibited, but many of them are now seen for the first time. Of those previously exhibited in Edinburgh and elsewhere the most important are Mr. Fettes Douglas's *Old Bureau in the Lumber Room*, full of antiquarian detail; J. B. Macdonald's fine landscape, *Strathgryre*; Charles Lees' *Winter Day: Scene on Linlithgow Loch*, one of the best of the artist's pictures, full of life and variety of expression; and W. B. Hole's *Ugly Customers*, by no means an attractive picture, but which has found a purchaser in Mr. Robert Hutchison, of Braehead, whose portrait hangs close by.

This portrait, by G. Paul Chalmers, is one of the finest of the portraits which have come from the artist's easel, unconventional in treatment and masterly in touch, the head and face painted with great force and grasp of character. The likeness is admirable, and the position, though somewhat awkward and peculiar, is, we believe, characteristic of the sitter. Another portrait by a master in the art is that of the late William Fergusson, Esq., by Sir Henry Raeburn, which it is to be hoped may be secured for the approaching exhibition of that artist's works in the Royal Academy galleries in Edinburgh. It is the likeness of a youthful member of the family of Raith in the boys' dress of our grandfathers' days, and with a handsome ingenuous face, and is a fine example of rich colour.

W. F. Douglas, besides his large picture, has three smaller ones—*The Old Book Stall*, *The Antiquary*, the book-dusting scene from Sir Walter Scott's novel, and *A Leisure Hour at Sea*, a group of sailors playing at cards. Waller H. Paton sends three pictures, of which we like best the one in water-colour, *Near Dollar*, "*When the Kye come home*."

By John Smart there are only two small sketches, *Moorland*, and *Sketch on the river Lyon*. A. Perigal contributes three pictures, all in his usual rather hard and metallic manner. Of W. Beattie Brown's two pictures, "*In Bracklin Woods*" has a good study of beech-trees. Joseph Farquharson sends *A Winter Day*, admirable in its rendering of the dreary look of nature in her snowy garb, and George Aikman *A Sheep Fank, Lubnag side*, a picturesque scene, transcribed with much realistic truth, and *The Mellow Tints of Autumn*, which in its pensive harmony of colour aptly suggests the fading year. J. B. Macdonald, besides his large picture of *Strathgryre*, has some spirited water-colour drawings, as has also W. E. Lockhart, who still has a *penchant* for the blue skies and clear air of Southern climes. J. C. Wintour's two contributions are both sadly indefinite, though one, *The Minnow Fishers*, boys at a sluice, is rather more pronounced in feature than what we have lately seen from his easel. James Cassie's single picture, *Fisherman's Cottage, Firth of Tay*, is in his mannered style, the sky a cold grey, and the sea without a wave. Of a different class are the sea-pieces of John Nesbitt, which are full of the buoyancy of leaping billows, and the dash of spray on a rocky coast.

There is a worthy rendering of canine life in *The Mendicant*, by Gourlay Steell, R.S.A., a terrier holding a basket for alms, painted in tempera, powerful in expression. Another ad-

mirable bit is J. Alexander's *Morning Pipe*, a terrier sitting on an old barrel on his hind legs, enjoying a smoke.

Other pictures that may be mentioned are Duncan Cameron's *Peat Moss near Loch Venachar*; Clark Stanton's *Papa's New Picture*, a maid-servant showing a finished canvas to a child, sadly deficient in sentiment; John R. Reid's *Dutch Fisher Girl* waiting among the bent for the boats coming in; and J. C. Noble's *Sere and Yellow Leaf*, an aged woman trudging along a woodland path, full of pensive feeling. There are also some rather sombre-looking Dutch landscapes by Van Everdingen; and by local artists there are noteworthy pictures by J. Patrick, George Gray, J. M. Dow, and D. Storrar.

The water-colours, some of which are arranged on screens in the centre of the room, form a very fair collection; and of the few pieces of sculpture we may mention D. W. Stevenson's *Fair Maid of Perth*, and W. G. Stevenson's *Pet Lamb*, both in terra-cotta, and alike full of grace and deft workmanship.

STEWART ROBERTSON.

NOTES AND NEWS.

THE late M. Firmin Didot's great collection of engravings will be sold, we hear, in Paris at the Hôtel Drouot in the month of February. Many years were spent by M. Firmin Didot in collecting the treasures which formed his cabinet.

EXCAVATIONS have been lately made in the ancient villa of the Empress Livia, situated six miles beyond Ponte Molle, upon the Via Flaminia, near Rome. The object of these new excavations is to determine with precision the site of this villa, the residence of the wife of Augustus. Fifteen years since, a fine statue of the Emperor Augustus was found on this spot and is now in the Vatican, and it is hoped that one of the Empress Livia may also be discovered.

It is in contemplation to restore the south front of the church of Saint-Germain-l'Auxerrois. More than a century back, erections were carelessly made of buildings round the church, which, having fallen into ruin, admit the rain. These are to be removed and the buttresses repaired, as a longer delay would endanger the safety of this church so interesting for its architecture and its historic associations.

DESIGNS are now on exhibition at the Hôtel de Ville at Besançon, for a monument in honour of the Cardinal Mathieu, to be placed in the cathedral of Besançon as a match to that of Cardinal Rohan. Many of them, according to the *Moniteur des Arts*, are of great merit.

THE Minister of the Interior at Madrid has recently acquired a fine collection of national seals containing as many as 5,000 pieces. This collection, according to the *Chronique*, is the first one of the kind ever made in Spain, and includes several very rare and important examples of the highest interest in the history of the national archives, some of them dating as far back as the end of the fifteenth century.

ON the occasion of the celebration of the birthday of Goethe on August 28, at the Free German Foundation (Hochstift) for Arts and Sciences at Frankfurt, an address was read from a committee which had been formed in Florence for the purpose of expressing the thanks of the Italians for the very sympathetic and generous part that the Germans took in the festival held in honour of Michel Angelo last year. It will be remembered that the German academies presented a costly and beautifully-worked wreath of oak leaves in silver, which was laid upon the column that supported Michel Angelo's bust. This bust was the work of Prof. Emilio Santerelli, the president of the committee, and has now been presented by him, on the part of the Italian academies, to the Frankfurt Hochstift to be placed in the house of Goethe, where it is hoped that it will be regarded not only as a

"worthy specimen of Italian art, but also as a symbol of the sympathy which Italians returned to national unity entertain for all civilised nations." The address was contained in a profusely decorated album, having a portrait of Goethe by Signor Matarelli for its frontispiece. It ended with the words:—

"Hail to the memory of Wolfgang Goethe!
Hail to the town of Frankfurt-am-Main!
Hail to the German people!"

THE eminent German engraver, Herr Burger, of Munich, is at present occupied upon a new engraving of Raphael's *Madonna della Sedia* in the Pitti Palace. The careful and elaborate drawing which he has made for this purpose is said to differ considerably from the well-known plates by Schaeffer and Mandel, and to excel theirs in respect of being far truer to the original.

A SUBSCRIPTION has been opened for the purpose of erecting a monument to Léopold Robert, the celebrated painter of *Les Moissonneurs*. The monument is to be placed over his grave in the cemetery at Venice.

In the *Gazette des Beaux-Arts* M. Edmond Bonnaffé, in an article entitled "A propos d'un passage de Plutarque," cites Plutarch, Pliny, and various other writers to show the small estimation in which the profession of artist was held in the ancient world, especially under the Roman sway. Rome, indeed, entirely abandoned the practice of the fine arts to her slaves and Greek subjects. "We despise such futilities," wrote Cicero, "and leave them to serve as amusement and consolation to our tributaries in their slavery." But possibly this contempt was only of the same sort as that of the fox in the fable, for the Roman mind seems to have had a natural inaptitude for the production of great works of art. It was not until the Christian Church took art into her service that the artist was regarded in any other light than as a clever workman. An interesting and comprehensive biographical study of Léon Gérôme by M. Charles Timbal, illustrated by several facsimile drawings, and by an effective etching of an Eastern river-scene, entitled *Le Prisonnier*, from a painting by Gérôme now in the Musée de Nantes; a third and last article, by M. O. Rayet, on the "Temple d'Apollon Didyméen;" a long description and history of the tapestry at the exhibition of the Union Centrale; and a review of Thausing's *Dürer*, by M. Eugène Muntz, form the other articles of the number.

THE STAGE.

"HENRY V." AT THE QUEEN'S.

ANYONE who should be ill-natured enough to affirm that the management of the Queen's Theatre have decided to revive Shakspeare's *King Henry V.* rather with a desire to gratify the eyes than the ears of their audiences might unquestionably find some support for his view in the playbill which has been printed for the occasion. In outward form this publication, extending to the unusual length of sixteen pages, cannot but be pleasing to the Shakspearean enthusiast; for, besides a pretty sketch of the famous "birth-place" at Stratford-upon-Avon, it bears upon its head and front a medallion portrait of the poet, which, albeit furnished with rather odd supporters in the persons of two lovely young ladies attired respectively in the extremes of easy undress and magnificent modern ball-costume, yet betokens a desire on the part of the management to do homage in their own way to transcendent genius. Beyond this, however, the Queen's playbill is almost entirely occupied with a list of the scenic and other accessories which rumour says have cost Mr. Coleman nearly 3,000*l.* The "public indulgence" is solicited for the present revival, not, however, in anticipation of any shortcomings in the actors, but only for the "delays" between the acts, which are declared to be unavoidable "during the first week of this production," inas-

much as "many of the set scenes are of great magnitude, especially the interior of Westminster Abbey." Further possibilities of delay seem to lurk in the promise of "Archæology" under the superintendence of Mr. E. W. Godwin; not to speak of the "Grand Incidental Ballets invented and produced by M. Léon Espinosa; the "music composed, selected, and arranged by Mr. Isaacson, who had" (we learn) "the honour of arranging the music upon the occasion of the last production of this piece in London by Mr. Charles Kean;" the "scenic effects designed and painted by Messrs. George Gordon and Harford;" the "machinery and mechanical contrivances" devised "by Mr. Jones and assistants;" the "armour for kings, princes, and knights, and the regalia for the Coronation by Messrs. Kennedy, of Birmingham, and Mr. Phillips, of London;" and the "elaborate properties and the lime-light" for which the spectator is apprised that his thanks are due to "Mr. Purvis." All this, it must be confessed, does look very much as if Shakspearean poetry were regarded in Long Acre as something intrinsically unpalatable and indigestible, and only to be rendered acceptable to the guests by the superlative arts of the many cooks whose services have been retained to that end. On the other hand it may be conceded that the Chronicle-plays are above all others susceptible of scenic illustration; and within certain limits it will hardly be denied in these days that it is possible to heighten their interest in the eyes of the judicious by liberal expenditure on their production. Even the most determined assailants of the late Mr. Charles Kean's gorgeous Shakspearean revivals at the Princess's Theatre did not venture to recommend a return to the scenic poverty and the neglect of accuracy of costume which were characteristic of our stage in its glorious infancy—although nothing short of this would seem to be implied in Mr. Collier's remark that the decline of our dramatic poetry dates from the introduction of moveable scenery. There were certainly other and more powerful causes at work to account for the decline of dramatic poetry, which at all events had declined a great deal before the fashion of associating it with moveable scenery had made any progress worth mentioning; and that the poet himself was not quite satisfied with the scanty resources of the stage in his time—at least for the production of such a play as *Henry V.*—may fairly be inferred from the lines put into the mouth of his Chorus:—

"Pardon, gentles all,
The flat unraised spirit that hath dared
On this unworthy scaffold to bring forth
So great an object. Can this cockpit hold
The vasty fields of France? Or may we cram
Within this wooden O the very casques
That did affright the air at Agincourt?"

It is more than probable that we owe some of the most beautiful descriptive passages with which the plays of Shakspeare abound to the very little illustrative aid which was then available; but as descriptive passages, however poetical, are rarely dramatic—the very essence of dramatic dialogue lying in the actual play of human passion—it is quite possible that even in losing these the stage might have gained something more than compensation for the loss. Those who complain that scenery injures the poetry of the situation, because it generally falls short of the ideal of the spectator, forget that this is a kind of objection which may be urged—and, indeed, has been very eloquently urged—against any attempt to represent the plays at all. What was the strength of the imagination of the patrons of the stage in Shakspeare's time even Mr. Collier is not able to tell us. Habit, perhaps, may have reconciled them to a Lorenzo ejaculating—

"How sweet the moonlight sleeps upon this bank," while pointing at nothing but a rush-strewn floor, or the windy galleries of an inn-yard; but it would be idle to pretend that the fine landscape scenes which are often presented on our stage

would not serve better to attune the mind of the spectator to the spirit of that exquisite passage.

Assuming, therefore, that no blame attaches to Mr. Coleman for attempting to enrich his revival with appropriate accessories, the liberality and the judgment which he has displayed in the main ought to entitle him to respectful consideration. He has not had at his disposal "a kingdom for a stage," nor has he been able to "cram" within the walls of his theatre the "casques that did affright the air at Agincourt." The depth of his stage is, indeed, not very great; and it seems to want the breadth of margin at what is known as "the wings," which is essential to the rapid and efficient working of scenery, and the due marshalling of performers in battle-scenes and other crowded displays. Hence his grandest efforts take the form rather of *tableaux* than of bustling movements. But they are very brilliant, and his masses of performers, richly attired and armed, are grouped with a skilful eye to the total effect. There was an ill-starred ballet, imagined to take place in the palace-grounds of the French King, wherein tall young ladies and little children, furnished alike with wings and beaks, were supposed to represent, in symbolical fashion, a "falcon chase," probably a stage manager's translation of *La Chasse aux Faucons*—the title by which M. Espinosa, the ballet-master, would perhaps describe it. Whatever merit there may have been in the conception of this dance, it wore in execution the air of a rather paltry conceit; and it excited, not altogether without reason, an angry demonstration in pit and gallery. In these circumstances there was surely something illogical in Mr. Coleman's stepping before the drop-curtain in the full costume of the Conqueror of Agincourt to complain bitterly of the "growing habit" of disturbing first-night performances, while promising at the same time that the obnoxious dance should not be repeated. Whether there was any covert satire in Mr. Coleman's observation, that it ought to be borne in mind that this dance is supposed to be provided for the diversion of a mad king, is not certain; but this is clearly a sort of "archæology" against which audiences would have a right to rebel; and any way the excuse laid the management open to the retort that possibly the disturbers were not quite mad enough to appreciate the compliment. A second disturbance, provoked by the appearance of twelve ladies attired after the fashion of the allegorical figure of Fame, seemed less excusable; for these formed a not unlikely, and certainly not an unpicturesque, element in the masque and pageant provided by the citizens of London, according to tradition, to welcome the return of the great King Henry from the wars. The chivalric pomp and splendour and the general appropriateness of the details of this scene should have shielded it from the insolent gibes with which some of its details were assailed by portions of the audience. And here, while recognising the right of expressing disapprobation within fair and reasonable bounds, I desire to record my protest against Mr. Coleman's concession that audiences are "the supreme arbiters" in all matters of this kind. There has been of late on the part of managers a tendency to assert, when it happens to suit them, the superior taste and judgment of their customers, which may be taken as a wholesome token of the disappearance of the old disgraceful *entente cordiale* between professional critics, editors, actors, and speculators in dramatic entertainments, but which from other points of view is less satisfactory. Mr. Hollingshead has recently replied to the censures of an able and impartial writer in the *Times* by calling his attention to the fact that his theatre pays—apparently forgetting that many things flourish in this world that are by no means deserving of success. In a like spirit a distinguished dramatist, having produced a play which had been generally condemned by the dramatic reviewers, put forth the other day an address to the public complimenting them as the "Court of Appeal," whose judgment is

final. In this case, it is true, the public only confirmed the verdict of the critics. Even if they had not, it is, of course, quite possible that they would have been right and the critics wrong; and, indeed, the public are assuredly no bad judges of dramatic wares. To set up, however, the doctrine of a sort of divine right in matters of dramatic taste based upon a vaguely-defined plébiscite of playgoers, or to teach a turbulent pit and gallery to regard themselves as inspired authorities in the matter of propriety of historical illustration, is as mischievous as most other forms of flattery and falsehood. A manager who believes himself in the right may bow to a storm of hisses; and he is certainly not bound to risk a riot rather than pronounce "aches" as a word of one syllable, in the fashion of the late John Kemble; but if his conviction is strong he should yield, only as the brave soldier may yield, to *force majeure*, and he is clearly under no obligation to compliment the taste of his opponents.

Scenery and costumes are after all not answerable for the weakness of the acting at the Queen's theatre, which is the chief objection to this Shakspearean revival. With the exception of Mr. Phelps, who appears in a prologue composed of scenes taken from the *Second Part of King Henry IV.*, and is then dismissed at about a quarter to eight in the evening, there is not an actor or actress taking a part in the play whose performance deserves much praise. Mr. Coleman, who represents the young king, is a provincial manager of some reputation; as an actor he is embarrassed by eccentricities of manner which obtrude themselves too constantly on the notice of the spectator to leave much room for any other impression. His deep-voiced delivery is, as a rule, languid and monotonous; but it pleases him occasionally to intone in a higher key a single line, which is selected for that distinction upon no intelligible grounds. Altogether he fails to convey either an impression of the youth and vivacity or the religious spirit and steadfast purpose of the hero of Agincourt. The humorous scenes have undergone much editorial amputation, but of what is left little is made by the actors, though the rather indiscriminate energy of Mr. Mead in the part of Pistol won applause by its contrast with the colourless complexion of the acting of his associates. In like manner, the very distinct declamation of Mr. Ryder in the parts of Williams and the Lord Chief Justice gave manifest satisfaction, though really the merits of his performance had "that extent, no more." The quaint garrulity and unconscious pathos of Mistress Quickly's narrative of Falstaff's end is so entirely ineffective in the mouth of the lady who enacts this part that it may fairly be said to have been a matter of indifference whether Theobald's poetical emendation "a babbled of green fields" or the painful prose of Mr. Collier's old corrector with his "pen" on "a table of green frieze" had been allowed a place in the text. Miss Fowler, however, is a pleasing representative of Katharine. Several of the prologues of the original play are introduced in a maimed and amalgamated form, and these, as well as an introductory poetical address written for the occasion, were delivered by Miss Leighton, who follows Mrs. Charles Kean in adopting the guise of the Muse of History. Where the scenic artist, however, has left so little to the imagination, the function of the old Chorus is necessarily in great degree superfluous. A few words must be added with regard to Mr. Coleman's edition of the play. To the introduction of the final scenes between King Henry IV. and his son by way of prologue there can be no serious objection; but on the whole Mr. Coleman has treated his author in most unceremonious fashion—carving out passages at will, shifting localities, transposing speeches, giving lines to other characters than those to whom they rightfully belong, and occasionally inserting words for which neither folios nor old quartos furnish any warrant. In one instance, he has even re-

versed the sense of the text. Surely all these liberties cannot be excused on Mr. Coleman's plea of the necessities of the stage arrangement of the play.

MOY THOMAS.

MDLLE. SARAH BERNHARDT IN "PHÈDRE."

Paris: September 16, 1876.

The revival of *Phèdre* at the Théâtre Français, though interesting in several ways, is chiefly valuable as settling the justice of Mdlle. Sarah Bernhardt's claim to be accounted a great tragic actress. Mdlle. Sarah Bernhardt's rise has been gradual, and in some respects unexpected. She did not, like Rachel, spring into notice in tragedy even as a beginner. What tragic power she has has come to her slowly—like the pathetic power of our own admirable actress, Mrs. Bancroft—the result, seemingly, of her mental development much more than of teaching. She lacks the lessons of "the great school;" she owes nothing to Samson and his traditions. Accordingly, her performance is habitually unequal. She does not sufficiently, though she does indeed to some extent, reserve herself for passages which, however adroitly managed, must still be exhausting, and when she is in the middle of those passages she apparently so far loses herself in them that she takes little count of her small reserve of strength, and spends her last force almost as if it were her first. At such moments she is as one possessed. Then there is a sudden collapse, and the mistake of the thing, the inequality of the thing, is visible. But the genius has been visible too.

But when we speak of mistake and inequality, it must be understood that these are wholly of execution: of, so to say, mechanical arrangement, and of physical force. There is no mistake in the conception, and no lapse in the process of its embodiment, other than that which is due to purely physical causes. In the mind of the actress, *Phèdre* lives. She is a character, a reality, and not merely that which too many of our own foremost actresses incline to make a part—a mere stage part with this or that great situation, this or that brilliant scene and effective exit. There is not a gesture or a look of Mdlle. Sarah Bernhardt's which is out of keeping with this exceptional character burdened from end to end by unholy love. The art of the performance never yields to personal display, but only to the physical pressure of overtaxed powers.

The class of character for which Mdlle. Bernhardt is naturally best fitted is that of the simple heroines of idyllic pieces, in one of which—the *Jean Marie* of M. André Theuriet—she obtained about four years ago at the Odéon an artistic success which she has never been able to surpass. Her figure, so slight and long that it has been the theme of countless bad jokes in the comic papers ever since its owner has been a celebrated person, Mdlle. Bernhardt has turned to excellent account, having had the happy thought by her style of dress to emphasise the physical peculiarity instead of trying to overcome it. This figure, and the melancholy eyes French portrait-painters have liked to reproduce, a voice full of melody, and an expression of naive simplicity which many years of the life of a woman of the world have not been able to remove, together fit Mdlle. Bernhardt very specially for the representation of slow and melancholy pastorals, such as that charming one of M. Theuriet's, and others, as simple but less doleful, by George Sand and a younger artist, M. Coppée. For this class of character she is generally most fit. But among the heroines of French classic drama there is one for which at least the physical qualities of Mdlle. Bernhardt—as they are just now seen—mark her out as quite as specially suited. A face so white and thin that with a little art it may look wasted, weird eyes, and a voice that can take tones of hopelessness—what are these if not *Phèdre's* at the moment of her despair and remorse?

The characters of classic drama are generally simple in their elements, and *Phèdre* is no exception to the rule. She is less an individual, with an individual's small peculiarities, than a type or embodiment of passion, or the conflict of passion, or of some dominating sentiment. A certain broad simplicity is in classic art of every kind, and so the artist to interpret *Phèdre* is one who will bring to bear on it, not, indeed, the heavy monotony of Mme. Janaschek, yet not the infinite variety and complexity of Desclée, but such harmony and unity as have always been in Mdlle. Bernhardt's conceptions of parts for the theatre, whatever may have been their kind. But no character in classic drama, and least of all a character of conflict, can be so very simple that it gives no choice to its interpreter of sides to lean to; and in *Phèdre* the choice is between the more prominent illustration of the evil love or that of the remorse and self-loathing which attend it. Mdlle. Rachel, say most of those who have seen her, showed morbid passion with a quite unequalled power. Charlotte Brontë, an inexperienced woman who was alive to horrors, has powerfully enough, we think, described the impression made on her by this morbid passion of Rachel's. Now Mdlle. Sarah Bernhardt hardly shows this at all: she concentrates her art somewhat, indeed, on the expression of uncertainty and hesitation and a halting between silence and avowal, but more on the illustration of an overwhelming remorse, displayed now in passionate outburst and now in self-communing not less bitter. Her own temperament and sympathies, of course, fit her for this rather than for the other. And so, in her hands, the character is ready from the first to sink under the burden of the passion Fate has charged her with, and she gives a fullness of meaning which no written criticism can hope to explain to the passage descriptive of the irresistible influence from without which has compelled her to this crime—the passage ending with her frightened outburst in the exclamation,

"C'est Vénus toute entière à sa proie attachée."

And so, also, there is a quite exceptional sadness in her utterance of the line which sums up all that divides the mind of Hippolyte, young and unsuspecting, from her own—

"Dans le fond de mon cœur vous ne pouvez lire,"

and there is an immense reality in tone and expression at every moment of consideration of the shamefulness of her fault.

This leaning, not on the expression of passion, but on the expression of the regret for passion—not on the illustration of morbid feeling but on the illustration of remorse—from the first entrance of *Phèdre* with trailing limbs and feeble knees to the last broken but determined utterance of lips with the whiteness of death, gives somewhat of new life and interest to the experience of a *dramatis persona* with whom otherwise most of us could have little to do. It is something to be able to put new wine into these old bottles. And much of the real value of Mdlle. Bernhardt's art—her unequalled, her as yet sometimes undisciplined, art in tragedy—will be found to consist in this. Alone among interpreters of classic tragedy, she can bring it, without lowering it, within the range of present life and the experience of the many. Her *Phèdre* speaks to us, not as the embodiment of feelings of a nameless horror for which since Massinger English literature and art have had no place, but as the fullest and most potent expression of regret for irremediable things. It is of that that her *Phèdre* is a type.

FREDERICK WEDMORE.

DRURY LANE THEATRE reopens this evening with Mr. Barry Sullivan in *Richard III.* Cibber's mutilated and sophisticated version is chosen for the occasion, on the plea of precedent. Garrick, we are reminded, preferred Cibber to Shakspeare, as did Henderson, Cooke, Kean, and Macready;

but it might be answered that the public of their days had grown so accustomed to certain clap-trap passages that few managers would have been daring enough to deny them the satisfaction of hearing them again. In these times, on the contrary, the public are apt to resent rash tamperings with Shakspeare's scenes.

THE Olympic Theatre will re-open on Saturday the 30th inst. with a new version of *Le Bossu*, formerly represented at the Lyceum Theatre during Mr. Fechter's management under the title of *The Duke's Motto*. Mr. Neville's version is entitled *I'm Here*.

MR. WILLS's *Jane Shore*, which has been performing for some time past in provincial towns, will be played for the first time in London at the Princess's Theatre on the 30th inst.

THE dramatised version of M. Daudet's *Fromont jeune et Risler aîné*, which has been written by the author in collaboration with M. Alphonse Belot, has been produced at the Vaudeville Théâtre. The drama unfolds a somewhat sombre, but powerful story, in which breach of the marriage vow is again the source of tragic interest. Mdlle. Pierson seems to have created a deep impression in the part of the heroine. The novel has been rendered famous by being crowned by the Academy, and attention has lately been directed to the dramatic version in preparation by the curious lawsuit of Gustave Klein, who claimed to be regarded as joint author on the ground of his having furnished a *scenario*, or sketch of scenes. M. Klein lost his cause from being unable to show that M. Daudet and his new collaborator had profited by any portion of his suggestions. The play being now made public, he may possibly be more successful in another attempt.

M. PAUL FERRIER's new comedy in verse entitled *Les Compensations* has been produced with success at the Gymnase. Its theme is but a new variety of the old subject treated in *Le plus heureux des trois*. Its plot is described as "very French and very droll." It illustrates, we are told, the Voltairian philosophy in private life—its leading idea being that every misadventure in our lives is attended by some compensation, which leaves us a fair balance when accounts are equitably summed up.

THE week at the Théâtre Français has been not uneventful, for not only has Mdlle. Sarah Bernhardt reappeared as Phèdre—a performance which has hardly until now been mature in her hands, or at all final in its form—but Mdlle. Croizette, after a long illness, has reappeared in *Le Gendre de M. Poirier*. Mdlle. Emilie Broissat has been seen in *Philberte*, and M. Got in two familiar impersonations—that of M. Poirier and that of l'Abbé in *Il ne faut jurer de rien*. Mounet-Sully, Maubant, Martel, and Blanche Baretta have supported Sarah Bernhardt in *Phèdre*: a performance which, with the present cast, succeeds in drawing money from the public and in eliciting a violence of applause generally reserved in the French theatres for the *claque* alone.

THE Odéon gave last week a good performance from the little-used repertory: *Le Légataire Universel* being selected for representation. The same night M. Keravel, whom the "Second Théâtre Français" has appropriated to itself from the Conservatoire, made his first appearance in the Quartier Latin.

Two favourite artists of the Odéon, whom London was able to admire last season, were married to each other on Thursday in last week at the church of St. Vincent de Paul. M. Marais and Mdlle. Hélène Petit, the young Russian noble and the serf girl of the *Danicheff*, were at their posts at the Odéon in the evening.

MUSIC.

THE prospectus of the new series of Saturday concerts at the Crystal Palace has just been issued, and displays the same enterprise and research which we are accustomed to associate with these excellent concerts and their able conductor, Mr. Manns. Among the more important novelties and revivals are the following—Purcell's *Yorkshire Feast Song*, a concerto by Bach, Haydn's *Tempest*, a violin concerto and a piano concerto by Mozart (both for the first time), the lately-discovered fragment of a violin concerto by Beethoven, Weber's *Preciosa* music, Schumann's *Manfred* music (let us hope, complete), Berlioz, selection from *Benedict and Beatrice*, Gade's *Erl King's Daughter*, Brahms's *Rinaldo*, Raff's overture on "Ein feste Burg," Wagner's "Walküre-Ritt" and Philadelphia March, Rubinstein's "Ocean" symphony, and second piano concerto, &c., &c. The first concert takes place next Saturday, the 30th instant, when Mr. Frits Hartvigson will play (for the first time in England) Hans von Bronsart's concerto for piano in F sharp minor.

On Monday last Mr. Carl Rosa repeated Cherubini's *Water Carrier* at the Lyceum; on Tuesday the *Sonnambula* and on Wednesday *The Lily of Kilmarney* were the works given. Of the production of Adam's *Giralda*, which took place on Thursday, just as we go to press, we must defer our notice till next week. Last night the *Water Carrier* was again to be played, and for to-night the *Bohemian Girl* is advertised. It is most pleasing to add that the public appears fully to recognise the excellence of the entertainment offered by Mr. Rosa, and that the support given to him seems, if possible, even more cordial than last year at the Princess's. In the course of next week it is intended to produce Wagner's *Flying Dutchman*.

THE Borough of Hackney Choral Association has just issued its prospectus for the coming season, the twenty-seventh of its existence. It is intended during the season to give three subscription concerts, with full orchestra, in the Shoreditch Town Hall, at which, in addition to miscellaneous vocal and instrumental selections, Schubert's Mass in F, Mendelssohn's *Athalia*, and Randegger's *Fridolin* are to be performed. The production of Schubert's great Mass at the first concert will be of especial interest to musicians, as the work, which is one of its composer's finest, has never yet been heard in London.

THE Opéra Comique at Paris is to open for the season on the 30th inst. with *Piccolino*, which is to be followed by *Fra Diavolo*. Among other works to be given in the course of the season are the *Pré aux Clercs*, *L'Eclair*, *Zampa*, *Le Déserteur*, and *Lalla Roukh*.

THE post of librarian at the Conservatoire of Paris, rendered vacant by the death of Félicien David, has been filled by the appointment of M. Wekerlin, who for the last five years has been sub-librarian.

FRENCH papers announce the death last week of Victor Prilleux, for many years one of the most distinguished singers at the Opéra Comique, Paris. M. Prilleux was sixty-two years of age.

THE season of opera at Madrid will commence about October 10; four works new to that city will be given in the course of the winter. These are *L'Etoile du Nord*, *Fra Diavolo*, *Mignon*, and *Hamlet*.

We are glad to learn from the German musical papers that Dr. Hans von Bülow has completely recovered his health. He is at present at Godesberg on the Rhine.

It is said that the late George Sand has left among her posthumous works an opera libretto entitled *La Mare au Diable*, and that Mdlle. Pauline Viardot-Garcia will set it to music.

WAGNER is about to recruit his strength, after his arduous labours at Bayreuth, by a journey to Italy, and will visit Bologna to be present at the first production of his *Rienzi* in that city.

TABLE OF CONTENTS.

	PAGE
VAN CAMPEN'S DUTCH IN THE ARCTIC SEAS, by Dr. R. BROWN	303
SMILES ON THRIFT, by Miss M. BELTHAM-EDWARDS	304
THE JOURNAL OF COMMODORE GOODENOUGH, by the Rev. J. DAVIES	305
VÉRON'S LA TROISIÈME INVASION, by P. G. HAMERTON	306
DOWELL'S SKETCH OF THE HISTORY OF TAXES IN ENGLAND, by Prof. J. W. WILLIS BUND	308
BROWNE'S HOLY TRUTH, and WHERE ARE THE DEAD? by H. J. SLACK	309
HOWELL ON THE LONG PARLIAMENT, by E. PEACOCK	310
CURRENT THEOLOGY	311
NOTES AND NEWS	312
COUNT AUERSPERG (ANASTASIOS GRÜN), by Dr. F. HUEFFER	314
NOTES OF TRAVEL	314
INTERNATIONAL CONGRESS OF ORIENTALISTS AT ST. PETERSBURG, III., by E. L. BRANDRETH	315
SELECTED BOOKS	316
CORRESPONDENCE:	
Mules—Initial, Final, Medial, and Double, by A. J. ELLIS; Tobler's "Descriptions Terræ Sanctæ," by Dr. T. TOBLER; Cuts in Ancient Greece, by the Rev. W. HOUGHTON, W. H. H. KELKE, and A. S. MURRAY; "Pittance" and "Abide," by H. WEDGWOOD	316-8
LAND'S PRINCIPLES OF HEBREW GRAMMAR, by Prof. W. ROBERTSON SMITH	318
CURRENT SCIENTIFIC LITERATURE	319
NOTES AND NEWS (MICROSCOPY, PHILOLOGY)	320
WOELMANN ON LANDSCAPE IN ANCIENT ART, by Prof. J. P. MAHAFFY	321
LIVERPOOL AUTUMN EXHIBITION OF MODERN PICTURES, by F. G. PRANGE	322
KIRKCALDY FINE ART EXHIBITION, by STEWART ROBERTSON	323
NOTES AND NEWS	323
"HENRY V." AT THE QUEEN'S, by MOY THOMAS	324
MDLLE. SARAH BERNHARDT IN "PHÈDRE," by FREDK. WEDMORE	325
STAGE NOTES	325
MUSIC NOTES, TABLE OF CONTENTS, NEW PUBLICATIONS	326

NEW PUBLICATIONS.

Adventures in New Guinea. Narrative of Louis Trégarce, illustrated, 12mo	(Low & Co.) 6/6
Aimard (Gustave), The Indian Chief, 12mo	(Ward, Lock, & Co.) 1/6
Austin (Alfred), Tory Horrors and the Question of the Hour, 8vo	(Chatto & Windus) 1/6
Bacon (G. W.), How to Succeed in Poultry Keeping, 8vo	(Bacon & Co.) 1/6
Bigham (John C.), Merchant Shipping Act, 1876, with Notes, 8vo	(Philip & Son) 1/6
Brinton (D. G.), Religious Sentiment, its Source and Aim, 8vo	(Hodder & Stoughton) 12/6
Brown (John Henry), Love's Labyrinth, a Play, 8vo	(Catty & Dobson) 2/6
Burke (Edmund), Essays, 8vo	(Ward, Lock, & Co.) 3/6
Cahun (Leon), Adventures of Captain Mago, illustrated, 8vo	(Low & Co.) 10/6
Charley (W. T.), Real Property Acts, 1874, 1875, 1876, with Notes, 3rd ed., 12mo	(H. Sweet) 12/6
Coe (W. E.), Practice at Judges' Chambers under the Judicature Acts, 8vo	(H. Sweet) 10/6
Commentary on the Epistles and the Gospels from the Writings of the Fathers, part 3	(Parker & Co.) 4/6
Cruden (A.), Complete Concordance to the Holy Scripture, 4to	(Hodder & Stoughton) 6/6
De Liefde (J. B.), The Maid of Stralsund; a Story of the Thirty Years' War, 8vo	(Hodder & Stoughton) 7/6
Engel (Carl), Musical Myths and Facts, 2 vols., 8vo	(Novello, Ewer, & Co.) 12/6
Ferris (Henry W.), Poems, 12mo	(Henry S. King & Co.) 5/6
Field (G. P.), And Surgery, a Treatise on the Curable Forms of Ear Disease, 8vo	(Henshaw) 6/6
Football Annual, edited by C. W. Alcock, 8vo	(Ward, Lock, & Co.) 1/6
Greene (G. W.), The German Element in the American War of Independence, 8vo	(Hunt & Houghton) 7/6
Guizot, History of France, translated by Robert Black, vol. 2, 8vo	(Low & Co.) 24/6
Holdsworth (W. A.), Supreme Court of Judicature Acts, 8vo	(Stevens & Haynes) 20/6
Lady Charles, by E. J. Worboise, 8vo	(J. Clarke & Co.) 5/6
Language and Poetry of Flowers, with Floral Illustrations, 32mo	(M. Vani & Co.) 1/6
May (Mark), Marks upon the Door, 8vo	(Low & Co.) 10/6
Mersey Philbrick's Choice, 8vo	(Low & Co.) 10/6
Minutes of the Wesleyan Conference, 1876, 12mo	(Wesleyan Conf. Office) 1/6
Molière's Dramatic Works, done into English by H. Van Laun, vol. 5, 8vo	(Putnam) 16/6
Nightingale (Florence), Notes on Nursing, 8vo	(Harrison) 2/6
Offices of the Old Catholic Prayer Book, done into English, 8vo	(J. Parker & Co.) 3/6
Once a Week, 4th Series, vol. 4, 8vo	(Office) 6/6
Pick (Dr. E.), Practical Method of acquiring French, 8vo	(Trübner) 1/6
Potter (T. J.), Percy Grange; or, the Ocean of Life, a Tale in 3 Books, 8vo	(Gill & Son) 3/6
Priest's Prayer-Book, with a brief Pontifical, 5th ed., 8vo	(Masters) 6/6
Rahel, her Life and Letters, by Mrs. Vaughan Jennings, 8vo	(Henry S. King & Co.) 7/6
Schmidt (O.), Doctrine of Descent and Darwinism, 3rd ed., 8vo	(Henry S. King & Co.) 8/6
Stories of Genesis for the Little Ones, by Mary Caunter, 18mo	(Masters) 1/6
Wilson (George), Health and Exercise, 8vo	(Simpkin, Marshall & Co.) 1/6

SATURDAY, SEPTEMBER 30, 1876.

No. 230, New Series.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

LITERATURE.

Lectures on the History of the Jewish Church.

By A. P. Stanley, D.D., Dean of Westminster. Third Series. From the Captivity to the Christian Era; with Two Maps. (London: John Murray, 1876.)

THIS, like the two previous series, is based on lectures delivered at Oxford, but the additions are necessarily large. A fourth volume will be required to carry on the history to its natural termination, at the destruction of Jerusalem by Titus.

"To conclude that history without embracing the crowning scenes and characters of its close would be as unjust to the Jewish race itself as it would be derogatory to the consummation which gives to this preparatory period, not indeed its only, but unquestionably its chief attraction, as a period of preparation for the momentous epoch which involves at once the close of the Jewish Commonwealth and the birth of Christendom."

The amount of previous historical investigation obviates the necessity of a renewed discussion on many points. The author's object has been rather to draw out the permanent lessons of the story, as the Chosen People pass successively under Babylonian, Persian, Greek, and Roman rule; and it is to this aspect of the work that we purpose to direct attention. Part of our abstract will be in the author's own words.

The first part, on "The Exiles at Babylon," is one of the most attractive portions of the book. After the seclusion of a thousand years, the race of Israel was again carried into the great open stream of the world's history, never again to be separated from it. It influences and is influenced by each of the nations which rule it in turn. From Israel the heathen king learns to bow before the King of Heaven, "whose works are truth, and whose ways judgment." In Israel, though the Captivity lasted for little more than a single generation, it sowed the seeds of a change deeper almost than any that had occurred since the departure out of Egypt. The nation, as it brooded over the past, began to learn the lesson of its history. Its annals were put together and continued probably in the same way as the Anglo-Saxon Chronicle was compiled by nameless writers at Winchester or at Peterborough. The great idea of the Unity of God had at length brought the people into unity, and the loss of their native land had broken the fascination of the idolatry of Canaan. The people now found the ideal of their religion in their first father, Abraham, who had been called out from this very land, that by patiently enduring he might obtain the promise. They too had the promise of restoration,

which consoled them in their misery. It is this feeling that makes the Psalms which express, and the prophecies which console, the sorrows of the exiles, capable of such wide application.

"It is, if one may so say, the expression of the Divine condescension to all those feelings of loneliness, of desolation, of craving after sympathy, which are the peculiar and perpetual lot of some, but to which all are liable from time to time. Even the Anointed, the Chosen of the Eternal, now appears in prophecy as a servant deeply afflicted, smitten of God, a man of sorrows, and acquainted with grief."

The middle period of their history seems to fade away. Like the Christian world in the sixteenth century, they look back over the whole of the Middle Ages to the primitive times of pure faith in the True God. Nowhere is there a bolder invocation of reason against the external form of religion than in the solemn yet disdainful appeal made by the Evangelical Prophet to the common sense of those who make to themselves a sacred image: detailing the whole process of its manufacture, and closing with the indignant question, Is there not a lie in my right hand? With the conviction of there being but One True God naturally sprang up a strong sense of individual responsibility, while the destruction of the Temple worship threw the people back on their own hearts and consciences: "The soul that sinneth, it shall die." "The soul that doeth righteously, it shall live." The grandeur of solitary virtue is nowhere brought out so strongly as in the narratives of the Book of Daniel. Here, too, prayer literally takes the place of the morning and evening sacrifice. Now, also, the fast of the true religion is shown to consist in the moral duties of giving food to the hungry and freedom to the slave. Even the son of the stranger was no longer to say that the Eternal had utterly separated him from His people. And even more, in the vision of the Four Empires we have the first scheme of general history, the first perception of the continuous succession of the Ages according to a divine plan working to a fore-known end. In Daniel, as in the Evangelical Prophet, the coming contact of East and West is foreshadowed. A note here points out that though the Book of Daniel dates from Maccabean times, it contains traditions of the Captivity, and on page 12 an additional instance of the retention of local Chaldean colour is pointed out; though the exactness of some allusions does not prove its early composition, any more than the use of unquestionably ancient traditions and narratives precludes the unquestionably Macedonian date of the Books of Chronicles.

After a vivid description of the Fall of Babylon, we pass to the Return from the Captivity under the decree of Cyrus, after which the fortunes of the nation become closely united with those of its Persian rulers. This change was transfigured in the language of the prophet into the vision which has never since died out of the hopes of mankind, that the mighty powers of the earth, instead of standing, as hitherto, apart from the course of religion and progress, would combine with that hitherto isolated movement: "The nations shall come to thy

light, and kings to the brightness of thy rising," "The nations shall see thy righteousness, and all kings thy glory." The Holy Land had now shrunk to a small space, and the name of Israel gave way to that of Judæan or Jew, so full of praise and of reproach, which St. Paul tries to restore to its etymological meaning when he says that the true Jew is he "whose praise is of God." Jerusalem now becomes "the Holy City;" all the other sacred shrines had been swept away. (The Dean here quotes the "Kadytis" of Herodotus, but has not this been more recently identified with "Gaza"?) The tendency to an enlarged view, was, however, now partly counteracted by the strong Puritan spirit of the exiles, and by the restoration of the Jewish ritual under the energetic rule of Ezra and Nehemiah; to support the expense of which Nehemiah charged every Jew with that payment of tribute money which the receivers demanded from Christ at Capernaum. Nehemiah, too, is said to have formed a library of the books of the past times—namely, of "the Books of the Kings and Prophets, those which bore the name of David, and the Royal Letters concerning sacred offerings" (2 Macc. ii. 13). But the Canon was not yet in being. "The Law" was then "the Bible," and it was the Pentateuch only, with the Book of Joshua appended, which a fugitive priest carried with him to Samaria. Ezra, the scribe, begins the series of religious teachers, and the English martyr in the sixteenth century could find no fitter words to express the permanent triumph of his cause than those which in the Apocryphal Book of Esdras are spoken in reference to the ideal scribe, the ideal Reformer of Israel:—"I shall light a candle of understanding in thine heart which shall not be put out." And as Ezra and Nehemiah represent the scholastic and secular aspects of the epoch, so does Malachi the prophetic, his very name indicating the prophecy of "the Messenger" of the Lord who should renew the covenant with Israel, and be to the people like a refiner's fire. The influence of the Persian religion at this time over the Jewish has been much exaggerated. There was certainly an affinity between the two monotheistic religions, but the Persian view of the Evil Principle is expressly contrary to the Jewish creed: "I form the light and create darkness. I make peace and create evil. I, the Eternal, do all these things." The direct borrowing is found in details, and in such names as that of the demon Asmodeus in the Book of Tobit.

At this point comes in an account of the great Eastern sages, whose teaching has been supposed to have influenced, or to have been influenced by, the one true religion—as when Prideaux, acknowledging the likeness of Zoroaster's theology to that of the Old Testament, felt driven to the theory that he must have been the pupil of Daniel. Next comes a full account of Socrates, inserted as an introduction to the Greek period, and a preparation for the account of the Jewish schools at Alexandria. There, under the patronage of the royal house, the Bible was translated into Greek—which was by some regarded as a great calamity, by others as a

means of spreading the truth: the same feelings prevailed when Jerome made his Latin version, and when the Reformers translated the Bible into English; but in all three cases the new easily took the place of the old; the same reverence was transferred to the new version, around which the halo of legend soon gathered. It was this Greek version which was the Bible of the Evangelists and Apostles, the use of the universal language of the civilised world more than compensating for many acknowledged mistakes. The Dean notes here the curious alteration of the original in the famous passages which class the hare among the unclean animals because of the appearance of rumination, and the use of Aristotle's term *dasypous* instead of the old word *lagos*. And as to the Greek Apocryphal books, which now began to take a quasi-canonical place, he quotes an affecting passage from John Bunyan's autobiography, which tells how he was comforted by the words of Ecclesiasticus: "Look at the generations of old and see; did ever any trust in the Lord and was confounded?" though perplexed at the same time by not finding them in his Bible. The interest of the book is much increased by the instructive illustrations which the Dean gives from later Church history. Its true value lies in the spirit in which it is written, and that value is not affected by differences of opinion about this or that detail. We would here refer to the notices in the preface of the merits of Pridaux's *Connection*, and to the tribute paid to Ewald's *History of the Jewish People*.

"It is now more than thirty years since I, with a dear friend, sought Ewald out, and introduced ourselves to him as young Oxford students, in an inn at Dresden; and it is impossible to forget the effect produced upon us by finding the keen interest which this secluded scholar, as we had supposed, took in the moral and social condition of our country; the noble enthusiasm with which this dangerous heretic, as he was regarded in England, grasped the small Greek Testament which he had in his hand as we entered, and said:—'In this little book is contained all the wisdom of the world.' Anyone who has watched the progress of his written words can easily understand what was once said of him to me by a German Professor who had attended his lectures, that to listen to him after the harsh and dry instructions of ordinary teachers was like passing from the dust and turmoil of the street into the depth and grandeur of an ancient cathedral."

Next comes the struggle of the Maccabees against the apparently overwhelming power of Antiochus Epiphanes; and here the summary at the end of the chapter points out the elevation of religion by the patriotic spirit of the family of the Deliverer. Mattathias rejected the precepts of the scribes about the Sabbath, and decided that self-defence was lawful on that day. It was recognised that there was something better and more enduring than Temple or sacrifice. "God did not choose the people for the place's sake, but the place for the people's sake" (2 Macc. v. 19). But the more fanatical party now naturally began to take its own way. It probably deserted Judas Maccabaeus at the crisis of his fate, and his name is almost entirely disregarded in the traditions of the Talmudic schools. His canonisation came from the popular voice and the judgment of posterity, which does

not err in its decision as to the patriots who said "We fight for our lives and our laws;" "Let us die manfully for our brethren and not stain our honour." From this time we begin to trace the growth of the later sects. And from this time, too, the belief in immortality assumes a prominence which it never had before. The Psalter of Solomon says that "Whoso fear the Lord shall rise to eternal life, and their life is in the light of the Lord and shall no longer fail." In the memorable story of the mother and her seven sons who were tortured to death, it is said they trusted that "the King of the world would raise up them who had died for His laws unto everlasting life." These passages, it is true, are not in the Canon, which was closed about this time, Chronicles being the last book, continuing the priestly and royal lines down to the contemporaries of Alexander the Great. When our Lord spoke of all the righteous blood shed upon the earth from the blood of Abel to the blood of Zacharias, the words meant all from the first record in Genesis to the last in Chronicles. The Septuagint arranged the books differently, according to their subjects and chronology, while our present order is a compromise between the two.

The lectures conclude with the Roman period, from the death of Judas Maccabaeus to the death of Herod. All this part of ancient history has quite a modern character. The religious feuds of the Jews are carried on with the same motives and passions as those which animate divisions in the State. But there were higher spirits who, though nominally belonging to one side or the other, rose above the miserable littlenesses of party. Such was Jesus the son of Sirach, whose solemn and emphatic reiterations of the power of the human will and the grandeur of human duty helped to fill up the void left by his total silence as to a hope beyond the grave. Such was Simon the brother of Jannaens' Queen, Alexandra, who established schools in the towns. "Our principal care," says Josephus, "is to educate our children." "The world," so runs the saying in the Talmud, "is preserved by the breath of the children in the schools." The Jewish Church was able to contain the Sadducee, who could find in the Ancient Law no ground for hope of a future life; the Pharisee, who leaned to oral traditions even above the written Law, and believed in angels and spirits; and even the Essene, who took part in none of the ceremonial ordinances, unless it were that of ablution, and made a common meal his religious communion, but was described by the Pharisee historian as the purest and holiest of men.

"Such a latitude in the National Church of the Chosen People, startling as it seems, must have accustomed the first propagators of Christianity to a comprehension which to all their successors has seemed almost impracticable. When Paul felt that the Corinthian Church could embrace even those who received and those who doubted the Resurrection of the Dead, he knew that it was no larger admission than had been made by the Jewish Church when it included both Pharisees and Sadducees; and when he entreated the Roman Church to acknowledge as brothers both those who received and those who rejected the Jewish ordinances, it was in principle the same

Catholicity which had induced both Pharisee and Sadducee to recognise the idealising worship of the Essene."

The true hope of the nation, however, lay not so much in the schools from which Hillel and Gamaliel sprang, as in the elements of spiritual life scattered over the whole country, where many were waiting for the consolation of Israel. In the irreligious age before the rise of the Maccabees many Jews had taken Greek names—Jehoia-kim was called Alcimus, Joshua was known as Jason. But now we again meet with such names as Jacob and Joseph—names which show the revival of religious feeling and the recurrence to the feelings of the earlier age. Throughout the country, too, in town and village, had sprung up a whole system of worship which to the Pentateuch and the Prophets and the early Psalmists was unknown. The main religious instruction and devotion of the nation were now carried on, not in the Temple, but in the synagogues. Wherever there were as many as ten who desired it such a meeting-house for prayer was established. No office of teaching corresponding either to that of the Jewish priesthood or that of the Christian clergy existed in this body; the instruction was given by any scholar or any of the brethren who had a word of exhortation for the people. The practice of combining the office of teachers with some manual trade was a constant safeguard against their sinking into a merely sacerdotal or a merely literary class. Such meetings existed all over the world, and from their order and worship naturally sprang those of the first Christian communities. Here was the opportunity for any fresh teaching to arise within the existing framework of the Church. The want of the synagogue system had been felt under the monarchy, for the rare visits to the Temple were not sufficient for their purpose. But as some think that the doctrine of immortality had become so much mixed up in Egypt with Pagan theories that it was necessary to withdraw it into the background in the Law; so the necessity of maintaining unity in worship had concentrated all devotion at one religious centre, although there was the danger that the felt need of local worship might for a time lead men to alien altars at the high places. But now both dangers had disappeared, and the local worship and the hope of a future life resumed their rightful place. Hence all was prepared for the coming change, the elements of a universal system which existed in Judaism were ready for the new combination.

"The ideal of a spiritual religion was constantly preserved, and, even within the strictest circle of Judaism, kept the door open for the entrance of a wider teaching, and a deeper thinking, and a higher living, than any which had hitherto been recognised as Divine. And the greater diversity of elements which, outside the pale of Judaism, appeared to foreshadow or contribute towards this ideal, so much the larger was the horizon which such a character would fill, if ever it should appear."

The abstract we have given will supply some idea of the spirit and purport of these instructive lectures, which, "begun at Oxford, have been resumed during the leisure of an enforced seclusion, under the

impulse of an encouragement which overbore all obstacles, in the hope of finding relief from an anxiety which forbade all external occupations." C. W. BOASE.

Morocco and the Moors: Being an Account of Travels, with a General Description of the Country and its People. By Arthur Leared, M.D. Oxon., F.R.C.P., &c., &c. With Illustrations. (London: Sampson Low & Co., 1876.)

DR. LEARED'S work, the result of a tour in the western portion of the empire of Morocco in the autumn of 1872, is superior to the majority of books of travels which in these days issue in such numbers from the press. He tells us in his preface that he prefers a plain narrative, such as is found in the works of the older travellers, and that his readers will find an entire absence of smart writing; he keeps his word, and we are grateful to him, especially as he is never dull, but gives a complete and graphic account of a country little known, in a pleasant and lively style.

More than thirty years ago Sir John H. Drummond Hay delighted the reading public with his charming work, *Western Barbary*, which threw a halo of romance over a people whom Dr. Leared sets before us in sober truth. The Moors of Morocco are descended from a common stock, and attained to as high a civilisation as those who conquered Spain; indeed, the Spanish Moors were in the habit of sending children to Morocco for education. Of this civilisation and learning not a trace remains. Even as long ago as the early part of the sixteenth century, the city of Morocco had fallen into great decay, and little more than barbarism and misery prevailed. Who can doubt that had the Moors remained masters of Spain, their civilisation, brilliant, indeed, but evanescent, would have met the same fate, and that the race would have sunk as low as their brethren at Morocco, Bagdad, and Damascus?

That the Moors of Morocco will ever by their own efforts rise again may be safely pronounced impossible; European civilisation may, in the course of time, obtain a footing in the empire, and as it advances the Moors will recede. The region which lies between the Atlas mountains and the sea is so fertile and possesses so fine a climate that it seems impossible it can much longer be left in the hands of a people who barely use it, and whose numbers, we have reason to believe, diminish. The cultivation, as described by Dr. Leared, is of the lowest possible order, and, in spite of every bounty of nature, famines are not unfrequent.

Tangier, which not two centuries ago was in the possession of England, is the first point in Morocco touched at by our author; between it and Gibraltar constant communication is kept up, and it is furnished with hotels and boarding-houses; the climate is so equable and pleasant that it seems likely in time to become as favourite a resort for invalids as Algiers. After making some expeditions in the neighbourhood of Tangier, Dr. Leared went by sea to Mogador, touching at Casa Blanca and Mazagan. The coast of Morocco is well

known, but the interior is in great part untrodden by Europeans, and the number who have entered the city of Morocco is easily counted. The reason for this is not far to seek: travelling is not only difficult but dangerous, and the Moors, who in civilisation are behind their brethren in the East, far surpass them in lawlessness and in their fanatical hatred of the unbeliever.

From Mogador Dr. Leared turned inland to the city of Morocco, and most unfortunate was he in the time he selected for his journey. The Sultan was away, engaged in hostilities with some insurgent subjects, and the inhabitants of the town, on receiving news that he had experienced reverses, broke out into open revolt; there was no authority to repress the savage hatred they entertained against Christians, and Dr. Leared and his party were in constant alarm for their own lives. Under these circumstances, their thoughts naturally turned to a retreat. They had only been three days in the town, when an attempt was made to poison them in the oil in which the fowls served for their dinner were stewed; happily no worse results followed than an illness of two days, but this treachery made it absolutely necessary for their safety to depart, and they left the city October 10, having entered it on the 4th. We can well sympathise with the vexation felt by Dr. Leared at being obliged to turn his back on the glorious Atlas range, then in full view, and mainly unexplored. He had, however, in spite of so many difficulties, seen all that was worth seeing in the city of Morocco, which, in common with most Mohammedan towns, presents a picture of filth, squalor, and decay—of misery and oppression.

From the town of Morocco the author proceeded to Saffi, on the coast. On the way he halted at the residence of the governor of Bled Ahmar, who provided—

"a dainty for breakfast which we failed to appreciate. This was old unsalted butter. We did not even taste it, for the smell was enough. The men, however, did not copy our abstinence, but ate voraciously, and pronounced it to be of rare quality. Butter in Morocco is estimated according to age, as wine is by ourselves, and this in question was, we were assured, a year old."

Dr. Leared's tour occupies little more than half his book; the rest consists of valuable chapters on the government, laws, education, religion, customs, and agriculture of the Moors. They differ little from other Oriental nations (if we may without a bull include among the Orientals a people whose territory extends to the eleventh degree of west longitude), except in being somewhat lower in the scale. Strange to say, tea with the Moors takes the place of coffee. We cannot resist quoting our author's humorous account of a tea-party in Morocco:—

"The tea is washed before it is infused, and a great quantity of sugar is put into the tea-pot. It is, in fact, a syrup; and it might be supposed that people so particular about flavours as are the Moors would find such excessive sweetness objectionable. Yet, what is more extraordinary still, they endeavour apparently to suppress the delicate tea-flavour altogether. There is a regular course of tea impregnated with different flavours which are all more or less disagreeable to the novice. The order of these may vary; but from the numerous opportunities we had of judging,

the following seemed the rule in 'the best circles.' First, there was a round of plain green tea with no addition but sugar. Milk or cream was never used. Then came a second course, in which spearmint was infused—a horrible compound. Third, an infusion of tea with wormwood, not quite so objectionable. Fourth, one flavoured with lemon verbena. Fifth, one with citron. Sixth, and more rarely, as being an expensive luxury, and intended as a great compliment, tea with a little ambergris scraped into it, and which could be seen floating like grease on the surface. Of this the flavour, if peculiar, was not disagreeable. Each course of tea was taken while very warm, and with a loud smacking noise of the lips; nothing meanwhile was eaten."

We will leave the reader to discover for himself the method in use for fattening young ladies engaged to be married—*embonpoint* being the summit of female beauty in the estimation of Moorish lovers.

Dr. Leared visited the village inhabited by about 200 lepers a little way outside the city of Morocco. Of the plague he tells us that it has been entirely unknown for more than fifty years. "It has certainly not been stamped out by precautions or improved sanitation. It is probably only in abeyance, in obedience to some unknown law." WILLIAM WICKHAM.

MDLLE. DE LESPINASSE.

Lettres de Mlle. de Lespinasse. Revues, etc., par Eugène Asse. (Paris: Charpentier, 1876.)

Lettres de Mlle. de Lespinasse. Par Gustave Isambert. Tome I. (Paris: Lemerre, 1876.)

THERE would be nothing surprising in the coincidence of these two editions of the same work even if we were not in possession of explanations (which have been already given in the ACADEMY) sufficiently establishing their independence. It would probably be difficult for any man of letters specially engaged upon their class and period to abstain from selecting them for republication and comment. For if they do not stand alone they certainly stand at the head of the small group of their fellows. As one reads them with unabating interest it is impossible to avoid wondering at the apparently slender source from which that interest springs. The usual attractions of correspondence are almost entirely absent. There is hardly any contemporary gossip: the references to the famous men with whom the writer was connected are few and far between: a favourable notice or two of Lord Shelburne, some not very enthusiastic allusions to Diderot (had she not forgiven him the *Rêve de D'Alembert*?), a very few remarks on her famous house-mate, and a good many well merited encomiums on Turgot and dubious praises of Loménie de Brienne, almost complete the list. The absence of answers to the letters complicates the difficulty of fully understanding them, and throws the task of sustaining their interest still more entirely on the revelation of the personality of the writer.

Never, perhaps, was revelation more complete. By the time we close the last of these hundred and eighty long letters ("volumes," the writer frequently calls them) we seem to know Mlle. de Lespinasse

as well as if they had been written to ourselves. Not young (she was forty-two when she wrote them), the reverse of beautiful, not rich, of doubtful parentage, "sœur Lespinasse," as "the kirk of the other complexion" called her, must have owed the whole of her vast influence and popularity to moral and intellectual qualities, and these letters show clearly enough what those qualities were. A clear and steady intelligence, an excellent critical faculty, a singular delicacy and refinement, boundless kindness of heart, and unwearied attention to and labour for the interests of all her friends were obviously her portion. Whether the *sensibilité* which the cant of the time recommended to her, and which she managed to assimilate only too thoroughly was a curse or a blessing may be matter of argument, but she certainly seems to have been unfortunate in the selection of its objects.

That D'Alembert himself could ever have been counted among these objects is doubtful, and indeed a practised student of the physiology of amateness would probably decide the vexed question as to the Platonic nature of their friendship in the affirmative on the strength merely of the date and tone of these letters. Passing over a "jeune Irlandais, Sir Taaff," we come to the first great passion, the Marquis de Mora. This gentleman, who appears constantly throughout these letters in a Mrs. Harris fashion which is sufficiently irritating, appears by universal testimony to have been loveable enough. But unfortunately he died, and even before he died his inflammable mistress had supplied the void caused by his absence. His successor, M. de Guibert, to whom this collection of letters was addressed, was a young soldier in quest of glory, as Voltaire put it, "par tous les chemins," and particularly by the road of literature. He had written a book of Tactics which had met with a good deal of applause, and had his pocket full of tragedies destined to a good deal of ridicule. He was, moreover, an occasional competitor for the *Eloge* contests of the Academy, and in these the favour of Mlle. de Lespinasse was almost a guarantee of success. How far the intimacy which followed between the two was on the gentleman's side a mere measure of policy cannot be exactly determined, but that to a great extent it was such a measure is scarcely an uncharitable opinion. Guibert was certainly a coxcomb with a vain head, and a very indifferent heart, and it is almost impossible to conceive a more offensive mixture of rant and cant than his *Eloge d'Eliza*, which M. Asse has very judiciously included in his volume. On the other hand it would be unfair not to credit the fortunate lover with having been, if only temporarily and in some measure, impressed by the passionate ardour of the lady. Of this ardour the hackneyed words that it "burns the paper" give for once a true enough description. In whatever mood the writer may be, and whatever may be the immediate subject which she has in hand—whether she is anxious for the health of her lover or complains mournfully of her own; whether she laments the departed marquis or comments scornfully

on the living D'Alembert, who prefers a Harlequinade to Gluck's *Orpheus*; whether she is arranging a week of dinners and suppers (not forgetting interviews under four eyes) for Guibert or drawing a melancholy picture of herself as "vieille, laide, triste, malade, et abimée dans le malheur," the fiery passion equally unconcealed and unfeigned is always present. As might be expected, the prevailing tone is mournful, and that, too, not merely when insulting or indifferent letters (neither of which appear to have been lacking) might account for it. She asks again the often asked and never yet answered question, "Un regret ne vaut-il donc pas mieux qu'un remords?" She speaks of "cette maladie si lente et si cruelle qu'on nomme la vie." But especially there seems to weigh on her an uneasy feeling at the complaisant indulgence with which, in obedience to Ovid's *dictum* as to elderly lovers, she treats her cavalier adorer. The crowning stroke seems to have been dealt by Guibert's concealment of his matrimonial intentions, and by an unfeeling note ("chef-d'œuvre de froideur et de dureté") in which he at last announced their fulfilment. She does not seem to have objected to his marrying in the abstract; indeed, she proposes one or two matches for him herself, although she candidly tells him that in her opinion "le mariage est un véritable éteignoir de tout ce qui est grand." But she could not pardon the deception, although she managed to put on a semblance of forgiveness. That the blow killed her seems to be the general opinion, though, if her health had really been half as bad as she represents it, a broken heart would seem to be hardly necessary to account for her death.

The two editions of these remarkable letters which have just appeared are both good in different ways. M. Isambert's (of which the first volume only is published) is perhaps the more scholarly of the two. The introduction is better written, and more to the point; the print and paper are more attractive, and some nine or ten unpublished letters are promised. On the other hand, M. Asse has the great advantage of giving the whole in one volume; his appendix of notices of his heroine is exceedingly useful; and his notes are foot-notes, a feature which, if it does not improve the look of the page, is of some importance when the chief points to be illustrated are genealogies of persons casually mentioned. We cannot help murmuring, however, to the announcement by an editor and biographer that he will keep one of the most interesting points in his heroine's career for discussion in a "travail séparé." In such matters as these completeness is of the first importance, and, indeed, may be demanded by the reader as a right.

GEORGE SAINTSBURY.

English Chess Problems. Edited by James Pierce and W. Timbrell Pierce. (London: Longmans & Co., 1876.)

THE invention of chess problems is of almost equal antiquity with the practice of the game, as a Sanskrit collection by Tiruvengadu Chariar dates back, I believe,

to the Middle Ages. In the Indian game even of the present day to mate with a pawn is considered the highest triumph, and consequently in the Sanskrit puzzles mates with this condition are predominant. To mate with a pawn, or to force the opponent to mate your own king with a pawn in from twenty to a hundred moves, forms the staple of those early compositions, and the father of English problem-composers, Bolton, fashioned several of his most laboured positions upon this model. The abandonment of conditions as to mating with a particular pawn or piece, and the construction of a natural position, such as with a little stretch of the imagination might be supposed to have arisen in an actual game, where by an elaborate and ingenious series of moves mate could be forced against every possible defence, was the next step in the art, and in those natural problems, as they may be called, the English composers Bolton and Bone were the most successful. D'Orville and others on the Continent were simultaneously producing positions, unrivalled to this day in elegance of construction, in which by ingenuity of combination, and generally through sacrifice, mate was effected by few pieces against apparently overwhelming forces. With this phase of the art similarity to positions that might arise in actual play was abandoned, length of moves in the solution became barred, and, as the growth of chess magazines and chess columns in newspapers increased the number of problem-composers and problem-solvers, the latter required that solutions should be short and yet difficult; and, in proportion as the skill of practised solvers has increased, the demand for greater difficulty has been met by an amount of ingenuity, inventive power, and laborious care, such as only practised composers are aware is involved in the successful construction of a modern chess problem.

Chess problems form now a totally distinct branch of chess from chess play; a fact strikingly evinced by the list of fifty-four living composers represented in this collection, of whom not more than five can be numbered among known strong players over the board. It is doubtful whether either of the combatants in the late match for the championship, Messrs. Steinitz and Blackburne, ever composed a problem, though the latter as a player is famous for the brilliancy of his combinations. It is now a moot point even whether, in the highest class of chess play, mere power of combination can ever hold its own against deep insight into position: whether a master of the mere tactics can ever successfully oppose a master of the strategy of the game. In his exhibitions of blindfold play against opponents of ordinary strength Mr. Blackburne is in the habit of exhibiting the most brilliant and unexpected moves, which speedily result in victory. But there must almost always be some flaw in the strategy of the antagonist to admit of brilliant combination or tactics coming into play. In most of the games in the recent match there seemed never to arise the opportunity for the exhibition of Mr. Blackburne's peculiar powers; the seventh game of the match might be cited as a perfect

example of Steinitz's well-known style, in which he trusts nothing to combination himself, and gives no opportunity for combination to his adversary. By slow degrees he worked up a position which could not be broken through, and in which as an apparently inevitable conclusion the enemy's game appeared to crumble away and end in hopeless collapse. Against weak play, or when strategy has worked out its end, Steinitz, like every other great player, will make brilliant moves, but his style, more than that of any other master, shows the inherent difference that lies at the bottom of the highest class of chess play and that mere brilliancy of manoeuvre of which problems afford an artificial representation.

Whether chess play or problem composition calls into exercise the higher faculties is a question that need not be decided: the latter branch has probably the greater number of votaries, and apparently possesses a keener fascination. The editors of chess periodicals find it difficult to supply good games for publication, but stores of the most ingenious problems are never lacking. They appear weekly in every chess volume throughout the country, in apparently endless novelty, while a decently contested game in a match between country players will be reproduced in each of those columns *ad nauseam*, as if nothing worth record could be found in all the games played daily in all the clubs throughout England. In truth, games are played for the sake of the struggle, and few players will take the trouble to remember and record a game, while a problem is made solely for the sake of publication. The idea of contest has been imported into even this branch of chess, but the result has not been happy. Problem tournaments have repeatedly taken place, and have generally ended in bickerings, strife, and the most ungenerous imputations. There is probably nothing in the world on the merits of which it is more difficult to find unanimity of opinion than a chess problem. The only quality which admits of certain definition is soundness, and even in this particular the most painstaking judges are liable to fall into the most glaring errors. After a decision has been pronounced, and the prize problems are published, the lynx-eyed public solvers often detect some simple second solution, or other flaw, which, under the rules of the tourney, should have at once shut out the prize problem from the competition. In one important tourney the public had thus twice, for causes shown, to move the Court to reconsider their decision, by twice detecting positive unsoundness in the position selected on a first and second occasion for the highest honours. Apart from the point of soundness, on which publication is the only certain test, opinions on a perfectly sound position depend solely on the idiosyncrasy of the judges; and beauty of form, elegance of construction, novelty of idea, even difficulty of solution, can be determined by no fixed canons. It is the custom in some chess volumes to invite and publish criticism on the problems previously published, and the divergence of opinion between perfectly competent judges is most amusing. What appears a gem of the first water to one person,

the poetry of chess to another, is a wretched production in the opinion of a third, and is set down by a careful critic as not unworthy of its author if it were not disfigured by the most disgraceful duals. Certainly, as regards chess problems, *tot homines tot sententiae*, and if ever problem tourneys be again attempted, he must be a bold man who would accept a place among the judges, with the anticipation, after recent experiences, that German chess-editors, on behalf of unsuccessful competitors, will not only prove him to be a fool, but will cast the gravest imputations upon his honour. Wonderful are the amenities of chess literature! According to our leading authorities, the judges in the highest chess-tourneys are actuated by unfair and sordid motives, and our leading players are accustomed to sweep pawns off the board with their sleeve!

Considering the increasing body of the public who devote themselves to chess problems, the present collection should be a great success. The first and by far the most important portion of the book contains more than five hundred positions, selected by the best living English composers out of their works as those by which they would wish to be represented in a permanent memorial of their art. They have all gone through the test of publication, and are consequently error-proof, and I believe it would be impossible in any work to find a collection of so many first-rate chess problems. The second portion, which contains specimens of the works of dead English composers, is neither so complete nor so satisfactory. There are only three positions by Bone, and, while Bolton is better represented, it would have been possible to make a fuller collection of the works of the father of English composers from the early volumes of the *Chess Players' Chronicle*. It is the fashion now to reject lengthy problems. To the chess player, I assert, Problems 531, by Bolton, in twenty-four moves, and 534, by Bone, in twenty moves, are more like real chess, give more interest, and are far more easy of solution, than some of even the two-move problems by their successors. As a mere matter of length, there are several four-move problems in this collection which involve more moves in the solution than either of the above. Problem 351 contains eight different variations, each of four moves, and as the first move or two is apparently aimless, it would seem impossible for any one not possessed of Job's proverbial patience to find out the correct solution. To the tyro unversed in these subtleties, I may offer a hint that may sometimes help him to hit off the *modus operandi*. Let him imagine what at first sight would appear the most unlikely move to be made, and he may thus perhaps hit upon the key of the mystery. I must candidly confess myself to be destitute of the necessary patience required from a problem-solver; perhaps, in consequence, I am unfitted for the task of properly criticising such a work as this. I have, however, glanced through some of the two-movers in the collection, and am confident that any chess amateur will be astonished at the amount of ingenuity of conception, patience in working out the desired end, and resulting beauty of surprise, to be found in these

puzzles, which constitute, after all, but a manufactured imitation of chess skill.

JAMES INNES MINCHIN.

BICKNELL'S HÁFIZ.

Háfiz of Shiráz; Selections from his Poems, Translated from the Persian. By Herman Bicknell. (London: Trübner & Co., 1875.)

AMONG the last generation of Orientalists were such men as Falconer, Sir William Jones, Nott, Hindley, Bland, and others, who devoted their time and talents to the rendering of Persian Poetry into English verse; and the results of their labours, published either in separate volumes of selections or in the pages of the *Asiatic Miscellany*, enjoyed for a long time considerable popularity. The translations of Falconer, especially, are among some of the most beautiful in the English language, and have fallen into most undeserved neglect. These productions served to introduce to the English reader some of the choicest flowers of the Persian anthology, and the fame of Háfiz, the national lyric poet of Persia, thus began to be celebrated in this country. For some reason or another, the taste died out; and, although the works of Háfiz continued to be spoken of with admiration, they remained, almost until the present day, absolutely unknown here. In Germany the entire *Diván*, or collected edition of the poet's works, has been several times translated—first by that voluminous Orientalist Von Hammer, and later by Rosenzweig, of Vienna, and Nesselmann, of Berlin; but until the appearance of the volume before us no attempt has been made to produce an edition of Háfiz for English readers.

The present book is therefore welcome, as supplying a long-felt desideratum; but it is after all merely a selection from Háfiz's works, and there yet remains much to be done. It is magnificently got up, illustrated by several exquisite chromolithographic facsimiles of water-colours by J. Herbert, R.A., and contains some well-executed woodcut vignettes.

The translations themselves are for the most part scrupulously correct, and, although they lack the flow and poetic grace of the original (which was perhaps inevitable when such a master of language and rhythm had to be dealt with), they give a very good idea of the general tenor and style of the poems.

Of the life of Háfiz little is known: in fact, it was essentially a literary and contemplative life, and therefore necessarily wanting in stirring incidents. He was a contemporary of Dante, and was born at Shiráz in the fourteenth century of our era. He adopted at an early age the career of a Dervish, a Mohammedan monkish order professing certain mystical doctrines called *tasawwuf*, or Sufism; but, although he remained a member of the order all his lifetime, he by no means adhered to the rigid principles of asceticism which his fellow-dervishes assumed, and he constantly asserts throughout his poems that these latter were no better than himself:—

"A wine-drinker am I, to giddiness prone, whose glances and manners are free.

And where among those who inhabit this town is one that resembles not me?

Withhold from the Muhtasib's knowledge, I pray,
the story of error like mine;
He also, with ardour that equals my own, unceasingly
searches for wine."

The question has long remained undecided whether Háfiz is to be considered as a purely Sufiistic, theosophic, mystic poet, or merely an Anacreontic *bon-vivant*. There is, in my opinion, no need to join issue on the point at all. Háfiz' early training and life-long profession was that of a Sufi dervish, but he was at the same time emphatically a *bon-vivant*, and beyond all his countrymen a lover of nature and of the beautiful wherever found. Unquestionably his Anacreontic utterances are real: the wine of which he speaks with such gusto, and the fair faces which he celebrates with such heartfelt admiration, are no empty allegories, but real memories or experiences; yet it is equally indisputable that his Sufi tendencies led him to give the necessary mystic turn to each verse and phrase, and the only difference between him and his brother Sufi poets is that, while they drew upon their imaginations for such similes, he had the courage to go direct to the sources of inspiration for them. His free living and free thinking drew down upon him, as might be expected, much odium, and, as the translator tells us in his preface,

"On account of the supposed heterodoxy of certain passages in his *Diván*, difficulties were raised as to the interment of Háfiz with the rites of religion. The poetic oracle,* however, being consulted, all doubts were removed by the following couplet:—

Wish not to turn thy foot away from Háfiz on his bier;

He shall ascend to Paradise, though steeped in sin while here."

But whether Háfiz was a real or pretended Sufi, it is quite certain that without some knowledge of the metaphysical tenets of this mystical sect much of the spirit of his poetry must remain obscure to the reader. The late Mr. Bicknell's notes contain just enough Sufism to put the reader *au courant* with the mystical interpretation adopted in the East, and leave him free to form his own judgment as to its application to individual passages. The summary of the Sufiistical tenets given in the introduction is also lucid and concise:—

"The Koran, the Vedantas, the Zendavesta, and the Bible have all been found unable to meet the exigencies of Law and Morality without amplifications on the part of expositors; moreover, men of lofty imaginations have in all ages been prone to invent mystical and ascetic theories to satisfy their own ardent temperaments. Hence in Islám the many sects of Dervishes, who have grafted on Mohammedanism doctrines similar to those which existed in India and elsewhere before the birth of the Arabian Prophet. Although Muhammed is related to have said: 'There is no monachism in Islám,' it appeared among his followers immediately after his death. One of the earliest Sufis was Rabíah, a holy woman, spoken of by the Arabian biographer Ibn Khalikan. We read of her that at dead of night she used to go out upon the roof of her dwelling and exclaim: 'Oh my God! the noise of day is hushed, the lover is with his beloved, but I have Thee for my lover, and I rejoice with Thee in solitude.' The Sufis represented by various bodies of Dervishes,

are still very numerous. Most of them teach that the soul is an emanation from the Divine essence, and that on earth it is in a state of exile from the Supreme Good."

I cannot help thinking that the translator has made a great mistake in attempting to follow the metre of the original. There are some Persian metres which are capable of being so rendered, but as a rule the movement of Oriental verse is so different from that of European poetry that it is almost impossible to represent one by the other. The method can only be pursued by mechanically rendering the verse syllable by syllable in English, and the inevitable result of such a process is to dull one's musical appreciation of the rhythm, and, by fettering the thought, to double the chance of inaccuracy even in the translation. Take, for instance, the concluding stanza of the first ode, which is translated as follows:—

"If joy be thy desire, O Háfiz,
From Him far-distant never dwell;
As soon as thou hast found thy loved one
Bid to the world a last farewell."

Here we have an example of all the faults of the present version: *húzúrí* does not mean "joy" but "presence," and the Arabic hemistich which forms the last half of the couplet is wrongly translated. The literal rendering of the verse is as follows:—
"If thou wishest for His presence do not be absent [or hide thyself] from Him.
'When thou wouldst meet him whom thou lovest, leave the world alone and postpone it'—i.e. postpone all consideration of it till thy wish be obtained. Metrically the verse is also faulty; the *ictus*, or rhythmic accent, falls upon the subordinate words "thy" in the first line, "thou" in the third, and "to" in the last line; nor does it even represent the original Persian rhythm:—

"húzúrí gar | hamí khāhí ||
If joy be thy desire (O) Háfiz
Az ū ghā'ib | mā shāv Háfiz ||
From Him far dis tant never dwell
Matá mā tal | ka mán tah wā ||
As soon as thou hast found thy loved (one)
Da' id dun yā | wa āmbillā ||
Bid to the world a last farewell."

Here the "O" in the first and the "one" in the third lines are superfluous and spoil the rhythm.

As an instance of similar slight inaccuracies in the translation and inelegances in the English verse, we may take the verse:—

"To bliss' goal we gain not access, if sorrow has
been tasted not;
Yea, with Alastu's pact was coupled the sentence
of our baleful lot."

To which is appended the following note:—

"It is maintained by certain interpreters of the Koran that Adam and the whole of his future race appeared before their Creator on the first day of the world. God said to them: *Alastu bi Rab-bikum*, 'Am I not your Lord?' All responded, '*Balá*,' 'yes.' But the word *balá* has the additional signification of 'bale' or 'evil.' Hence the sentence of 'bale' or 'evil' was annexed to the pact of the 'day of Alast,' and was constituted a condition of existence."

The translation of the verse is really as follows:—

"The station of pleasure is not attainable without pain:
They must have employed *balá* (with *yá*) 'yes' in
the sense of *balá* (with *alif*) 'misfortune' on
the Day of Alast!"

So far from the word *balá*, "yes," also meaning "bale or evil," it is quite a distinct word, and is derived from a different root; nor does the Sufi doctrine confuse the two meanings. But the whole point of the verse is the new turn given to the word *balá* by the poet in this punning view of it. The apocopated genitive in "bliss' goal," and the inversion in "tasted not," are uncomfortable enough without the preposterous insinuation of an etymological connexion between the Arabic *balá* and the English "bale."

The only way satisfactorily to render Oriental poetry into English verse is first to choose an *English* metre of which the movement is similar to the original, and then to render that original phrase for phrase, not word for word, into such metre. The genius of the two languages is so different that rigid adherence to the words of the Persian absolutely fails to convey the meaning. The phrases *Alwál i sheríf che túr ast?* "How is your noble constitution?" *Al hamdu lilláh az lutf i shumá*, "Praise be to God from your kindness," simply represent to an Oriental ear the commonplace question and answer, "How do you do?" "Quite well, thank you;" and to render what is not quaint or stilted in Persian by what is quaint or stilted in English obviously fails to convey the exact impression of the original. Similarly a metre which is perfectly familiar to Persian ears cannot be faithfully rendered by one which is unfamiliar to English ears; and I cannot help thinking that whatever faults may occur in the otherwise excellent version before us are entirely due to the fetters imposed upon himself by the translator in having chosen servilely to imitate throughout the metres in which Háfiz wrote.

Both Persian and English are Aryan languages, and therefore some metres in the former may be successfully imitated; but as a rule they are too far removed from our own system, too exuberant, and above all too widely divergent in movement. As a specimen of the more successful imitations, we may take the well-known Persian song *táza ba táza nan ba nan*, which although not by Háfiz of Shiraz, is almost always included in his *Diván*, and is certainly typical enough to be included in the present selections:—

"Sing me a lay sweet bard, I sue; once and again,
anew, anew!
Seek for me wine's heart-opening dew; once and
again, anew, anew!"

Close to some sweet and doll-like fair, sit thou apart
with cheerful air:
Steal from that cheek the kiss that's due; once and
again, anew, anew!"

Sáki, who steps with silvery limb, now has recrossed
my threshold's rim:
He shall my cup with wine imbrue; once and again,
anew, anew!"

How shall life's fruit by thee be won, if thou the
wine-filled goblet shun?
Quaff: and in thought thy loved one view; once
and again, anew, anew!"

Ravishing-hearts, the friend I choose, eager to please
me well doth use
Gauds and adornments, scent and hue; once and
again, anew, anew!"

Breeze of the morn that soon shall fleet
Hence to that Peri's blissful street,
Tell thou the tale of Háfiz true;
Once and again, anew, anew!"

* The works of Háfiz are still used for purposes of divination, after the fashion of the *sortes Virgilianae*.

Among the fragments which form the latter portion of the volume are a few passages of historical interest; some of these are in Háfiz's best style, and are translated much more successfully than the lyrical odes themselves, the version being free from the stiffness and peculiarity of expression which marks the rendering of the latter. The following, for example, is a really fine epic passage, in which is described the blinding of Sháh Mansúr by his rebellious son:—

"Let not thy heart the World's vain goods pursue,
For no one yet has found her promise true.
No stingless honey in her mart we buy,
No thornless dates her garden will supply.
If lamp she lights, as soon as it grows bright
The wind extinguisheth the spreading light.
Who careless doth his heart on her bestow,
Behold, he cherishes a deadly foe:
The warlike King, who made the earth his prey,
His sabre dripping from the bloody fray,
Who with one onset put a host to rout,
Or broke a centre with a single shout,
Who chiefs unjustly into prison threw,
Beholding heroes when no crime they knew,
Who made the lioness untimely bear
In deserts, when his name but sounded there,
Who made Shiráz, Tabriz, 'Irak, obey—
Succumbed at last on his appointed day:
For one who his world-scanning eye made bright
With stabbing awl destroyed that piercing sight."

Each of the odes has prefixed to it the first line of the original, so that the Persian scholar can easily identify and turn to the *ghazul* translated. The scholar, however, hardly requires such help, and the formidable array of Persian quotations must prove rather deterrent to the ordinary reader. A less technical and more popular translation embracing a larger portion of the *Diván* would have appealed much more forcibly to the English public. As it is, however, the volume before us is a most acceptable contribution to our literature, and is so unlike the ordinary run of such works that it can hardly fail to influence beneficially the poetical taste of the day. E. H. PALMER.

Marie de Médicis dans les Pays-Bas, 1631–1638. Par P. Henrard. [*Annales de l'Académie d'Archéologie de Belgique.* 3^e Série, T. I.] (Anvers, 1875.)

MARIE DE MEDICIS is not a promising subject. The woes of a great lady driven into exile because she is not allowed to misgovern some millions of men are undeserving of serious compassion beyond the pity for human ignorance and weakness which is due even to the most misguided. It is, therefore, with a pleasant surprise that the readers of M. Henrard's work will find that the Queen-Mother of France has been thrust into the background, and that the writer has given us something much more interesting than he led us to suspect—a sketch of his country's history during the crisis which at one time seemed likely to liberate it from the destiny which chained it to the Spanish monarchy till the bonds were cleft asunder by the sword of Marlborough.

It is probable that few people in England have any idea of the importance of the Spanish Netherlands to Western Europe during these years. From 1628 to 1632 one frontier fortress after another fell into the hands of the Dutch. The Spanish armies appeared to be entirely unable to protect these regions, and while the sword of the

Prince of Orange was cutting its way more deeply every year into the heart of the country from the north Richelieu was watching his opportunity to claim a portion of the spoil in the south. Nowhere were these events watched with more increasing alarm than at the English Court. The vast extension of the Dutch maritime power was looked on with suspicion by Charles I. and his ministers, while the prospect of the conversion of Dunkirk into a French stronghold was even more repulsive. The interests of England undoubtedly required the maintenance of an independent Belgium. Was it possible to conciliate this interest with the general interests of the European community and with the particular interests of the inhabitants of the Spanish Netherlands?

In England two views prevailed among serious statesmen. Sir Thomas Roe held that England never ought, under any circumstances, to support the hard and despotic Government of Spain. But neither ought she to assist the ambition of France. He acknowledged that the Dutch would be dangerous neighbours if they became too strong; but he thought that a United Netherlands with France for an immediate neighbour would always be desirous of keeping on good terms with England. Roe's policy, in short, was the policy of 1814.

To this Weston opposed the policy of 1830. When the States General met at Brussels in 1632 some of its members made overtures to Charles to assist them in constituting themselves into an independent State. It was not Charles's way to do anything openly, and the manner in which he dealt with these overtures deserves all that has been said about his conduct in the matter. But the thing which was aimed at was so much the best for all that it is very satisfactory to learn from M. Henrard what were the real chances of the success of such a policy if it had been in better hands.

M. Henrard has had at his disposal, not only the documents contained in the archives of his own kingdom, but a collection of most valuable transcripts from Simancas which had been made for the Comte de Villermont. It is to be regretted that one who knows how to use his materials so well did not pay a visit to London to study Gerbier's letters in the Public Record Office.

M. Henrard's account of the matter, in short, is that, while the natives of the Spanish Netherlands distrusted the Dutch and the French, they had not sufficient cohesion or self-confidence to form themselves into a nation. Each province looked with neighbourly jealousy upon the others, and the promise of 1632 was thus thrown away because there was no national bond of union. Only in the Spanish Government could any centre of action be found, and they preferred submitting to be led captive by Spain and sacrificed to foreign objects to the risks of an independence which might end in submission to their neighbours to the north and the south. The spur of religion, which was so powerful with the men of the sixteenth century, was wanting in the seventeenth.

The most interesting part of M. Henrard's book is the contrast which he draws between the condition of France and the Spanish

Netherlands, altogether in favour of the latter. The central Government at Brussels was thoroughly despotic. But provincial and municipal freedom had not been blotted out. The inhabitant of Brussels or Ghent looked down with contempt and disgust upon the libertinage of the French nobility, and he had no fancy for incorporation with a people with whom a long pedigree counted for more than years of honest service. Above all, justice was better administered at Brussels than in Paris. What would a grand French gentleman think, says a writer of the time, to find himself called to account for slight faults "par un petit cadet qui ne sera pas peut-être gentilhomme"? What would a French magistrate think, if he found that offices were not for sale? Those who wonder how it is that Belgium came to be what it was in 1830, and how it is that France has plunged from one adventure into another will do well to study this book of M. Henrard. History has no surprises except for ignorance.

Space will only permit a reference to one or two points of personal interest. Once more we are brought face to face with Olivares. If ever there was a tragedy in real life it was his. Steering the Spanish monarchy to ruin, he has a clear preception of the danger. He knows well that the strain is too great to be borne. To outward observers he is the impassible statesman organising defeat over the whole of Europe. Those who, like M. Henrard, lift the veil, find him holding back again and again, as a drowning man clutches at the jutting rocks that rise from the current which is sweeping him away. It has always been supposed that he was at the bottom of the flight of Marie de Medicis, and that he gladly welcomed the opportunity of sowing discord in France. M. Henrard knows better. He shows him refusing to meddle, and checking his subordinates in the Netherlands who are anxious to take up the cause of the Queen-Mother. It is all to no purpose. The fates of the Spanish Monarchy, that incoherent edifice which had every strength but that of nationality, are upon him. The fathers had eaten sour grapes and the children's teeth were set on edge. He has been set to guard, not a self-contained nation, but a multitude of peoples. The work of Ferdinand of Aragon, of Charles V., of Philip II., breaks down in his hands, as it must have broken down sooner or later. He is drawn in at last, and the people pay the penalty, not so much for his sins, as for the sins of an earlier generation.

Our own Charles I., too, owes something to M. Henrard. It has always been suspected that, having made himself master of the secrets of the Belgian revolutionists, he betrayed them to the King of Spain. M. Henrard tells us who the traitor was. Charles's own agent, Gerbier, sold his master's secrets to the Cardinal Infant. Gerbier was, as Mr. Bruce used to call him, "one of Buckingham's bad pennies." Charles had taken him up with the utmost warmth, and corresponded with him, as Louis XV. was wont to do with his ambassadors, over the head of the Secretary of State, who was often left in ignorance of the important fact that his master was secretly commanding conduct

which he was himself visiting with a reprimand. Gerbier was the instrument of Charles's secret negotiations with the malcontent nobility of the States-General. It was his part to assure them how much better it would be to depend upon the King of England than upon anyone else. Much of all this has been published in the *Harleian State Papers*, but much more remains in MS. The intrigue broke off in the end because neither party would trust the other. "The said man" (wrote Gerbier on Aug. 16 [26], 1633) "saith he will repair to me again against such a time as he thinks I can get answer from your Majesty what assurance these States shall have—since your Majesty stands on a place of security for his troops—that your Majesty's troops being in a strong place will not set forwards to make your Majesty Count of Flanders, whereby at last they would become a conquered people by several parties—by English, French, and Hollanders."

All this time, as we now learn from M. Henrard, Gerbier was negotiating with the Government of the Infanta for the sale of these secrets. Twenty thousand crowns was the price which he set upon his knowledge. The Government was short of funds, and had its suspicions of the good faith of the envoy. At last the Infanta took the money from the treasure destined for the payment of the army, judging, as she wrote to her nephew Philip IV. (October 29, November 8), "qu'il y avait moins de dangers de faire attendre le nécessaire à l'armée que d'aventurer par un retard la sécurité des états de sa Majesté." The money was paid. Two Capuchins laboriously carried the coin to the house of the English Agent, who had declared that he would be satisfied with nothing but coined silver. In return he revealed all that he had to tell. The names of the noblemen who had trusted to his honour were given by him without compunction to the Spanish Government.

It has been impossible to do more than notice a few points of this very interesting book. It is one which no one who wishes to understand the period of which it treats can safely neglect.

SAMUEL R. GARDINER.

CURRENT LITERATURE.

Historic Warwickshire: Its Legendary Lore, Traditional Stories, and Romantic Episodes. By J. Tom Burgess. (Simpkin, Marshall and Co.) Mr. Burgess's book has no claim to originality. It is made up almost entirely from printed sources, mostly of the commoner sort, but the tales are well told, and the facts are well arranged. Those who dwell in Warwickshire or travel therein will be amused by many of his stories, and if they do not look upon his book as a serious contribution to local history they will gain some profit by reading it, for the legends, though some of them are certainly not true, and others are only told in part, give a not unfaithful picture of past times. The latter part of the volume is by far the best. It is useful to have in a compact form the history of "The Princess Olive," though a diligent study of *Notes and Queries* would have furnished several facts of importance which the author has omitted. "The Wager of Battle," too, is a correct and useful account of the murder of Mary Ashford by Abraham Thornton, and the grotesque "law plea" which arose thereon. The article headed "Legends and Stories of Plants and Flowers" contains nothing new, and most of the folk-lore mentioned therein has been more picturesquely dealt with

elsewhere. We suppose it is impossible for a Warwickshire man to write a book of any sort without its containing at least one chapter about Shakspeare. This we can pardon here the more readily inasmuch as it contains some pleasing woodcuts: we must, however, protest against Robin Hood being dragged in; he belongs to Nottinghamshire and the West Riding, and all persons using him or those things that are his, elsewhere, ought to be made liable to prosecution for poaching under the Game Preservation Act. The book would have had a higher value had there been more references to the sources from whence information is taken. It would, however, be far better to dispense with them altogether than to give a note like this, "Harl. MSS.," which occurs on page 246. The Harleian collection in the British Museum contains 7,630 MSS., not counting a very large mass of charters, rolls, and such like. Of what possible use can it be to any one to be told that the document Mr. Burgess quotes is to be found in this ocean of written pages? If he has taken it at second hand from a printed book, he should say so; if from the manuscript itself, the number and page should be given. Mr. Burgess tells us that he has visited nearly every parish in Warwickshire, and "consulted all the known available documents relating to the past and present history of the county." Of his industry as a tourist we can have no doubt, but when anyone tells us that he has consulted "all the known available documents" relating to even a single parish or hamlet, the conclusion is forced upon us that he has yet to learn how vast are the stores of record-evidence which the past has spared to us.

Reminiscences of Fen and Mere. By J. M. Heathcote. (Longmans.) The great drainage works which have reclaimed the morasses of our eastern shires have not as yet met with a fitting historian. Dugdale's *History of Embanking and Draining*, it is true, is a great storehouse of information, accurate as far as it goes, but the vast works by means of which our meres and fens have been rendered profitable for industry, and healthy abodes for men, had but just begun when Sir William issued his folio. Wells's *History of the Drainage of the Bedford Level* was published nearly half a century ago. It is full of information as to the subject of which it treats; but the facts it contains are ill-arranged, and mixed with much gossip and speculation quite out of place where it is—for some of it, indeed, it would be hard to find a place anywhere. Now that the State Papers and other national records are open for enquirers, it is not improbable that some one who unites a love for antiquarian research with a competent knowledge of geology, agriculture, and engineering, may be moved to give us a detailed picture of what Englishmen have done towards reclaiming their marshes. Unfavourable as is the contrast between ourselves and Holland, we have still something to be proud of, and if information were circulated on the subject, as it ought to be, among the owners and occupiers of land, it is certain that greater and more important works than any now in existence would soon be undertaken. Mr. Heathcote's book deals but very slightly with the historical part of the subject. It mainly consists of memoranda of facts that have come within the sphere of his own observation. These are so loosely put together that the reader has the feeling that he is turning over the materials for an interesting book rather than that he is reading a volume which has received the last corrections of the author. This is a great drawback, for the reminiscences are not foolish gossip, but really, for the most part, important facts illustrating a state of country and a mode of life which has almost entirely passed away. We gather from Mr. Heathcote's pages that he took an active part in pressing forward the great drainage works which have in quite recent days converted Whittlesea mere from an ague-producing lagoon into valuable corn land. To have had any share in such an

undertaking is a thing to be proud of. We wish the full statistics of the undertaking had been given. No doubt they are to be found by the diligent searcher in some privately-printed report, or in the pages of some newspaper or periodical devoted to agriculture, but the historian or statistician who required them would certainly not know where to look, and in the present state of our books of reference might spend days uselessly in hunting for them. Mr. Heathcote's work is adorned with a profusion of illustrations done by the autotype process. Some few are slight, but most of them are exceedingly truthful and valuable as works of art, and as preserving the memory of objects which have passed away. "The mill used for draining the Fens" is perhaps the best. We speak from experience when we praise the vivid realism of the picture. Mr. Heathcote, is however, probably mistaken when he speaks of "the Fen mill as [having] become a relic of the past." We have frequently seen and heard them on Hatfield Chase, near Doncaster, and if they have been swept away by modern improvements, the change has been very recent. A few mills of this sort may still be seen in the Netherlands, but they have for the most part been replaced by mills built of brick, containing machinery of far more elaborate construction.

CAPTAIN WYATT'S *History of Prussia* (Longmans), of which two volumes have appeared, will be a most voluminous production. The volumes which have already appeared treat of a proportionally small part of the earlier history of those territories which were at a later period incorporated with the Prussian State. They give the history of the Province of Prussia, from which the whole monarchy has derived its name, up to the year 1525—i.e., to the transformation of the ecclesiastical State (which had been founded by the Teutonic Order in the extreme east of the present Empire on a soil gained from the heathen Prussians) into a secular and hereditary duchy, governed by princes from the House of Hohenzollern. We have also the history of the margravate of Brandenburg to the year 1410, when a branch of the same dynasty was transplanted hither from the south of Germany. Then comes a sort of genealogical summary of earlier events in the House of Hohenzollern, and finally the author gives us a history of some of the "imperial cities" of Germany, as he calls them, a history which in this minute form is entirely superfluous in a work devoted to Prussia, and which, moreover, is far from being in all points correct. It is only due to the author to acknowledge that he has endeavoured to tell his story clearly and comprehensibly, and that he has on the whole succeeded in arranging the threads of his narrative in good order. Nor does he deserve reproach for omitting all reference to the proper and primary sources of his history—the documents and chronicles of the Middle Ages, and contenting himself with furnishing a compilation from the works of modern historians. It is, however, to be regretted that he has so insufficient an acquaintance with the modern literature on this subject. In the list of works referred to which precedes the first volume not only are there wanting a great number of smaller monographs, university-dissertations, school-programmes, &c., which have been recently published, but even great fundamental works—indispensable to anyone who proposes to write a History of Prussia—are unknown to Captain Wyatt. We quote only three instances. He knows neither Ewald, *Die Eroberung Preussens durch die Deutschen* (Halle, 1872); nor Droysen, *Geschichte der Preussischen Politik* (Berlin, 1855), one of the most important works in the whole of our modern historical literature; nor Riedel, *Geschichte der Preussischen Königshäuser* (Berlin, 1861). Even Ranke's *Preussische Geschichte* is quoted by him only in the older edition of 1848, and he seems to have no idea that a new edition was published in 1874, in which those very earlier portions with which Captain Wyatt is concerned have been

entirely altered, and in which four new books have been substituted for the one first book of the original edition. It is, therefore, unnecessary to mention that numerous errors and misunderstandings, long removed by modern enquirers, have been reproduced by Captain Wyatt. The first chapter, in which he gives a sketch of the state and form of government of the Old Germans, is especially affected by the defective nature of his studies. There is hardly a period which has been made the subject of more searching investigation in Germany, or which has been written of at greater length during the last ten or twenty years, than the primitive ages of German history, and it sounds almost incredible that Captain Wyatt, instead of quoting such works as Waitz's *Deutsche Verfassungsgeschichte*, refers to a book so utterly obsolete and useless as Cluverius's *Germania Antiqua*, printed at Leyden in 1616. It is earnestly to be hoped that the author will make more use of recent German authors in his forthcoming volumes.

Hadrian VI., ein Lebensbild aus dem Zeitalter der Reformation. Von Dr. Heinrich Bauer. (Heidelberg: Winter.) This is a careful sketch of the life and pontificate of Hadrian of Utrecht. The writer has been really interested in his subject, and has been careful to gather together all that is known about it. What Dr. Bauer has done he has done thoroughly. But we are sorry that his point of view is so narrow, and even polemical. He writes, as he says in his preface, "from the point of view of a Protestant clergyman." Unfortunately this is not the position from which the history of the Popes needs to be treated in the present day. Dr. Bauer regards only the importance of Hadrian VI. in the progress of the Reformation struggle. He argues that as Hadrian was powerless to work reforms within the Church, such an attempt was entirely hopeless. The uprightness of Hadrian's life and the sincerity of his intentions are emphasised to bring out more strongly his failure. His admissions of the need of reforms are quoted as the triumphant justification of Luther's movement. No doubt there is much in this view of the significance of Hadrian's pontificate; but it is only a partial view. Hadrian, in spite of his virtues, was entirely unfit to undertake the task of a reform of the Church. By birth a Netherlander, he had no sympathy with the national feelings of the Italians, and did not know how to maintain the position which a Pope necessarily held in the city of Rome. Moreover, he was an adherent of the old Scholastic modes of thought, which in Italy had entirely passed away. Even Dr. Bauer would not have prescribed, as the means of saving the old Church from dismemberment, a rigid return to obsolete Mediaevalism. Yet this was what Hadrian hoped to do in the generation which read the works of Macchiavelli and Valla. Hadrian VI., also, had none of the impressive decorum and ready tact which the culture of the Italians led them to expect from all in high positions. He seemed to them an ill-bred and pedantic foreigner. If Dr. Bauer had looked a little deeper, and had had the courage to trace Hadrian's failure to the difference between Northern and Southern culture in his time, he would have done an interesting work. As it is, Dr. Bauer shows as profound a misapprehension of Hadrian's position in Italy as Hadrian himself showed. We notice in Dr. Bauer the same absence of humour as in Hadrian. He looks on Hadrian purely from the point of view of Reformation theology, and not of Renaissance culture.

DR. AUGUST POTTHAST has at last finished his *Regesta Pontificum Romanorum* (Berlin: von Decker). He has continued the work begun by Herr Jaffé, and has covered the eventful period of Papal history extending from the Pontificate of Innocent III. to the death of Benedict XI. (1198-1304). Of the value of such books to historical students it is needless to speak. A catalogue of the Papal letters, bulls, and other documents is

necessary to any one who would understand the history of the Middle Ages. Dr. Potthast's work has been done with all the care and industry which is the mark of a German historian. He is a worthy follower of Pertz, Böhmer, and Jaffé. It deserves notice that the funds necessary for the publication of this work have been supplied almost entirely by the Literary Academy of Berlin.

Facsimile of the Original Domesday Book, or the Great Survey of England, A.D. 1080. With Translation by General Plantagenet-Harrison. (Head and Meek.) If the first part of this publication, containing the Survey of Middlesex, is a fair sample of the whole, its success is neither probable nor desirable. For the classes with whom illustrated Bibles, Gazetteers, and English Histories at half-a-crown a part find their readiest sale it is by its nature not sufficiently attractive, and for the purposes of the historical student and the antiquarian it is almost worthless. Facsimile and translation are, in fact, equally unsatisfactory. The former is plainly produced, not from plates taken from the original manuscript, but from the well-known and valued photozincographed copy published, under the direction of Sir H. James, by the Ordnance Office; and it is badly marred in the process. From whatever cause, the letters are blurred in outline and spongy, some of them being run together, and others so faintly reproduced as to be almost illegible. This anyone may see for himself, if he will compare the fourth and last columns with those corresponding in the Ordnance facsimile. As for the translation, no very close examination is needed to show how far it falls short of the requisite standard of precision and correctness. In translating a formal document like *Domesday*, in which the same terms constantly recur, strict uniformity of rendering should, of course, be observed. Mr. Harrison however, thinks otherwise. Thus, among other examples, "Terra i carucata" is rendered, for no apparent reason except a love of variety, sometimes "The land is one carucate," sometimes "Land for one plough;" while "In totis valentiis valet" is translated in three different ways in the same column. Worse than this laxity, however, are positive errors in translation, of which there is no lack. Opening the book at random we have:—Section 7, "Vendere potuerunt" = "he could sell;" Section 8, "Comes de Moritonia tenet in leleham ii hidas et abbas de fiseanno de eo. Terra i carucata et dimidia" = "The Earl of Moretaine holds in Laleham two hides, and the Abbot of Fescampe of him land for one plough and a half;" when, of course, the meaning is "and the abbot holds them [i.e., the two hides] of him;" Section 9, "Osulestane" = "Ossulton" instead of "Ossulston," and "post mortem regine eodem modo tenuit de rege" = "after the death of the Queen he now holds it of the King in the same manner," where "modo" does duty twice over, first as an adverb and then as a substantive; Section 10, "Parcus est ibi ferarum siluaticarum. Silua mille et quingentis porcis" = "There is a park of wild beasts there, a beech grove. Wood for five hundred pigs." There is no need to go further. The appendix, which professes to give "full historical notes and explanations of obsolete terms, &c., &c.," is miserably inadequate; the editor's dozen lines of preface contain paradoxical statements without a word to support them; and the title-page gives a date to the Survey which no one who has studied it can fail to see must be wrong.

NOTES AND NEWS.

MR. JAMES ROUTLEDGE has in the press a work entitled *Chapters in the History of Popular Progress, and of Struggles for the Free Expression of Opinion, chiefly in Relation to the Freedom of the Press, from 1680 to 1820, with a Brief Application to Later Times*. The main events of the volume are grouped around the American War, the French Revolution, and the Peace of 1815, a

period which includes the State Trials, the Letters of Junius, the *North Briton* of John Wilkes, the writings, speeches, and trials of Horne Tooke, the action and prosecution of Cobbett, and the significant trials of William Hone, which virtually ended the long history of *ex-officio* information and Ministerial interference with the Courts of Law. This volume will be published shortly by Messrs. Macmillan and Co.

MESSRS. RIVINGTON will shortly issue, among other works, a *Life of Fénelon*, by the author of *Bossuet and his Contemporaries*, *A Dominican Artist*, &c.; *The Orthodox Doctrine of the Church of England*, based on the Thirty-Nine Articles, by the Rev. Thos. J. Ball, with an introduction by the Rev. W. J. E. Bennett, of Frome Selwood; and a volume of *Songs and Hymns of the Greek Christian Poets*, translated into English verse, by the Rev. A. W. Chatfield.

COMMANDER CAMERON has nearly completed his forthcoming book, *Across Africa*. It will be profusely illustrated, and embellished with a map taken from Commander Cameron's own notes; and will be published by Messrs. Daldy, Isbister, and Co., early in November.

MR. INGRAM BYWATER's long-expected work on the Fragments of the Philosopher Heraclitus is in the printer's hands, and will appear in a few weeks at the Clarendon Press.

MESSRS. CASSELL, PETTER AND GALPIN have in preparation and will shortly publish an edition of the complete works of Shakspeare, under the title of *The Leopold Shakspeare*, dedicated by special permission to H.R.H. Prince Leopold. The text used is that of Prof. Delius, of Bonn, who has arranged the several works in chronological order, while a general introduction to the edition will be written by Mr. F. J. Furnivall. The edition will include the "Two Noble Kinsmen" and "Edward III.," the text of the former play revised by Mr. Harold Littledale, the latter being from the text of Prof. Delius.

MESSRS. HODDER AND STOUGHTON's list of announcements of forthcoming works includes the following:—*The Life and Writings of St. John*, by the Rev. Dr. J. M. Macdonald, edited, with an Introduction, by Dean Howson; *The Englishman's Critical and Expository Bible Cyclopaedia*, edited by the Rev. A. R. Fausset, M.A.; *The Catacombs of Rome and their Testimony relative to Primitive Christianity*, by the Rev. W. H. Withron, M.A.; *The Creeds of Christendom*, by the Rev. Dr. Philip Schaff, in three volumes, octavo; *Godet's Biblical Studies on the New Testament*, edited and translated by the Hon. and Rev. W. H. Lyttelton, M.A.; *The Witness of Art; or, the Legend of Beauty*, by Wyke Baylis, F.S.A.; *Rowland Hill: his Life, Anecdotes, and Pulpit Sayings*, by Vernon J. Charlesworth, with Introduction by C. H. Spurgeon; *The Prophets of Christendom*, Sketches of Eminent Preachers, by the Rev. W. Boyd Carpenter, M.A.; *Saint Christopher with Psalm and Song*, a new volume of poetry; *Duff Davie, and other Sketches: being Sketches of Scottish Life and Character*, by the Author of *Rose Douglas*; *The Inductive Method of Christian Enquiry: an Essay*, by Percy Strutt; *The Inner Life of the Religious Societies of the Commonwealth*, by Robert Burclay; the concluding volume of Dr. Pressensé's *Early Years of Christianity*, translated by Annie Harwood Holmden; *Glimpses of the Inner Life of our Lord*, by the Rev. W. G. Blaikie, D.D.; *The Fulness of Christ: or, the Typical Teachings of the first Nine Chapters of Joshua*, by Sarah Smiley; *Sermons*, by the late Rev. D. Loxton, of Sheffield; and the fourth volume of the *Expositor*, edited by the Rev. Samuel Cox.

A NEW and revised edition of Mr. H. G. Keene's *Fall of the Moghul Empire* is in the press, and will be ready for publication in a week or two by Messrs. W. H. Allen and Co.

THE concluding volume of Lord Edmond Fitzmaurice's life of his grandfather, the Earl of

Shelburne, will be published during the autumn by Messrs. Macmillan and Co. It will be illustrated by maps throwing new light on the vexed question of the American frontier.

DR. MOZLEY has now in the press a volume of lectures delivered to Graduates of the University of Oxford on *Old Testament Difficulties*, which will be issued by Messrs. Rivington during the coming season.

AMONG Messrs. George Bell and Sons' forthcoming works are: *The Poems of John Keats*, Aldine Edition, with a Memoir by Lord Houghton; and a *Handbook to the Department of Prints and Drawings in the British Museum*, with Introduction and Notices of the various Schools, by Louis Fagan, of the Department of Prints and Drawings in the British Museum.

MESSRS. MACMILLAN AND Co. promise among their Christmas books an edition of Washington Irving's *Bracebridge Hall*, illustrated by Mr. Randolph Caldecott, whose humorous and fanciful drawings for the same author's *Old Christmas* attracted so much attention last year.

THE two-volume edition of Shelley, edited by Mr. W. M. Rossetti, with Memoir and Notes, and published by Messrs. Moxon and Co. in 1870, has been out of print for some while now; and the curious fate of being unprocurable even in the British Museum has befallen this book, as the Reading-room copy was stolen. It is now proposed to reissue the work at an early date: Mr. Rossetti going carefully and *de novo* through the task of editorship, and introducing numerous modifications, additions, &c., into the Memoir and Notes, and indeed into the text itself, dependent sometimes upon more recent information (brought forward by himself among others), sometimes upon change of views, or the strictures of other critics. On the whole, the text will be somewhat more strictly conservative than in the previous instance. Most probably the book will appear in two forms—a three-volume edition, with leaded type; and a two-volume edition, the same type, but with the leads removed. Moreover, the type itself will be larger than in the edition of 1870.

THE second volume of the *Catalogue of Oriental Coins in the British Museum*, by Mr. Stanley Lane Poole, has just issued from the press. It comprises the Mohammedan Dynasties numbered Classes III. to X. in Fraehn's classification; thus describing the coins of the Khalifs of Spain and the smaller dynasties that sprang up as these approached their fall; the early African dynasties—the Idrisids, Benû-l-Aghlab, Benû-Tûlûn, Ikshîdîs; the early Persian rulers—the Tâhirîs, Simânîs, Sâlfârîs, Ghaznavîs; the Shihs of Khuwârezm (or Khiva), Buweyhis, Abû-Dawûdis, Khâns of Bulgaria, and Khâns of Turkistân. The volume ends with some sixty pages of indexes, by which the minute details of the contents are rendered easily accessible. It is just a year since the first volume appeared; and it is expected that the third volume will be published in another year's time, or less.

HEBREW scholars will be glad to hear of the publication of *Elucidations of a Part of the Prophecies and Hagiographa* (Lemberg: Menkes), by the late Samuel David Luzzatto, of Padua, whose merits have been so cordially recognised by Dr. Franz Delitzsch in his commentary on Isaiah.

THE Working Men's College, 45 Great Ormond Street, has been selected by the Society for the Extension of University Teaching as a common centre for that College and its neighbour, the College for Men and Women, 29 Queen Square. At the general meeting on Thursday, October 5, Mr. J. E. H. Gordon, B.A., of Gonville and Caius College, Cambridge, will deliver an address on the "Characteristics of Modern Physical Research," introductory to a course of lectures to be delivered at the College on Electricity and Magnetism. This meeting is open to the public.

WE understand that Sir Thomas F. Wade, K.C.B., Her Majesty's Minister in China, is now busily engaged at Shanghai in getting out a second edition of the *Tzu-Erh Chi*, a work which is of very great value to students of the Chinese language. This book, which deals with both colloquial and documentary Chinese, originally appeared in 1867, and, owing to unavoidable difficulties in passing a publication of such magnitude through the press, the first edition was necessarily somewhat imperfect. The title *Tzu-Erh Chi*, it may not be out of place to mention, is the Chinese equivalent of "Progressive Course." The two great divisions of the work are distinguished by the prefixes *Yü-yen* (i.e., words and phrases) and *Wên-chien* (i.e., written papers).

DURING the year ended June last no less than seventy-six fresh newspapers and magazines appeared in Japan, of which fifty-five were started at Yedo.

THE forthcoming number of the *Revue Historique* will contain the following articles:—F. T. Perrens, "Pierre Martyr et l'Hérésie des Patarins à Florence;" R. Darest, "F. Hotman;" P. Gaffarel, "La Fronde en Provence;" Fustel de Coulanges, "De l'Inégalité du Wergeld dans les lois franques;" C. Paillard, "Détournement au profit des Huguenots d'un Subside envoyé par Philippe II. à Catherine de Médicis;" H. Regnald, "Gisbert Cuyper, Journal inédit d'un savant hollandais pendant la Campagne de 1706;" &c.

In addition to the list of Science Lectures delivered at South Kensington, which Messrs. Macmillan and Co. announced some weeks ago for publication in sixpenny volumes, will be published two lectures on the steam-engine, by Mr. F. J. Bramwell, F.R.S.

MR. J. B. SHEPPARD, of Canterbury, whose Report on the *Chartae Antiquae* of Canterbury forms the leading feature of the Fifth Report of the Historical Manuscripts Commission, 1876, has since made a thorough examination of the *Libri Registrales* in the Cathedral Library, and drawn up a report on them. We trust that this will find a place in the next Report of the Commission, among the rest of Sir T. Duffus Hardy's tempting lists. The *Libri* are twenty-eight in number, the last Report says; that marked D contains copies of wills from 1500; G holds copies of bulls from 1060, and of charters, of which the earliest is granted by Canute; O, copies of charters from A.D. 615, regulations for the cellarer, &c. II, we are informed, contains a Treatise on Morality and Policy by Walter de Henlee, in French, with English Proverbs, and a French treatise on the Profit of Farming and the Supervision of Servants. One would like to know more about all these documents.

WE are glad to hear that an offer has been made to Mr. Rawdon Brown, by one of our publishing societies, to print his valuable book, and we heartily hope that he will let it see the light. One does not like to think that such interesting material as it contains for illustrating the social life of England at Shakspeare's death has been allowed to lie hidden (almost) for above twenty years for want of a publisher to put it in type. May volunteers atone for the regulars' shortcomings!

MR. FURNIVALL's third book for the New Shakspeare Society's Sixth Series, that of Shakspeare's England, is the largest and most important of his four, but the cost of it proves too much for the balance of the Society's funds this year, and it will therefore be thrown over to 1877, though it can be had next week by all members who pay their subscription in advance. It is the second of Canon Harrison's three books of the *Description of Britaine*, but the first of his *Briefve rehearsal of the nature and qualities of the people of England, and such commodities as are to be found in the same*, and is edited from the second edition of 1557, with marks and extracts showing

all its variations from the first, 1577. The rare merit and interest of Harrison's work, which is a description of the Elizabethan England under his eyes as he wrote, have been obscured by its long historical and topographical description of the country in the first book, and by the whole work being accessible only in the big folios of Holinshed's Chronicle. Otherwise, the amusing and informing chapters of the second book on "The Food and Diet of the English," with the musical-headed Frenchmen as cooks, the new use of Venice glass, the jellies, tarts, wines—the best, *Theologicum*, sent to the monks by the merchant who feared the devil—the working men who "haue dined so well as my lord maior;" on "their Apparell and Attire," the Englishman looking like a dog in a doublet, and his hairy cheeks "big like a bowdled hen, and so grim as a goose;" the women with their new colour, "the diuell in the head, I should say hedge;" on "the maner of building and furniture of our Houses," with its note of the changes in Harrison's day, from reredosses to chimneys, from hopharlot coverlets and a good round log under one's head, to counterpanes, bolster, and pillow, &c., &c., must alone have secured the frequent reprinting and wide circulation of the book. As it is, the present is the first reprint; and Book III. has yet to come. To his "Forewords," giving new details as to Harrison's life, Mr. Furnivall has added three appendices:—1. Contemporary extracts from the lately-unearthed MS. of the author's *Chronologie*; 2. Selections from Mr. Brenchley Rye's interesting *England as seen by Foreigners in the Days of Queen Elizabeth*—whether, like Lemnius, they thought us charming (and the women as pretty as angels), or like Perlin, *ces vilains là*—3. Mr. H. B. Wheatley's *Notes on Norden*, and his Map of London, 1593 (which accompanies the volume), giving some pleasant chat and sound information on the chief buildings and places that Shakspeare saw in the City of "lovely," of "noble London."

THE following table shows the number of students in the principal Universities of Germany during the summers of 1857 and 1875:—

	Summer, 1857.	Summer, 1875.	Increase	Decrease
1. Leipzig . . .	828	2775	1947	—
2. Berlin . . .	1409	1724	315	—
3. Breslau . . .	784	1068	284	—
4. Göttingen . . .	656	1062	406	—
5. München . . .	1358	1012	—	346
6. Würzburg . . .	653	961	308	—
7. Halle . . .	705	882	177	—
8. Tübingen . . .	706	878	172	—
9. Bonn . . .	873	776	—	97
10. Heidelberg . . .	606	725	119	—
11. Strassburg . . .	808	640	—	150
12. Königsberg . . .	355	611	256	—
13. Jena . . .	282	537	255	—
14. Greifswald . . .	244	496	251	—
15. Marburg . . .	240	421	181	—
16. Münster . . .	402	412	10	—
17. Erlangen . . .	549	401	—	148
18. Giessen . . .	343	326	—	17
19. Freiburg . . .	304	294	—	10
20. Kiel . . .	142	190	48	—
21. Rostock . . .	109	161	52	—

The sum total of students in the German Universities in 1857 was 12,356; in 1875, 16,360. Taking the population of Germany in 1875 as 42,757,812, we find one student for every 2,613 inhabitants. What are the corresponding figures in England?

OBITUARY.

DESPOIS, Eugène, at Paris, Sept. 23, aged 58.
 HENNERHEIM, Rudolf, at Brunswick, aged 50. [Historical painter; pupil of Couture.]
 LAYCOCK, Prof. Thomas, at Edinburgh, Sept. 21, aged 61. [Author of *The Reflex Functions of the Brain, The Mind and Brain*, &c.]
 SHILLETO, Richard, at Cambridge, Sept. 24, aged 66.

EUGÈNE DESPOIS.

M. EUGÈNE DESPOIS died on Saturday the 23rd inst., aged fifty-eight, of an affection of the lungs. After having been one of the most brilliant pupils of the Normal School, he became while still young Professor of Rhetoric at the Lycée Louis-le-Grand. At the presidential election of December 10, 1848, more far-seeing than the majority of his political co-religionists (he was an advanced republican), he published a pamphlet against the candidature of Prince Louis Napoleon, of which 50,000 copies were struck off. After December 2, 1851, faithful to his convictions, he gave in his resignation to avoid taking the oath of allegiance to the new régime. Since then he lived a laborious life, giving lessons as private tutor. It was only after the revolution of September 4 that he accepted a Government post; he was nominated librarian at the Sorbonne. In spite of the daily labours to which he was condemned, and which furnished him with the bare means of subsistence, Despois remained passionately attached to literature. He contributed to the *Revue des Deux Mondes*, to the *Revue de Paris*, of which he was one of the founders, to the *Réforme littéraire*, and finally to the *Revue politique et littéraire*. The volumes which he has published are chiefly collections of articles—*Les Lettres et la Liberté*, *Le Théâtre sous Louis XIV.*, *Le Vandalisme révolutionnaire*. In the last-named work he has reduced to their real value the attacks directed against the Revolution, and shown what it has done for literature, the arts and public instruction. The French Revolution and the age of Louis XIV. were the two principal subjects of Despois' studies. He knew them as a man of learning; he spoke of them as a man of letters and an elegant, witty and sometimes eloquent writer. He was commissioned by M. Ad. Regnier to edit Molière in Messrs. Hachette's "Collection of French Classics." The three volumes which have appeared are models of scholarly editing. He has unhappily not been able to complete his work. The death of a wife whom he tenderly loved struck a mortal blow at his health, and he followed her to the grave after a few months' interval. Despois' was a man of Stoical character, and his virtues had a tinge of defiance; but he was a subtle yet severe writer, who will leave to all who knew him a profound and tender memory as well as an example to admire and to follow. G. MONOD.

NOTES OF TRAVEL.

ELEVEN years ago, before the outbreak of the war between Brazil and Paraguay, plans were under discussion for uniting the Brazilian interior province of Matto Grosso by railway with the Atlantic coast, thereby to shorten the great round of water-communication by the Paraná and Paraguay rivers, and to become independent of this route in case of war. Since that time the North American Pacific Railroad has been completed, and the idea of a similar great South American line, to cross from the Atlantic coast of Southern Brazil to the Pacific in Bolivia, is now occupying the attention of South American engineers. In the September number of *Petermann's Mittheilungen*, Major Emerich, writing from Rio, gives a sketch of the chief of these projects, and invites the criticism of European authorities upon them. Most of the plans make use of the line which was actually surveyed some years ago by English engineers, from Curitiba to Miranda in Matto Grosso; from that central point there are various schemes for taking a railway through the richest parts of Bolivia and thence down to the Pacific through one or other of the great Andean lines which are in construction by the Peruvian Government. Dr. Wagner also gives a useful sketch of the present condition of the Bolivian coastland, best known as the desert of Atacama, but now dotted over with increasingly busy mining villages and seaports which have risen into existence since the discovery of its wealth in silver and nitrates.

FROM Paraguay we learn that the Government has engaged a steamer to make fortnightly trips to Corrientes, with the object of bringing back from that province the numerous Paraguayans who were expatriated during the war, and who have now no means of returning to their country. Some time ago a concession was obtained for the introduction of coffee-growing on a large scale in northern Paraguay, and the experiment is now being practically tested, ten thousand young plants having newly been imported. The export of oranges is also increasing; not less than 830,000 were sent down from Asuncion in the first fortnight of July.

THE last number of the *Cosmos* contains several letters from M. Largeau, describing his late journey across the southern part of the Algerian Sahara, from El Wad towards Ghadames, in which he gives special attention to the interesting subject of the formation of the drifting sand-dunes in the desert belt of El Erg.

M. BORDE's *Histoire de la Trinidad sous le Gouvernement Espagnol* (Paris: Maisonneuve et Cie.), the first part of which, treating of the discovery by Columbus, the conquest and colonisation of the island (1498 to 1797), has now been published, gives evidence of the greatest care and research. The history is original, and as far as this first volume extends there is no work with which to compare it, since the only previously existing *History of Trinidad*, by E. L. Joseph (1840), gives but a few pages to this epoch. The motives which, M. Borde tells us, led him to undertake the work were the importance of collecting and arranging the materials for a history before time and accident had destroyed them for ever; the necessity of rectifying many oft-repeated historical and geographical blunders; to bring to light the unique fact of the colonisation of a Spanish island by a French population, a circumstance which explains why the manners and customs of Trinidad are French and not Spanish at the present day; and to teach patriotism to the youth of the island by showing them who and whence they are, not English, or French, or Spanish, but *bon gré mal gré* Trinidadians, although subjects of England. In gathering materials locally and in foreign countries, M. Borde has spared neither time nor cost. Two works of great importance to his task, the only ones written by Spaniards on the events of the island, he has not yet been able to find in America or Europe: these are *De Missionibus Insulae Trinitatis, simul cum gestis et agonibus servorum Dei, Stephani a S. Felice, Raymundi de Figuerola ac Marci de Vigue, Capuccinorum*, by Fr. Matheo de Anguiano, published at Madrid in 1702; and the *Relacion de lo Sucedido en la Isla de la Trinidad, siendo Gobernador de estas provincias, y del Dorado, Don Diego Lopez De Escobar*, 1637, without name of author or of place of publication.

THE GEOGRAPHICAL CONFERENCE AT BRUSSELS.

THE following is the text of the "Déclaration" of the Geographical Conference which has just been held at Brussels, under the presidency of H.M. the King of the Belgians:—

DÉCLARATION DE LA CONFÉRENCE.

"Pour atteindre le but de la Conférence internationale de Bruxelles, c'est-à-dire: explorer scientifiquement les parties inconnues de l'Afrique, faciliter l'ouverture de voies qui fassent pénétrer la civilisation dans l'intérieur du continent africain, rechercher des moyens pour la suppression de la traite des nègres en Afrique, il faut:—

"1° Organiser, sur un plan international commun, l'exploration des parties inconnues de l'Afrique, en limitant la région à explorer, à l'Orient et à l'Occident, par les deux mers, au Midi par le bassin du Zambéze, au Nord par les frontières du nouveau territoire Egyptien et le Soudan indépendant. Le moyen le mieux approprié à cette exploration sera l'emploi d'un nombre suffisant de voyageurs isolés, partant de diverses bases d'opérations;

"2° Établir comme bases de ces explorations un certain nombre de stations 'scientifiques et hospitalières' tant sur les côtes de l'Afrique que dans l'intérieur du Continent.

"De ces stations, les unes devront être établies, en nombre très-restrict, sur les côtes Orientale et Occidentale d'Afrique aux points où la civilisation Européenne est déjà représentée, à Bagamoys et à Loanda, par exemple. Les stations auront le caractère d'entrepôts destinés à fournir aux voyageurs des moyens d'existence et d'exploration. Elles pourraient être fondées à peu de frais, car elles seraient confiées à la charge des Européens résidant sur ces points.

"Les autres stations seraient établies sur les points de l'intérieur les mieux appropriés pour servir de base immédiate aux explorations. On commencerait l'établissement de ces dernières stations par les points qui se recommandent, dès aujourd'hui, comme les plus favorables au but proposé. On pourrait signaler, par exemple, Udjiji, Nyangwe, la résidence du Roi, ou un point quelconque situé dans les domaines de Muata-Yanvo. Les explorateurs pourraient indiquer, plus tard, d'autres points où il conviendrait de constituer des stations du même genre.

"Laisant à l'avenir le soin d'établir des communications sûres entre les stations, la Conférence exprime surtout le vœu qu'une ligne autant que possible continue de communications s'établisse de l'un à l'autre océan, en suivant approximativement l'itinéraire du Commander Cameron. La Conférence exprime également le vœu que, dans la suite, s'établissent des lignes d'opération dans la direction Nord—Sud.

"La Conférence fait appel dès aujourd'hui au bon vouloir et à la coopération de tous les voyageurs qui entreprendront des explorations scientifiques en Afrique, qu'ils voyagent ou non sous les auspices de la Commission internationale, instituée par ses soins."

GERMAN LETTER.

Gotha: Sept. 15, 1876.

There is no longer any just ground for the complaint that our scholars do not know how to express their thoughts in plain German. Not only do our historians and scientific men nowadays write a clear and simple, some even an elegant, style, but even our philosophers and theologians are by degrees giving up the mysterious jargon with which they used to frighten away the uninitiated, and endeavour to speak of the hidden things of the soul and spirit in such a way as to be generally understood. Lange's *History of Materialism* is, perhaps, the most remarkable example of the change in the philosophical domain; Aug. Hausrath's latest work, *David Friedrich Strauss und die Theologie seiner Zeit*, Erster Theil (Heidelberg: Bassermann), in the theological. The latter is not so much a biography as a clear and readable history of modern German theology. The author himself tells us in the preface that his object was less to write a life of the great theologian than to trace his mental development, and describe his position with regard to theology: an object he has hardly attained, however, for we get no very clear idea either of Strauss's peculiar mind or the strange mixture he presented of Swabian mysticism and scientific criticism; but the literary side of the man is well drawn, the parties that held the religious field, and their various movements in so far as they bore on the great critical work, the *Life of Jesus*, are very happily characterised, and a few portraits here and there—those of the Berlin Court-theologians, Hoffmann and Hengstenberg, for instance—admirably sketched. The wonderful conflict provoked by Strauss' summons to Zürich, with which the first volume concludes, is likewise clearly and minutely described.

Erwin Rohde's work, *Der Griechische Roman u. seine Vorläufer* (Leipzig: Breitkopf und Hartel), is a valuable contribution to the history of the development of the antique spirit. Though the author had to deal with material in some sense ungrateful, and extremely scanty as well, and treads on ground hitherto little known, the result gives proof no less of his learning than of his cleverness and penetration. He

explains how the rhetoric produced by the Hellenic taste and craving for the artistic became in the time of the Roman Empire the basis of general culture; how these prose artists went on to turn their talents to poetry, and finally created the fantastic and rhetorical love-tale; above all he tries to trace the origin of this strange plant to the classical literature of the Greeks, more particularly to the erotic elegy of the Alexandrians. The poets of the Hellenic age could do nothing more with the religious fable, and preferred the little love-stories, legends, and local traditions, which Stesichorus was the first to clothe in poetical form, and which were afterwards collected in such numbers by historians and antiquarians. They introduced the gallantry and sentimentality of their day, which had so strangely altered the aspect even of the myths of the gods and heroes, into these simple stories, and thence sprang a species of ballad-poetry which, with the help of Roman imitations, Rohde now tries to reconstruct from scanty fragments, and which, at any rate in the form and construction of the stories, corresponds to the prose novel. But the latter adds a new element to the love-story — namely, the accounts of strange lands and peoples which, from the time of the *Odyssey* and more especially after the expeditions of Alexander the Great, played such an important part in Greek literature and were made use of by philosophers and politicians to embellish the creations of their fancy. While an unfortunate pair of lovers were being forcibly separated and subjected to all kinds of perils by sea and by land, the two elements could be united in a fitting manner, and the author discovers the first attempt of this kind in the novel of Antonius Diogenes, *The Wonders Beyond Thule*, which he supposes to have been written in the first century after Christ, and to have been the model of the subsequent love-stories.

The new edition of K. Lehrs' *Populäre Aufsätze aus dem Alterthum* (Leipzig: Teubner) takes us further back into the classical ages of Greek antiquity. Of the new articles the most remarkable are, the long one entitled "Zeus und die Moira," and those on the natural religion of the Greeks and their views with respect to a life after death. The book concludes with papers by George Grote and Chr. A. Lobeck, two leading authorities on all questions connected with Greece and the Greek religion. To attempt to form any idea as to what the religious and moral views of a people may have been from the many-sided utterances of philosophers and poets, from inscriptions, terms of speech and statements which chance has handed down to us, cannot but be always a hazardous experiment; it is often impossible to reconcile contradictory statements without arbitrary modification of the one or the other, and Lehrs does not appear to have always paid sufficient regard to the great necessity of a more rigid division of the different epochs. But a knowledge of the literature of Greece rarely to be met with, and the experience of a long life devoted to the study of antiquity, enable the eminent scholar to give us ideas which, little as they often agree with what our Christian divines tell us of the benighted heathen, are genuinely Hellenic. Do we not hear even cultivated and liberal clergymen say that it was the Christian religion which first taught men to regard God as their father? Yet the Greeks never addressed Zeus otherwise than as Father Zeus. With all the vigour of youth the aged master carries on his controversy against the explanation of the Hellenic fables from the phenomena of outward nature. And yet we fail to ascertain Lehrs' own opinion with regard to the origin of the Greek mythology as a whole, or his ideas with respect to the religious views of the period when men's imagination and feelings were essentially in bondage to nature; but we can well understand the disgust a man so deeply imbued with the views of a classical age must feel for the way in which the brilliant images of Greek poetry are nowadays

invariably made to embody always the same trivial ideas.

R. Hamerling's *Aspasia* (Hamburg: Richter) is a curious attempt at a poetical treatment of antiquity. By calling the book a *Künstler- und Liebesroman*, the poet shows at the outset in what light his work is to be judged. The brilliant figures of a Pericles, a Pheidias, and a Sophocles, set in the gorgeous background of that wondrous age, are used to represent the nature of love and art in dialogues and scenes which are carefully thought out and delicately executed. It is, of course, always rather a doubtful experiment to introduce well-known scenes and figures like these into a work of fiction and so dress them up in fancy colours as totally to mask their real character; but, nevertheless, it is impossible not to admire the author's artistic handling of the subject and the cleverness with which the ideas are worked out.

Felix Dahn's *Kampf um Rom* (Leipzig: Breitkopf und Härtel) is another attempt of a similar kind, though less successful, to clothe history in an artistic form. It represents the fall of the Goths in Italy, invests the Germanic heroes with an ideal glory, and, as a contrast to them, depicts the depraved corruption of the Byzantine court, Justinian, Theodora, Belisarius, Narses, and, lastly, the degenerate descendants of the ancient Romans. It is overlaid with startling effects, and though the noble Goths are made to philosophise in the most modern phrases, and a Roman whose Caesarian character we should find it hard to reconcile with the then-existing state of things in Rome plays the chief part in the story, it yet lays claim to historical truth. What appears to be considerable historical knowledge as well as poetical talent of no mean order has been in this case turned to very poor account.

Goethe's *Briefwechsel mit den Gebrüdern von Humboldt* (Leipzig: Brockhaus), on the other hand, shows us acceptably how strong the tie was which bound our great men at the close of the last century to antiquity. Many things contained in these letters have been published before, some by Goethe himself in the *Propylæa*. In a letter of Wilhelm von Humboldt's, for instance, we come upon that delightful passage from Goethe's *Winkelmann* :—

"Ich kenne für mich nur noch zwei gleich schreckliche Dinge, wenn man die Campagna di Roma anbauen und Rom zu einer policirten Stadt machen wollte in der kein Mensch mehr Messer trüge. Kommt je ein so ordentlicher Papst, was aber die 72 Cardinale verhüten mögen, so ziehe ich aus. Nur wenn in Rom eine so göttliche Anarchie und um Rom eine so himmlische Wüstenei ist, bleibt für die Schatten Platz, deren einer mehr werth ist, als dies ganze Geschlecht."

When we call to mind that this was written by a statesman in office, we must own that it produces rather a strange impression, but who could fail to understand him? Wilhelm von Humboldt is a worthy representative of the age to which we owe our modern German civilisation, when men really lived for self-culture and with a view to becoming perfect men. And we are not surprised to find that his letters can be printed as they stood, for what he wrote was the expression of feelings which had undergone a purifying and refining process, thoughts which had ripened slowly, and loosened themselves like ripe fruits at the right moment from the tree.

We see how these men were always working at their own improvement, not only in one single direction; the latest results are but the necessary fruit of the inward development, and, therefore, such as for beauty and perfection we in these days of one-sided work shall never see equalled.

C. ALDENHOVEN.

The second volume of the Bishop of Ossory's edition of Archdall's *Monasticon Hibernicum* will be published on October 5, by Mr. W. B. Kelly, of Dublin, and the third volume, completing the work, may be expected to appear in January, 1877.

SELECTED BOOKS.

General Literature.

- BONGHI, R. Discorsi e saggi sulla pubblica istruzione. Firenze: Sansoni. L. 8.
EVANS, John. Petit Album de l'âge du bronze de la Grande Bretagne. Longmans.
FÉTIS, J. F. Histoire générale de la Musique. T. 5. Paris: Firmin-Didot. 12 fr.
HAHN, J. G. F. Sagwissenschaftliche Studien. Jena: Manke. 12 M.
HIPPEAU, C. L'instruction publique dans les Etats du Nord, Suède, Norvège, Danemark. Paris: Didier. 3 fr. 50 c.
JENNINGS, Mrs. Vaughan, Rahel; her Life and Letters. Henry S. King & Co. 7s. 6d.
VOGUE, le vicomte E. M. de. Syrie, Palestine, mont Achar, voyage aux pays du passé. Paris: Plon. 4 fr.

History.

- BRIEFTE U. ACTEN zu der Geschichte d. Religionsgesprächs in Marburg 1529 u. d. Reichstages zu Augsburg 1530, hrsg. v. F. W. Schirrmacher. Gotha: Perthes. 12 M.
BRYANT, W. C. and S. H. GAY. A Popular History of the United States. Vol. I. Sampson Low & Co.
EISELE, F. Die Compensation nach römischen u. gemeinen Recht. Berlin: Weilmann. 10 M.
HERZOG, J. J. Abriss der gesammten Kirchengeschichte. 1. Thl. Erlangen: Besold. 8 M.
MARGUY, Pierre. Découvertes et établissements des Français dans l'Ouest et le Sud de l'Amérique Septentrionale. (Washington: Printed under the Patronage of Congress.)
PRAT, J. M. Recherches historiques et critiques sur la compagnie de Jésus en France, du temps du pere Coton, 1564-1626. T. 4. Lyon: Briday.

Physical Science, &c.

- FLOSS, H. H. Das Kind in Branch u. Sitte der Völker. Anthropologische Studien. Stuttgart: Auerbach. 10 M.
QUENSFEDT, F. A. Petrefactenkunde Deutschlands. 1. Abth. 4. Bd. Echinodermen. 2. Abth. Leipzig: Fues. 64 M.
SCHREFFLER, H. Die Naturgesetze u. ihr Zusammenhang in den Prinzipien der abstrakten Wissenschaften. 1. Thl. 2. Lfg. Leipzig: Förster. 11 M.

Philology.

- LACHMANN, K. Kleinere Schriften. 1. Bd. Zur deutschen Philologie, hrsg. v. K. Müllenhoff. Berlin: Reimer. 9 M.
RZACH, A. Der Dialekt d. Hesiodos. Leipzig: Teubner. 2 M. 80 Pf.

CORRESPONDENCE.

NEW GUINEA.

Oxford: September 25, 1876.

I have received the accompanying letter from the Rev. W. G. Lawes, one of the London Missionary Society's clergymen stationed at Port Moresby, New Guinea. As you have upon several previous occasions published letters written to me by Mr. Lawes, I trust you will be able to find space for the one now sent to you.

In another letter received by me from him by the same mail, but not intended for publication, though very abundantly confirming the general drift of the one herewith enclosed, I am sorry to find the unhealthiness of the Port Moresby district put beyond question by the following statement:—"We are suffering a great deal again this year from fever and ague, and I am afraid we shall not be able to remain here another year."

GEORGE ROLLESTON.

"Port Moresby, New Guinea: June 22, 1876.

"You will probably have seen a letter to the Royal Geographical Society written by Mr. O. Stone from this place. There are several inaccuracies in it which I should like to correct. Mr. Stone was only here three months, and visited no other coast village (save one a few miles from here); he knew nothing of the native language when he came, and but little when he left, so that it is no matter for surprise that there should be mistakes, although I gave him much of the information he has published.

"Mr. Stone's orthography in native words is very faulty.

"As the task of reducing the language to a written form has devolved on me, I might as well state the rules which I have followed. The language belongs undoubtedly to the Malayo Polynesian. Every syllable ends in a vowel. To this there is no exception. The vowels have the Continental sounds: 'a' as 'a' in arch, 'e' as 'a' in hate, 'i' as 'i' in pique, 'o' long as in note, 'u' as 'oo' in coo. The consonants have the English sounds; there is only one double consonant, and that is *ts*, but for the natives *t* only need be used, for it is only when followed by certain vowels that it takes the *ts* sound.

"In Mr. Stone's letter *Ilema* should be *Elema*; *Kirapuno*, *Kerepunu*; *Hordu*, a water chatty, should

be Hotu; Taurau, the native Hades, should be Taulu; Okor, plumbago, should be Okò; Ura, cooking-pot, should be Uro, as in many Polynesian dialects: Dimun, for a fathom measure, is altogether wrong—it should be 'loha.'

"The name of the boat-keel shaped mountain at the back of Port Moresby is in the Motu language *Manukau*, and not *Tapoharti*.

"2. Taro does not grow at Port Moresby.

"3. Mr. Stone's estimate of population is much too high. I have been all along the coast, from Redscar Head to China Straits, and am quite certain that the average distance between the villages is more like fourteen miles than four; I think fourteen is too low. The villages will not average sixty houses. The estimate of the inland population is very much too high.

"4. Mr. Stone is quite wrong in saying that in the burial customs of the Motu the corpse is laid in the grave and then covered in. This is only done in few cases, and where the person buried is of no importance. The custom is to lay the body in the grave and only cover it lightly with a board, &c. The relatives sleep round it, and when the flesh has decayed it is taken up, the skull, knees, and one or two other parts rubbed with a pink clay, and it is then covered in with shingle.

"In Koiali, too, the body is not cut up when recently dead. It is allowed to remain until it falls to pieces, and it is only when the bones are dry that they are wrapped up in a bundle and suspended in the house.

"5. The pink clay is an edible earth, but is not 'rose coloured lime,' and is never chewed with the betel nut.

"6. When I gave Mr. Stone the thermometer-readings for the year it was not the temperature at nine o'clock, but the thermometer-readings for the previous twenty-four hours recorded at nine o'clock.

"7. The natives cannot count a million. Kerebu is 10,000.

"8. The bow and arrow are used by the Motu in war almost as much as the spear.

"9. Mr. Stone requires a much more extensive knowledge of New Guinea than he has to be able to make an assertion as to which is 'the most handsome tribe in the whole of New Guinea;' to say that the natives of Kerepunu are 'without doubt the most handsome' is a very rash statement, seeing that the tribes of which Mr. Stone has any personal knowledge may be counted on his fingers, and his only acquaintance with Kerepunu was made in three or four hours from five canoes that came here on a trading expedition. I have been three times to Kerepunu, and have seen most of the tribes from Yule Island to China Straits, but I certainly could not assert that the Kerepunites are the finest or handsomest race I have seen.

"I am, yours very truly,

"W. G. LAWES."

JACOPO DE' BARBARJ.

Paris: September 18, 1876.

I was greatly surprised to read my name once more in the *ACADEMY* of September 9 after my statement in the previous number. I there said that my part must be limited to what I had done in making mention in one of my letters of a book, the result of conscientious study and full of new facts, which drew attention to one of those masters, half-Italian half-German, who impress so unique and peculiar a character on the earliest engraved works of the Venetian School. Some days after, this letter rather than the book having been a little rashly assailed, I had to refer my critic to the book itself.

Now I am accused on the ground, not of what I have said, but of what I ought to have said. The subject of discussion is no longer the bronze bas-relief, which I know well, having the honour of often visiting M. Dreyfus' collection, so rich in marbles and bronzes of the most brilliant moment of the Italian Renaissance. We are now concerned chiefly with the two ink-stands, which I do not know. I must beg leave to withdraw.

Let Mr. Drury Fortnum publish a work on his ink-stands and on the elder Vischer, to whom he ascribes them, and I shall be most happy to review it. The first years of the German Renaissance are still as a rule but little known, and the

Italian, German, or French bronze bas-reliefs especially cause great confusion when any attempt is made to refer them with precision to their authors. Meanwhile, as I have no new texts to bring forward for the education of amateurs, and as I think that personal controversies take up space in the *Reviews* which is already very scanty for the insertion of original articles, I hasten to yield the pen to the person who is the primary cause of this discussion. This polemic to which the *ACADEMY* opens its columns has been hitherto profitable for the public; but my name, by coming so often before your readers' eyes, might in the end cause them to forget the names of the late Emile Galichon and M. Charles Ephrussi. It is they who are the real originators of the attention paid in our days to Jacopo de' Barbarj, whose very nationality was unknown. Such a substitution would be an injustice. PH. BURTY.

"Dear M. Burty,

"You ask me to take up my pen in order to answer in my own name to the fresh rectification brought forward in the *ACADEMY* for September 16 last, on the subject of my study on Jacopo de' Barbarj. I am there accused of having confounded the emblem of Peter Vischer, the two impaled fishes, with that of Jacopo, the Caduceus, and of having without any other reason attributed to the latter a bronze bas-relief by the former. It is now recognised that this bas-relief, *Orpheus and Eurydice*, is not by Barbarj, and is not signed with the Caduceus, but with the two impaled fishes. I make no difficulty in admitting this, but I maintain that the cause of my error was not "only" the apparent analogy of the emblems, and that it would be an error to refuse to see in the bas-relief in question a close affinity between the manner of its author and that of Jacopo. And since in connexion with this bronze there has been much mention of Peter Vischer, perhaps I may be permitted to give, through the medium of the *ACADEMY*, some facts which are still but little known with regard to that artist and his family.

"As you have said in your reply, Prof. Bergau has established that the *Archer* or *Apollo* (a little bronze fountain) of the Germanic Museum of Nuremberg, which came from Peter Vischer's studio, was modelled after Jacopo's engraving of *Apollo and Diana*. Dr. Lübke shares this opinion. It is then admitted that Jacopo was known to the Vischers, who once at least worked from his designs. I believe for my own part that they borrowed more than once from the Venetian artist. Here are my reasons.

"It is known that Barbarj long resided at Nuremberg (and I propose to give details on his stay there in a forthcoming Study), that he had disciples there, and that Hieronymus Hopper copied several of his engravings, among others the *Apollo and Diana*. As to the influence of Jacopo on Albert Dürer, I must refer the reader to Dr. Thausing's magnificent work, *Dürer: Geschichte seines Lebens und seiner Kunst*, which is a perfect treasury of learning. It is, therefore, indisputable that this master played an important part at Nuremberg.

"On the other hand, Dr. Lübke has pointed out Italian inspiration in some works of Vischer of an advanced epoch, notably in the two ink-stands mentioned, of which I have seen photographs in Paris. The first of these objects is marked with the two impaled fishes. The other bears the letters P. V., a Latin inscription, the impaled fishes, and the date 1525. Dr. Lübke places the first between 1510 and 1515, and recognises in it the artistic tendencies of Andrea Sansovino. The second appears to him more Italian in style.

"Now, none of the important pieces by Peter Vischer of undoubted authenticity—neither the sepulchral copper bas-reliefs of Breslau, of Magdeburg, of Bamberg, nor his admirable works at Prague, at Cracow, at Nuremberg and elsewhere—bear the mark of the impaled fishes. The art in

all these works is of an essentially Germanic type; the Italian manner nowhere betrays itself.

"It is quite otherwise with the later works of the Nuremberg metal-founder, which may be th us explained. Peter Vischer had five sons—Hermann, Peter, Hanns, Paulus and Jacob—who, according to Neudörfer, lived with him even after their marriage, and formed the busiest workshop in the town. Hermann, as Neudörfer also tells us, went at his own expense to Italy for purposes of art, pushed on to Rome, and brought back many 'artistic objects that he had made and designed there, which greatly pleased his aged father and was of great use to his brothers.' This journey must evidently be placed between 1515 and 1516, as it was made after the death of Hermann's wife, which took place in 1515, while Hermann himself died in 1516. Peter Vischer the younger died in 1528; Paulus emigrated to Mayence, where he established himself and died about 1531. We hear nothing of Jacob after 1530. Hanns only, whose name is found in numerous documents, one of which belongs to the year 1549, can have assumed the management of the Nuremberg studio after his father's death, which happened in January, 1529. (See the extracts from the public archives collected by the learned and indefatigable archivist of Nuremberg, Dr. Lochner, in his reprint of Neudörfer.) It is therefore to Hanns that we must attribute the *Archer*, dated 1532, and executed beyond a doubt from the design of 1531, which belonged to the Galichon collection, a design by a hand hitherto undetermined reproducing the *Apollo* of Jacopo.

"The influence of the Venetian Master will likewise be found in the famous *grille* of the Townhall of Nuremberg, which has disappeared, but the composition of which is known to us by drawings preserved in that city. It contains figures which are strikingly like a pen-and-ink drawing in the Collection of Prints at Dresden, *Two Tritons Caressing a Nymph*, a drawing which is the pendant of the *Battle of the Tritons*, and a facsimile of which accompanies my lately published study on Jacopo de' Barbarj. This *grille*, for which Peter Vischer and his sons received the commission, was only finished by Hanns in 1540.

"Thus the *Archer*, the *grille*, executed in great part at least by Hanns, and the important text of Neudörfer, according to which the studies brought back from Italy by Hermann "were of great use to his brothers," all concur to prove that the *Italianised* pieces in Vischer's work are due to the sons far rather than to the father, who is so thoroughly German in his important productions.

"From what precedes it might be inferred that the first of the ink-stands mentioned above, marked with the two impaled fishes, is one of the studies brought back from Italy by Hermann. The second, signed P. V., with the impaled fishes, is by Peter Vischer the younger. As we have said, none of the works of Peter Vischer the elder bear this emblem. The latter uses a cross, the lower portion of which ends in a hook; and his initials, which occur on the seal of a document dated November, 1493, are the letters P.V. enlaced. So the two bas-reliefs representing, with variations in style rather than composition, *Orpheus and Eurydice*, one in the Dreyfus collection, and the other in the Berlin Museum, and both bearing the impaled fishes, must be attributed to Vischer's sons. That of the Dreyfus collection shows more directly, as we have mentioned, the influence of Jacopo's style.

"Here I must stop, my object being to present the reasons which caused my first error, and to add some information which I have reason to believe is little known with regard to the interesting family of Vischer. Such is my excuse for this long letter, which you are good enough to transmit to the Editor of the *ACADEMY*.

"Believe me,

"Yours very truly,

"CHARLES EPHRUSSI."

PHYSIOLOGY OF CONSONANTS.

140 Maids Vale, W. : Sept. 19, 1876.

As Mr. Rhys's criticism of Lefler's Consonant Investigations in the last number of the *ACADEMY* (p. 293) is, in many respects, misleading, I think it advisable to supplement his remarks by some more of my own.

A self-evident principle in phonetic discussions is that we should first of all settle definitely what are the facts we are discussing. It is not at all uncommon to see phoneticians carrying on long controversies about what are really totally distinct sounds. Thus a North German phonetician will waste quires of paper in proving, against a South German investigator, that German *w* is formed by the teeth and lips, not by the lips alone. The truth is that they are describing two distinct sounds which happen to be denoted by the same letter, and their descriptions are both perfectly correct: North German *w* is a dento-labial; South German *w* a pure labial. In the same way, if Mr. Lefler, before writing his 118 pp. of criticism on the views of Brücke, Ellis, Bell, Max Müller, Corssen (!) and a host of others, had taken the trouble to listen to the pronunciation of any German or Englishman, and compare it with his own Swedish pronunciation, his essay would have shrunk to very small proportions. The facts of the case are simply these:—

The English and German double consonants are pronounced as single consonants: English *t* and *tt* in *pity* and *petty*, for instance, are both pronounced single, as also in German *bitte*. Double consonants only occur in English and German when two separate words come together, as in *soappot* compared with *soapy*, and in German *bett-such*. In Swedish double written consonants are always pronounced double, the two *p*'s in *tappa*, for instance, being pronounced as in *soappot*, not as in *soapy*. The Swedes are thus unable, without considerable practice, to pronounce single consonants before short vowels, and consequently import their double consonants into their pronunciation of English, French, and German, which produces a very curious effect. Mr. Lefler, if asked to give the true pronunciation of English *soapy*, would probably come out with something like *soap-pæa*.

The very innocent distinction between "implosive" and "explosive" *p* is an old one; nor did we require Mr. Lefler to prove that in English *top* we first close and then open the lips. It is perfectly clear that there are three elements in every stopped consonant: 1) the stop itself; 2) the transition, or "glide" from the preceding sound; and 3) the glide from the stop to the next sound. We may distinguish them as *stop*, *fore-glide* and *after-glide*. The fore-glide is, of course, inaudible at the beginning of a word, but in such a group as *apa* all three elements are present. If, then, we follow out Mr. Lefler's principles consistently, we ought to assume three *p*'s in *apa*. The assertion that "after a long vowel most people sound no implosive *p*, &c., but only the explosives corresponding," is, I think, simply unmeaning. Do we omit to make the glide from the vowel to the consonant after a long vowel? Certainly not in English. The difficulty of distinguishing the consonant in *op*, &c., as opposed to *öp*, when pronounced without the after-glide, is simply due to the diminishing force with which we pronounce long vowels, which makes any consonant which comes at the end less distinct; but it is quite easy to pronounce the *p* in *öp* with the same force as in *op*.

All of the three elements of a stopped consonant can be modified in a great variety of ways, many of which are as yet imperfectly understood. Great confusion is produced by phoneticians copying hasty and inaccurate analyses of sounds from other writers without verification, and making dogmatic statements about sounds which they are unable to pronounce accurately themselves.

In English medial *g*, for instance, as in *ago*, all three elements are voiced (sonant), the stop and the two glides; in *beg* the fore-glide and

stop are voiced, the after-glide is breathed (surd). In *go* the stop is sometimes voiced, but often quite voiceless, the after-glide is voiced. In *cold* the stop is voiceless, and the glide is breathed—that is, the glottis is not narrowed to produce voice till after the stop is opened, so that there is a slight escape of breath. Medial and final *k* are formed in precisely the same way. These remarks apply not only to English but also to French, Italian, Swedish, and, in fact, nearly all the languages of civilised Europe except South Germany.

If we agree to call all stopped consonants with vocal stop "mediae," and all consonants with voiceless stop and breath after-glide "tenues," we may describe those in which the stop is voiceless and the glide vocal as "half-tenues," and we shall have a terminology with which certain facts can be intelligibly discussed.

These names are simply a matter of convenience; all we want is to settle definitely what we mean by them. Mr. Lefler's principle apparently is that any sound which may happen to be denoted by a *b* in any language whatever is a *media*. If, then, a German Saxon pronounces his *b* exactly like a *p*, without any voice, it follows, according to Mr. Lefler, that *mediae* can be pronounced without voice. The question is, Has the word "*media*" any meaning at all, or not? and, if it has, what meaning shall we agree to give it? If we agree to accept "*media*" as a name for a voiced stop, then we simply have to say that in some parts of Germany there are no *mediae* at all, and that a different sound is substituted for them.

Mr. Lefler states that in Swedish *p*, *t*, and *k* are sometimes pronounced with the tone. This simply means that *p*, *t*, and *k* are sometimes changed into the *mediae*, or possibly half-*mediae*, *b*, *d*, and *g*. The statement is probably quite incorrect.

HENRY SWEET.

"JUGGERNAUT" CALLED IN QUESTION.

Aberdeen : Sept. 23, 1876.

In a lecture recently delivered by Mr. Moncure Conway, reference is made to the famous temple of Jugernath and the alleged self-immolation practised at the festivals held there. The lecturer adds, "we have now learned, on the best authority, that all those pictures of Hindoos casting themselves beneath the Jugernath car to be crushed were purely imaginary." The authority is not stated.

An Indian Civil servant, Mr. James Geddes, who had been resident magistrate at Orissa, where the festival is held, informed me, from his own knowledge, that no trace of the practice of immolation could be found in the public records of the district. The festival is intensely thronged, and accidents are not unfrequent: so much so that the magistrate has to interfere for the preservation of order, and has often to punish the priests in charge for culpable remissness; and this is, according to Mr. Geddes, the whole fact underlying the bad reputation of the festival.

I had an opportunity of mentioning to the late Mr. John Stuart Mill what Mr. Geddes had stated. Mr. Mill expressed his doubts on the point. He said that among his oldest recollections of the India House were motions in the Court of Proprietors for putting down the horrors of Jugernath; and, although he could not speak from definite knowledge, he was under the impression that there had really been such scenes as are popularly represented, and that at some time or other the Indian Government had interfered to prevent them. Doubtless, if any such interference had ever occurred, it must be recorded in the minutes of the Court of Directors.

If I may judge from an article in the carefully-edited *Encyclopædia* of Chambers, even this qualified supposition of Mr. Mill's does not represent the received and prevailing views. The writer of the article "*Juggernaut*" says that the

self-immolation of the worshippers, "which, in former times, prevailed to a fearful extent, is greatly abating in our days;" implying that it still exists in a sufficient degree to inspire our pity and repugnance.

On turning to James Mill's *History of India*, I find the received view given with unstinted horrors. "Numbers of the congregated people threw themselves under the chariot wheels, and even fathers and mothers with children in their arms." We know that the author wrote under a reaction from the over-done adulation bestowed by Sir William Jones and others on the character and institutions of the Hindoos, and in consequence did not always do full justice to these; but his editor, Wilson, is disposed to bend the bow the other way. His note on the above passage is a smart contradiction; although I can suppose it intended more to give pain to Mill than to give pleasure to Jugernath. This is the note:—

"It is no little exaggeration to say that 'numbers of the congregated people throw themselves under the chariot wheels.' Mr. Stirling, who was resident in Orissa for four years, mentions that during that period there were no more than three such immolations, and of these one was possibly unintentional, while the other two were cases of painful and incurable disease. But this practice is modern. Jagannath himself is modern, and has no place even in the Vaishnava Puranas. It is not improbable that the present shrine attained reputation as a place of pilgrimage no longer ago than a century."

This so far corroborates Mr. Geddes's experience; but the idea is still allowed in the case of those two unfortunate who had recourse to the car for their *ekhanasia*.

The account given by James Mill himself is supported by the authority of eye-witnesses, and these not solely the missionaries, who might be tempted to make capital out of the institution.

It seems very desirable that the exact truth should be ascertained on a topic that has so often stirred the depths of our sympathetic emotions. The "car of Juggernaut" had in it the fair promise of being an oratorical terror to all time; and if the great idol can be restored to our favour, or at least to our indifference, let the thing be done efficiently and soon.*

A. BAIN.

SCIENCE.

Weather Charts and Storm Warnings. By Robert H. Scott, M.A., F.R.S., Director of the Meteorological Office. (London: Henry S. King & Co., 1876.)

At the time of our taking up this book it was raining heavily, and dark gloomy clouds, scudding rapidly before the wind across the sky, presaged an impending stormy night; yet, glancing at the barometer, we saw the index standing at "Fair."

Experience of this nature is by no means unfamiliar to all of us, and, as the weather is such a general topic in every Englishman's conversation, any aid which will enable us to arrive at a more satisfactory prediction of coming weather than that provided by the traditional inscription, which still holds its place, in spite of the far more correct legend introduced by the late Admiral FitzRoy, upon the face of most barometers, will be welcomed by all.

That this is evident is proved by the fact that nowadays most of the chief newspapers furnish their readers regularly with tables,

* I am not answerable for the spelling of the name of the great idol. When not quoting, I have taken Mr. Conway's rendering as the latest, although probably destined to be superseded, like the others. In the spelling of Oriental names, it is not given us ever to find repose.

charts, or diagrams indicating in some way or another the changes occurring in the various meteorological elements.

For instance, as is well known, the *Times* publishes daily, at a considerable cost, a small chart in which the salient features of the meteorological observations made at stations all round the coasts of our own and neighbouring countries are admirably brought before the eye in a clearly-defined manner, together with a paragraph giving concisely a general statement of the appearance of the weather over our isles.

Besides this chart, there is a series of four charts often to be seen exhibited in shop windows, and at many public buildings, which, being drawn and lithographed daily, is widely circulated by the Meteorological Office, and it is in a great measure to the study of these maps that we must look for information of future weather.

Although they attract considerable attention, yet but few people are sufficiently conversant with Meteorological Science to be able to fully understand them, and it is, therefore, with much pleasure that we see the work now before us brought out.

It has been drawn up by the Director of the Meteorological Office with the view of providing a guide to this study, and enabling every one to see for himself the processes, generally regarded as very abstruse and mysterious, by which the Meteorological Office has been able to attain the success in storm warnings which is stated in the reports to Parliament to have amounted for the past two years to as much as eighty per cent. of the storms which have passed over England, and to cent. per cent. of those which have traversed the North Sea, and reached the German coast.

In the weather charts the proper use of the barometer as a guide to the movements of the atmosphere becomes at once evident, and we have in the *isobars*, or lines drawn connecting those places where the corrected barometric pressure is the same, the most certain of indicators of the whereabouts of any storm.

But in order to avail ourselves of their indications an acquaintance with various meteorological laws is necessary. We must know Buys Ballot's law, that "if you stand with your back to the wind the barometer will be lower on your left hand than on your right;" also that the greater the difference of pressure between two stations, or, as it is technically expressed, the steeper the barometric gradient along the line joining them, the more strongly the wind will blow across it. Thirdly, Dove's Law of Gyration, which states that in these latitudes the wind changes more frequently with the sun than in the opposite direction.

But a knowledge of the distribution of atmospheric pressure is insufficient in itself for our purpose. Indications of the temperature and dryness of the air in different parts of the country, together with the changes these elements are experiencing, are also needed, as well as other information as to wind, clouds, rain, and sea-disturbance.

All of these data are embodied in the Meteorological Office charts in a simple and concise manner, and Mr. Scott's work, without being dry or technical, is admirably

adapted to afford the public, who are not, as a rule, familiar with the subject, a means of combining together these various facts in such a manner as to be able to make use of them for the purpose of obtaining for themselves some amount of foresight of approaching weather.

It is, however, somewhat disheartening to find that the author speaks very doubtfully of the possibility of our attaining in this country any success in foretelling the approach of storms before they arrive within a short distance of our western shores,* and that also when they have reached the coast we cannot be sure of the direction they will take, and therefore occasionally the wrong places may be warned.

The path of one of these erratic storms—viz., that of April, 1872—seems to have been very remarkable, for, instead of travelling across Ireland and Scotland in a northeasterly direction as expected, this storm ran south down to the Bay of Biscay, then turning abruptly went eastward as far as Cherbourg, where it doubled back upon its track, returning to Ireland, which it again traversed, but in the opposite direction, thus completely upsetting all the calculations made of its probable movements.

There is one chapter in the book with which every one at all concerned in maritime affairs should certainly make himself acquainted, and that is the one giving the meaning of the various storm-signals which are hoisted round the coast on receipt of instructions from the Meteorological Office on account of impending or approaching storms.

We would suggest that in a new edition of the work an appendix might be advantageously added, in which the principal rules to be employed in predicting weather by the aid of the charts, concisely stated, were collected together for reference.

The book appears to be carefully and accurately printed, and the numerous illustrations, which have been executed by the same process as that employed for the engraving of newspaper charts, are so clear that we are induced to hope, seeing how rapidly they are produced, that daily illustrated journals will soon be as common as weeklies now are. G. M. WHIPPLE.

SCIENCE NOTES.

BOTANY.

The Flora of Guadalupe Island.—Just ten years ago Dr. Hooker delivered before the British Association his interesting lecture on Insular Floras. Since then the *Challenger* and *Novara* expeditions have added considerably to our knowledge of the vegetation of the remote islands of the Atlantic and South Indian Oceans. The particulars concerning Kerguelen's Land, Amsterdam and St. Paul Islands, the Crozet, Marion, and Tristan d'Acunha groups, Fernando de Noronha, and St. Paul's Rocks, will be found in the fourteenth and fifteenth volumes of the *Journal of the Linnean Society*. But the most noteworthy discovery was made by Captain Goodenough, of H.M.S. *Pearl*, who landed on Amsterdam Island, and brought away specimens of the small tree forming the whole of the woody vegetation of the island.

* This is due to the impossibility, or at any rate great difficulty, of establishing look-out stations westward of the Irish coast—viz., in the Atlantic, whence in reality our weather generally comes.

This proved to be *Phyllica arborea*, previously found only in Tristan d'Acunha, some 5,000 miles distant! The Americans have also recently done some good work in this direction, in exploring the island of Guadalupe. In the *Proceedings of the American Academy of Arts and Sciences*, vol. iii., new series, Mr. Sereno Watson gives an enumeration of the plants collected there by Dr. E. Palmer. The flora of this island is no less remarkable than that of the Galapagos Islands, particularly in its relations to the flora of the nearest mainland. The island of Guadalupe is in latitude 29° north, about 100 miles from the coast of Lower California. It is twenty-six miles in length in a north and south direction, with an average breadth of ten miles, and is traversed by a mountain ridge, the central peak (Mount Augusta) having an elevation of 3,900 feet above the level of the sea. It is exceedingly rocky, the rocks being of volcanic origin. Fogs are very prevalent, and ice an inch in thickness, accompanied by two inches of snow, was observed in the middle of the island in December, 1874. Here, as in St. Helena, though fortunately not to the same extent, the indigenous plants have suffered much from the goats with which the island is over-run. Who originally introduced the goats is uncertain, but now a Company exists for breeding them. Mr. Palmer's collection of plants contains in all 131 species, including 102 exogens and eight endogens, the remaining twenty-one belonging to the higher cryptogamic orders. The 100 phænogamous species Mr. Watson divides into five groups: (1) introduced species, of which there are twelve; (2) those which range from the Pacific to the Atlantic States, of which there are nine; (3) those which are found throughout California, or at least as far north as San Francisco, numbering forty-nine; (4) those found only in Southern California, below Los Angeles, or in Arizona, numbering eighteen; and (5) those peculiar to the island itself, of which there are twenty-one. It is singular that not one of these species is peculiar to Lower California, the nearest mainland, or Mexico. The flora is exclusively Californian in its character, yet the island lies 230 miles distant from the southern line of California. The arborescent vegetation consists of *Quercus chrysolepis*, *Pinus insignis*, *Juniperus californica* and *Cupressus macrocarpa*. The new plants are: *Thysanocarpus erectus*, *Lavatera occidentalis*, *Sphaeralcea sulphurea*, *Lupinus niveus*, *Trifolium Palmeri*, *Heuchera* sp., *Oenothera guadalupensis*, *Megarrhiza guadalupensis*, *Galium angulosum*, *Diplostephium canum*, *Hemigonion frutescens*, *Perityle incana*, *Bacria Palmeri*, *Senecio Palmeri*, *Mimulus latifolius*, *Calamintha Palmeri*, *Phacelia phyllomanica*, *Atriplex Palmeri*, *Brahea edulis*; and *Harpagoneella Palmeri* (*Boraginaceae*), and *Hesperelaea Palmeri* (*Oleaceae*) new genera. The only palm, "and the only thing on the island having a tropical look," is frequent in warm ravines throughout the island. It attains a height of about forty feet, with an average diameter of fifteen inches. Each tree bears one to four clusters of fruit, four feet in length, and each weighing forty or fifty pounds. The fruit is eaten by man, goats, birds, and mice.

Compositae Indicae.—Mr. C. B. Clarke, formerly Director of the Botanic Gardens, Calcutta, has published in a separate form the *Compositae Indicae Descriptae et secus Genera Benthamii Ordinatae*. This volume, the result of much labour, and the preparation and publication of which has been beset with difficulties, will be very useful during the period that must elapse before Dr. Hooker's *Flora of India* reaches this part of the natural system. Nevertheless, it seems a pity that so much time should have been thrown away, as one might say, on a work of a temporary character, as this must necessarily be. It must be perfectly obvious to any one at all acquainted with the literature of systematic botany, that it is impossible in India even for the most accomplished botanist to produce a monograph of the most numerous family in the vegetable kingdom

which shall possess any permanent value. If Mr. Clarke could have visited Europe and revised his work before publication, he would not have had to experience the mortification now probably in store for him, of his work being superseded soon after its appearance. It is with no disposition to find fault that we make these remarks, and we should be pleased if Mr. Clarke could come home and undertake the same family for the *Flora of India*, and thus obtain the slight reward attainable by a worker in systematic botany. In spite of this drawback, the monograph is a valuable contribution to our knowledge of the approximate number of forms of the *Compositae* distributed over the Indian region. In the *ACADEMY* for April 29, 1876, we summarised the species of this family described in Boissier's *Flora Orientalis*. In that work, which includes the eastern part of the Mediterranean region—that is, all the country lying between Greece and Egypt on the west and the Indies to the east—1,654 species, belonging to 172 genera, are enumerated. For the Indian region, which includes as much of the eastern peninsula as drains into the Indian Ocean, Mr. Clarke tabulates 556 species, belonging to 124 genera. Tables are given showing the distribution of the genera and species in India, which is divided into nine districts, and their general distribution where they extend to other countries. It is a curious fact that nearly all the Indian genera of the *Helianthoideae* extend to America, whereas none of the Indian genera of *Mutisieae* are found in America.

The Flora of British India.—The fourth part of this work has appeared. It contains the *Anacardiaceae*, *Sabiaceae*, *Coriariaceae*, *Moringeae*, *Connaraceae*, and 89 out of 132 genera of the *Leguminosae* represented in India.

North American Botany.—Besides the flora of the island of Guadalupe, separately noticed, the ninth volume of the *Proceedings of the American Academy of Arts and Sciences* contains various "Botanical Notes," relating to North American plants, by Dr. Asa Gray. Among the more interesting new plants are *Palmerella*, a new genus of *Lobeliaceae*, from Lower California; *Echidocarya*, *Boraginaceae*, from Arizona; a monograph of the genera *Collinsia* *Mimulus* (North American species) and *Monardella*. Mr. Sereno Watson contributes a revision of the North American species of *Trifolium*, *Lupinus*, and *Peucedanum*.

Geschichte der Botanik.—Dr. Julius Sachs, the author of the well-known botanical text-book, last year completed a History of Botany from the sixteenth century down to 1860. The matter is arranged in three "Books," and is very convenient for reference. The first book is devoted to Morphology and Systematic Botany, divided into five chapters with descriptive headings; the second to Vegetable Anatomy, in four chapters; and the third to Vegetable Physiology, in three chapters, subdivided into numerous paragraphs. The author says in his preface that his object has been to give special prominence to those men who have not simply determined certain facts, but who have fully comprehended the significance of facts. Scientific merit is only due to those who have investigated facts.

"For this reason," he adds, "I attach little value to certain utterances of earlier writers, whom some please to call the originators of the theory of descent. It is an undoubted fact that previous to the appearance of Darwin's work, in 1859, the theory of descent possessed no scientific importance; it was he, indeed, who gave it its importance. In this, as in other things, it seems to me in the interest of truth and justice that we should not award merits to former writers, who, if they were alive now, would probably lay no claim to them."

This method of treating the subject is very different from that adopted by a writer on botanical problems in the *Rundschau*, where Aristotle and his pupils are accredited with having known nearly as much as is known at the present day.

Perhaps it may be thought that undue prominence is given to certain investigators; but the student will find the work very useful. It is concise and clear, and possesses the great recommendation of a good paged table of contents, and an index of names.

Bursulla Crystallina.—Under this name, Professor Sorokine describes a new genus of *Myxomycetes* in the *Annales des Sciences Naturelles*, sér. 6, vol. iii., part 1. This organism was discovered on horse-dung, and is nearly related to the curious *Guttulina rosea* of Cienkowski, differing chiefly in the presence of a common membrane in the organs of fructification. In watching the development of this organism, Prof. Sorokine stumbled upon an interesting fact. Wishing to ascertain the effects of a low temperature upon it he placed some of it in the open air during the month of December, when the thermometer ranged between 5°-5 and 23° below zero Fahr. A few days afterwards he observed that some of the sporanges contained portions of protoplasm and a distinct nucleus exactly in the centre of these fragments. Thus, although there are two kinds of organs of fructification produced on the surface of the dung, it is easy to distinguish them by the presence of a nucleus in the organs of later formations. Nevertheless, the writer was unable to determine which sexual part each of these two kinds played. They are quite distinct, and the result of their union is the formation of a cellule which may be termed an oosphere.

The Anthericeae and Eriospemeae.—Mr. Baker's rapidly-following series of monographs of the various tribes of the large order of *Liliaceae* has recently been enriched by the two tribes named. This paper occupies the whole of No. 82 of the *Linnean Society's Journal*. The *Eriospemeae* consist of a single genus of twenty species; and the *Anthericeae* comprise twenty-six genera and two hundred and thirty-nine species. Thirteen of these genera are monotypic, while *Anthericum* itself includes eighty-two species. The most important generic characters are furnished by the modifications of the androecium, which are often exceedingly elegant. Altogether this monograph is an important contribution to science, as a large proportion of the species had not previously been described.

PHILOLOGY.

THE Philologus (Leutsch), vol. xxxv. part 3, contains several valuable articles, among which Ahrens' paper on ancient weaving ("Die Webstühle der Alten"), Metzger's on the second Pythian of Pindar, Vollbrecht's on Xenophon's account of the expedition against the Drilae, and Fritzche's communication on Guyet's marginal notes to Horace deserve especial mention. There is also an interesting paper by Wegener on the fifth *Odyssey*, and a long series of emendations in Statius by Köstlin.

THE June number of the *Zeitschrift für die Oesterreichischen Gymnasien* contains two essays on the Wallachians, one being the conclusion of Julius Jung's three articles on "Die Anfänge der Römänen," the other "Zur Walachischen Frage," by W. Tomaschek. In the July number De la Roche continues (from the *Gymnasial Zeitung*, 1874, p. 405) his grammatical essays, discussing on this occasion the use of the conjunctive in dependent sentences in Homer. G. Meyer has a short paper on the newly-discovered Olympian inscription; from which, he says, it would seem that the dialect of Elis cannot be decidedly referred to the Dorian or the Aeolic, but shares some of the peculiarities of both, while in other points it goes its own way. In the August number J. Rohrmoser has a good paper on the conduct of Demosthenes in the matter of Harpalus. Goldbacher discusses a fragment of Heraclitus, and Hümer the date of the composition and publication of Sedulius' *Carmen Paschale*. The short re-

views in these numbers are too numerous to mention in detail. There are two good educational articles, one in the June number upon afternoon work in German schools, by A. Egger, the other in the July number, by Karl Tomaschek, on the Berlin Conference for the discussion of modern German orthography.

IN the *Neue Jahrbücher* (Fleckeisen and Masius), vol. cxiii., part 6, the most important original articles appear to be Düntzer's on the medical use of *aptus* and other words of kindred meaning, and Unger's on the poems entitled *κατὰ λεπτὸν*. The rest of the number is mainly taken up with reviews, among which we may mention Schubart's article on the most recent criticisms of Pausanias, and Teuffel's on the newest editions of Plato's *Symposium*. In the following number R. Förster continues his important essay on the works of Libanius. Hahn has an interesting paper on the second Athenian confederacy. K. Meyhoff contributes a very favourable review of Weil's Demosthenes, and A. Römer has a long article on Dindorf's edition of the *Scholia* on the *Iliad*. The educational section in the first of the numbers is mostly taken up with reviews, the most interesting of which is Hess' article (in continuation) on Kern's *Life of Giesebrecht*. Eichhoff's "Aphorismen aus der Schulpraxis" contains a number of sensible observations. The same may be said of the anonymous "Noctes Scholasticae," with which the educational section of the following number opens. In this section Prühle continues his publication of the letters of Lessing, Ebert, &c.

THE *Zeitschrift der Deutschen Morgenländischen Gesellschaft*, vol. xxx. part 1, opens with an essay by Oppert "On the Language of the Ancient Medes," in which he gives his support to the view that the language of the second class of cuneiform inscriptions is *Medic*. A. F. Pott contributes a most valuable and exhaustive philological excursus on the orthography of "Chemie or Chymie," and decides against the derivation of *χημεία* from *χυμός*, and in favour of the explanation that *χημεία* is derived from *χημία*, *black*, the ancient name of Egypt, the land of "Cham," the *black*, or *hot*, "son" of Noah. D. H. Müller's paper on "The Status Constructus in Himyaritic" draws attention to some important divergences in the use of the mode in this language as compared with Arabic and Hebrew. The same scholar also contributes a drawing and description of a Himyaritic stele. W. Bacher traces a story in the *Arabian Nights* to the *Miles Gloriosus* of Plautus. Jul. Euting continues his "Inscriptional Contributions" with the exceedingly beautiful inscription of Jebel, of which a lithographic plate is added. The other papers are "Two Himyaritic Inscriptions," by J. H. Mordtmann; "Philosophical Poems of Abu-l-Alá Ma'arri," with translations, by A. von Kremer; "On the Pronunciation and Writing of the Old Armenian," by H. Hübschmann; "On the Greek Origin of the Armenian Character," by V. Gardthausen; "Studies on Sa'di," by W. Bacher; "Explanation of Thibetan Words and Names," by H. A. Jäschke, &c.

FINE ART.

CHARDIN.

Jean Baptiste Siméon Chardin. Catalogue Raisonné. Par Emmanuel Bocher. (Paris: Librairie des Bibliophiles, 1876.)

THE work before us is one of a series in which will be recorded with minute care the engravings after the now admired, the not long since neglected masters of the French School of the eighteenth century; and the master to whom this honour is in the present case paid, by the publication of a goodly volume full of facts and criticisms, is the painter Chardin. The revived appreciation

of his pictures in France has not yet made him known familiarly in England. Our National Gallery, so miserably poor in French pictures that it has not even got a Watteau, is of course without a Chardin. Dulwich, indeed, has the reputation of having one: it must be one of several versions of the *Serinette*, exhibited at the Louvre in 1751, and at Dulwich it has appeared under the title of *Woman with a Barrel-Organ*. Stafford House, too, possesses two Chardins: the first, a portrait of the painter; the second, of D'Alembert. But, generally, Chardin is not known. The name is unfamiliar here; and, the pictures themselves being held of little account, the prints after them are not sought for by many with eagerness.

And yet the art of Chardin, or even that part of it which these prints might make us know, has its own distinctive character and charm. Like most good things, it is finely original, and quietly fascinating. And it has been admirably reproduced. Chardin was, indeed, hardly as fortunate in having his things multiplied by Cars and Lepicié as Sir Joshua in being "immortalised," as he said himself, by the work of McArdell and Valentine Green; but at least the art employed was in each case excellently adapted to the qualities that had to be rendered. One cannot in Chardin's case say "perfectly," for etching would succeed doubtless in giving to the reproduction an amount of "colour" which no line-engraving can hope to give, and it would give also a subtlety of light and shade, combined with a definiteness in the forms of objects, which mezzotint could not attain. Why does not such an etcher as M. Waltner, who feels, as I happen to know, the qualities of Chardin very keenly, set himself to render them in his own art? But, on the whole, the existing reproductions—or the best among them—are in a high sense satisfactory and delightful. Colour, or what the engraver calls colour, they possess in a large measure, and they are entirely successful in their rendering of that sentiment and expression for which such works of Chardin as they translate are in the main charming. The etchings are wanted as the complement of these.

M. Bocher's book tells nothing of the painter's life, for the very good reason that it was not within M. Bocher's province to tell anything. But the life has been told elsewhere. The brothers De Goncourt, turning over on our behalf the dusty files of the *Mercur de France*, ransacking the catalogues of eighteenth-century picture-sales, reading ignored *Mémoires*, bringing out as the least of their labours from the mass of Diderot's criticism such parts as were devoted to praise and comment on Chardin, have discovered and compiled much; and, though their discoveries do not prove the painter of *bourgeois* manners to have lived any other than the uneventful *bourgeois* life, they have made an interesting chapter in the work devoted to the illumination of these eighteenth-century names hidden too long in darkness.

Chardin was born in Paris in the last year of the seventeenth century, the son of a tradesman and artisan. Entering the

studio of Cazes he began by painting that which has no kinship whatever with the work by which he became known. But it chanced soon that Coppel wanted his assistance, and set him to paint a gun. Astonished, so goes the story, at Coppel's pains in the placing and lighting of the gun, Chardin set to with a will. He was now for the first time painting from nature; the charm and interest of reality laid strong hold upon him. It was some little time ere he was well before the public, but when once an exhibitor, he was at once appreciated. A fresh painter of still-life had arisen in him; Jean Baptiste Vanloo bought a picture of a *bas-relief* in bronze which the young man had sent to the Exhibition in the Place Dauphine, and paid him for it better than had been hoped. In 1721 Chardin exhibited *The Skate*, which by common consent was declared a masterpiece in still-life painting. It may be seen at the Louvre. That and many others grouped together by the painter when M. Largillière went to see his things, imposed upon a worthy judge, who took them for the work of "some good Dutchman" and held them up to Chardin as models for his own work. The fact that they were themselves his work being presently made known, the young man was asked to present himself for election, and he was soon a member of the Academy. A life of calm and moderate prosperity was, doubtless, in store for him. He was a man of quiet mind. He had married early. His wife died young. He married a second time. He had a son, who followed him for a while at a distance in his art, and died before him, leaving him then childless. Social and professional engagements grew on him. He was for twenty years the hanger of pictures at the Exhibition, making of course enemies, but at least commended for the humble places chosen by him for his own works. He did not receive high prices, for his art was not of the kind sought after at Court, and rich and liberal patrons of the middle class were necessarily most few. But with a second order of pictures, later on to be mentioned, he succeeded in reaching a popularity denied to the first, which itself ought to have been popular. For there is nowhere a greater painter of still life than Chardin; there is no one, perhaps, who has given you quite so well as he a reality without meanness, an arrangement without pretension or artifice. The very composition of his groups of household things is good. Nothing is put thoughtlessly into his pictures, out of mere pride that he is able to paint so well whatever object and substance he chooses. The simple materials gathered by him on his kitchen-slab have their place there of right, and tell the story of modest and frugal provision. Here in one picture is exactly the material for the humblest meal and the things that are required to prepare it—that and no more. Here, in another, the fruits for the dessert of the rich, and with them the silver, the gold, the china sugar-bowl of famous Dresden. The drawing of these things is excellent: the roundness and relief astonishing for truth. Still life has perhaps not before, and certainly has not since, been painted with such a perfect and sober veracity. These pictures, eight or ten of

which are now in the Louvre, would have sufficed for his fame. They could not make Chardin's fortune.

His domestic scenes—the quite different work which succeeded his *nature morte*—were multiplied and reproduced at once by the engravers of the day. Issued very often at a couple of francs apiece, they hung by the dozen on *bourgeois* walls, reflecting the life led in the chambers they ornamented. These works, the originals of the prints now again popular in France, are in some respects of his best period, and more must be said of them before we close. A third order succeeded them. Chardin had long enjoyed notice, and was fearful of the time when notice should be withdrawn for lack of novelty. That motive, and the success of Quentin de la Tour, now his neighbour in the galleries of the Louvre—Quentin de la Tour, who has enriched the museum of his native town so that it is worthy of a pilgrimage—led him to the execution of pastel-portraits. But his day was past. Enemies multiplied. Critics became indifferent. And the old man, long a martyr to the disease which caused a noted Englishman to declare that the greatest pleasure in life was the cessation of pain, lingered uselessly and sad. Dropsy followed, in the last days, upon stone. On December 6, 1779, a friend wrote of him that he was so feeble that he had now taken the sacrament. "*M. Chardin a reçu le bon Dieu.*" He died before the close of the day, and was buried at S. Germain-l'Auxerrois.

Interest centres, for most men nowadays, in the second class of his works, and it is these exclusively that have been engraved. Chardin, for most men, is the painter of *Le Bénédicité*, of *La Mère Laborieuse*, of *L'Econome*, of *La Gouvernante*. He is the painter, that is, of decent middle-class life, in its struggle with narrow means, and in its happiness, which is that of the family and of tranquil work. Allied to certain of the Dutchmen, though hardly indeed to be confused with them, he resembles them in his faithful portrayal of the things that he saw, whether these were only the heaped-up contents of the fish-stall, and the fruits massed for dessert, and glasses from the cupboard and a silver goblet, chased richly, or child and mother saying grace before the meal in a narrow room, curiously ordered (*Le Bénédicité*), and the housewife reckoning with contented gravity her morning's outlay in marketing (*L'Econome*), and the white-capped care-taker, gentle and young, bending forward with a warning to the boy who is her charge (*La Gouvernante*). But in the painting of what he saw, there was, of course, choice always, and his choice was other than the Dutchmen's—other, at least, than that of Teniers, Browver, Ostade, Dusart; those to whom for certain qualities he has distantly been likened. So that between his work and theirs there comes to be a great wide difference—the gulf that separates vulgarity from simplicity, lowness from homeliness—besides that other difference which needs must be when the one group of painters is concerned with the round-faced phlegmatic type that lives its slow life among the canals of

Holland, and the other painter with the type of happy vivacity and quiet alertness and virginal or motherly grace which is that of the true middle-class of France. This latter difference there must always be, even if we take the work of Chardin and set it, as indeed we have a right to do, against that of another order of Dutchmen, whose sentiment is nearer it—De Hooghe, Nicholas Maes, and Van der Meer, of Delft, who like Chardin took representative moments of common occupations, and in recording them recorded a life. The finer spirit will still be Chardin's, and in looking over the suite of his engravings, or passing in review even the titles only of his pictures, it will be proved that these figures which he painted he painted more with a single mind to the lives which the habitual occupations were destined to reveal. No doubt the greater Dutchmen thought of that, but in their unrivalled triumph of lights and shades, and tints and textures, they thought of it—even the best of them—less than Chardin.

And it is very noteworthy that Chardin, when he passed from still life to domestic scenes, became, so to say, a second and quite another artist. He accepted frankly the new vocation, and the marble of the mantelpiece, the red tiles of the floor, the metal of the parlour clock, were thenceforth wholly accessories. With fair if not faultless design, with pleasant sobriety of tone, with keen observation and happy and genuine sentiment, he concentrated himself upon those scenes of the humble interior, whose quietness and diligence and homely grace and charm no one has better felt or rendered. And from the one class of picture you have no cause whatever to suspect him to be also the painter of the other.

FREDERICK WEDMORE.

THE ART CONGRESS AT LIVERPOOL.

THE Art Congress at Liverpool, which is to take place from October 11 to 18, may, if successful, be productive of much good. It is necessary to create a demand for healthy and pure art just as much as to create a supply, and a Congress which popularises the true principles of art will do a work that is much wanted. The world is in search of beauty, and willing enough to be led where beauty is to be found; but it has so often given its faith to false prophets that it has begun to be sceptical of any opinions until it has heard what is to be said against as well as for them. This is precisely what a meeting of this kind does. The debates arouse an interest which no mere reading can excite, and the professors are subjected to a cross-examination which causes the same difference to exist between oral description and art literature as between written and *viva voce* evidence. Take the first question to be debated, namely, the best method of improving street architecture, which is to be opened by Mr. J. J. Stevenson. There is no doubt that the disastrous mistakes which render our streets hideous are the results of ignorance and not of wilful bad taste, and that, though the diffusion of sound taste may be a work of time, still it will be much aided by meetings like the present, which raise excitement on, and call attention to, the subject, and rouse an interest which does not altogether subside, but, like the overflow of the Nile, leaves a residue of solid good behind. On other grounds it is desirable that the influence of Academies should be debated at a distance from London, and in a town where somewhat of the lay element may be introduced. In the hands of Mr. Watkiss Lloyd

it will be dealt with in such a spirit that the discussion will be protracted and thorough. The question of mural decorations, which Mr. W. B. Richmond has undertaken, assisted by Mr. W. Cave Thomas, is one upon which depends much of the future greatness of the English school. Raphael and Michel Angelo could not have been the painters they were had they been confined to easel pictures all their lives; and it is only by the encouragement of Municipal Governments that the opportunities can be afforded to the painters of our own country which were enjoyed by the great artists of the Renaissance. The artistic possibilities of furniture constitute, if a humble, an important question; by no one can it be more ably argued than by Mr. Eastlake. Art in the household is a form of civilisation which comes home to the humblest roof, as was proved by Josiah Wedgwood in the last century, and by many a piece of ancient carved work which is fished out of old Lancashire or Yorkshire cottages. Anything that turns the current of excitement of a great town into an enthusiasm for beauty represses and turns into healthy channels that unhealthy craving for sensual luxury which is the great danger of a wealthy civilisation.

P. H. RATHBONE.

CHRISTIAN ANTIQUITIES IN ROME.

Rome: Sept. 20, 1876.

Comparatively little has been done in the Roman "Catacombs" during the last few years, and it is gratifying to know of the recent re-opening of one of those primitive Christian cemeteries, which was first (in modern times) explored by the illustrious Bosio, 1594 (v. his *Roma Sotterranea*), and again, when many legible epitaphs, urns, skeletons, and some paintings were discovered there, in 1693. This hypogeum extends along the right of the Flaminian Way, beginning at the distance of about a mile from the Porta del Popolo. It was dedicated to S. Valentine, a martyr above whose sepulchre, therein contained, a stately basilica was raised by Pope Julius I., A.D. 337, and restored during the seventh, eighth, and ninth centuries by five successive Pontiffs. Both this basilica and a once important monastery adjoined to it totally disappeared in the course of ages; and but a few slight ruins of the church and the Abbey (as such the cloister ranked) were recognisable when Bosio carried out his explorations on the spot. The most memorable discovery by that explorer in these "Catacombs of San Valentino" was a much-damaged picture of the Crucifixion, the sole representation hitherto known to us of that sacred subject among the pictorial art-works in the subterranean cemeteries near Rome. It is, however, as Bosio shows, a picture not of the earlier Roman, but of the Byzantine School, therefore failing to attest any exception to the rule for avoidance of the more awful and tragic scenes in the illustrations of the Divine Sufferer's life desired, or sanctioned, by the primitive Church. A private enterprise for exploring in this long-closed cemetery of St. Valentine, undertaken by one Signor Orazio Marucchi, has, I am glad to report, resulted in the re-discovery of the same Crucifixion picture, together with certain others (scenes from the life of the Blessed Virgin and figures of saints) there found, and for the first time described, by Bosio. That Crucifixion was recently brought again to light, after the removal of a heap of ruins belonging to some mediæval (or more modern) structure, and it is perhaps owing to this concealment that the colouring of the picture appears still better preserved than might have been expected.

So much was the now, in Rome and Italy alike, almost forgotten St. Valentine once revered in the Metropolis of the Papacy that the Flaminian gate was named after him, as "Porta San Valentino," long before it received its actual designation as "del Popolo."

Another valuable acquisition in the range of Christian art in this city has been secured in the course of works for renewing the high-altar of the beautiful old church, S. Pietro in Vincoli, where the first stone of a new and splendid *ara* was recently laid by the Cardinal Ledochowski. Under the pavement, between the ancient altar and the apse, was found a sarcophagus of white marble more than two mètres in length, adorned with *relievi* of highly-finished style, entitled to class among the best works in such sacred art as the fourth (or fifth) century could produce—these sculptures not being referable to a date earlier than the former of those two epochs. The subjects are within the range of those most familiarly seen on Christian sarcophagi of corresponding dates: the Raising of Lazarus; the Miraculous Multiplication of Loaves and Fishes; the Saviour admonishing St. Peter for his triple negation of his Divine Master; and also (much less commonly introduced in such association) the group of Christ with the Samaritan woman beside the well, and the bestowal of the symbolic keys on St. Peter—the last pertaining to the relatively modern class of Christian subjects in sculpture at Rome. This sarcophagus has the peculiarity of being divided interiorly into seven compartments. Ecclesiastical authorities have caused it to be closed with their official seals; but we may expect that it will eventually find place in the Christian Museum of the Lateran—or in that entered from the Vatican Library.

C. I. HEMANS.

NOTES AND NEWS.

A NEW lecture-room and School of Art have been opened this week at Leicester. A loan exhibition of modern paintings, including works by Wilkie, David Cox, Nicol, Cooper, Gilbert, and other well-known artists, had been arranged to do honour to the opening ceremony.

AN excellent plaster cast of a highly-decorated Gothic tabernacle from the church of St. Leau, near Brussels, has just been added to the numerous reproductions of the same kind in the new South-East Court of the South Kensington Museum. The tabernacle somewhat resembles in height, form, and workmanship the celebrated Adam Kraft Shrine in the Frauenkirche at Nürnberg, but it has not the same grace of line as that wonderful work, nor is it so delicately carved. It strikes one in fact as being heavy in comparison with the Nürnberg pinnacle, but in other respects it is certainly a very rich specimen of Flemish sculpture in the sixteenth century. It is attributed on the label to one Rombaut de Dryvere, of Malines, but this is all the information that is given about it, nor could we learn anything of its history except that the cast had been gained in exchange for others from the Belgian authorities. The elaborate ornamentation, consisting of baskets of fruit, flowers, heads, and other carvings, is chiefly of the Renaissance type, but the numerous subjects sculptured in high relief have a more distinctly Gothic character. These subjects are taken from the history of our first parents, and represent the creation of Eve, Adam receiving the apple from Eve, the Almighty appearing to Adam and Eve in the garden of Eden, and various other scenes in the Genesis narrative. Also there appears to be a series representing sacrificial ceremonies, and higher up a representation of the Passion of our Lord. The tabernacle reaches, so far as we could judge, to a height of between fifty and sixty feet, but it is quite straight, and does not curl over at the top after the graceful style of the Nürnberg example.

THE Société des Amis des Arts à Versailles have just opened their twenty-third annual exhibition. It is held, as last year, in one of the *salles* of the Lyceum, and not as heretofore in the celebrated but inconvenient *salle* of the Jeu-

de-Paume. The number of contributions is not large, nor are there any that claim particular notice. Landscapes, flowers, and representations of still life seem to predominate.

THE Naples Fine Arts Exhibition, which was to have taken place this year, but was postponed from various causes, is now definitely announced for April 2, 1877. It will include works in painting, sculpture, architecture, engraving of every kind, and polychromatic decoration; also designs of all sorts for woven materials, and other fabrics. The works of artists who have died within the last ten years will be eligible for exhibition. Consignments from foreign nations will be received from January 1 to 31, 1877, and further information given by the Secretary of the Fine Arts Committee, Naples.

THE *Journal Officiel* has recently published the general regulations for the organisation of the French Exhibition of 1878. The Exhibition is to be opened on May 1, 1878, and to close on October 31 following. It is organised under the direction of the Minister of Agriculture and Commerce, but a chief commissioner, M. le Sénateur Krantz, has been appointed by a Presidential decree for its general direction. He will be aided in each department by special commissioners, whose work it will be to make known the conditions of exhibition, decide upon claims for admission, and in every way contribute to the fulfilment of the aim of the exhibition by stimulating the endeavours, and showing forth the resources of their particular departments. Similar commissions will likewise be formed in foreign countries, and foreign exhibitors are requested in all cases to communicate with their national commission, and not with the French director. Each nation is required to divide its products into nine different groups, which form the basis of a general system of classification. These groups are arranged in the following order:—1. Works of art; 2. Education, instruction, materials and processes of the liberal arts; 3. Furniture and accessories; 4. Tissues, clothing and accessories; 5. Extractive industries and wrought products; 6. Implements and processes of mechanic industry; 7. Alimentary products; 8. Agriculture and pisciculture; 9. Horticulture. These nine groups are further subdivided into ninety different classes. No work of art or other article exhibited is allowed to be sketched, copied, or reproduced in any fashion, without the consent of the exhibitor, and no work can be withdrawn before the close of the exhibition without the authority of the Commissioner-General. Each nation will have the right of having a catalogue printed of its own particular section, but this must be at its own cost and only in its own language. A general catalogue will be prepared for the guidance of the public, which will indicate the position of the articles exhibited and the names of the exhibitors. Exhibitors will have nothing to pay for the place allotted to them, but if they require extra security, or more decoration, they may undertake it at their own cost, subject to the permission of the Commissioner-General. The exhibition will be held in the Champ de Mars and on the heights of the Trocadéro.

THE Düsseldorf painter, Peter Janssen, has just finished the decoration of the second Cornelius-Saal in the new National Gallery of Berlin. On each side of the walls of the niche in which stands the colossal bust of Cornelius, he has painted two large compositions intended as allegories of the *Iliad* and the *Odyssey*, with all the principal gods and goddesses of the Homeric heaven swaying in the ether above. The figures of Pallas Athene and of Odysseus, who sits in deep thought with his head resting on his hand, are highly praised by the Berlin *Tageblatt*; indeed, the whole work seems to have called forth considerable admiration from German critics, while most of the other decorative paintings of the new gallery have, on the other hand, been severely abused.

THE *Bullettino dell' Instituto di Corriap. Arch.* (August and September) continues its account of excavations at Pompeii, Corneto (Tarquinii), and Capua. From Pompeii and Corneto there is little of interest to report; nor from Capua is there much that is strictly novel, but there is a new and interesting summary of the results obtained from the excavations since 1845 in the necropolis beside S. Maria with its sanctuary or temple in some way connected with the rites of the dead. What deity may have presided in this temple is at present unexplained, but it seems certain that the marble statue of a female figure holding an infant in her arms, said to have been found in the ruins, represents that deity, whoever she may have been. The same figure occurs in numerous *votivi* of tufo here and there in the cemetery, but in most cases she is seated instead of standing as in the marble, which probably was the principal image of the goddess. According to the writer of the notice (F. von Duhn) this must be the goddess who receives in her kindly arms the souls of the departed, here represented as infants or boys. Souls, there is no doubt, were represented as diminutive figures, but there is a considerable step between diminutive figures of souls such as appear on the Harpy monument from Xanthos, or on the marble sarcophagus also in the British Museum, and the natural figure of an infant. It is necessary to overcome this difficulty before Herr von Duhn's explanation can be accepted, because this explanation, though probable enough under the circumstances of the find at Capua, necessarily applies also, as he points out, to the existing terra-cottas representing a female figure seated with an infant in her lap, which figures have been on conjecture called Gaea Kouritrophos. In the same cemetery was found a number of terra-cotta *stelae*, with Oscan inscriptions, and ornamented with a figure of a pig in relief. If, as is probable, these *stelae* had been dedicated to the goddess of the cemetery, then it would be right to compare her with Demeter, to whom, as goddess of the lower world, a pig was the proper sacrifice, and to whom figures of pigs were dedicated. Of the figures of the goddess with the child part are described as of local workmanship, while others are obviously Greek and may be supposed to have been imported.

It has often been surmised that Hans Holbein, beside his celebrated work in wood-engraving, executed a *Dance of Death* in painting at Basel, or, as some imagine, in the palace of Whitehall in London. But, in spite of the strict investigation to which his life has recently been subjected, no certain indication of such a work has yet been arrived at. A German professor, Herr Vögelin, however, as the latest contribution to Holbein literature, has now brought forward various arguments to prove that a series of dilapidated wall-paintings still existing in the old Bishop's palace at Chur in Switzerland, representing the *Dance of Death* of Holbein, was actually painted by the master himself, and that we have in these paintings the originals, and not the copies of the woodcuts. So bold a theory needs strong reasons to support it. The *Dance of Death* at Chur, though not well known, is mentioned in most guides to Switzerland. Burckhardt says of it: "It repeats in larger size the world-famous little woodcuts of Hans Holbein, and in so excellent a manner that at first sight one scarcely misses the original touch of the master, although it is improbable that this work was really executed by him." It has, in fact, always been supposed to have been done by some later, but unknown, artist, who cleverly copied and enlarged the woodcuts. Prof. Vögelin, however, finds several grounds for discrediting this supposition. He first published his views last April in a Swiss journal called the *Freie Rhätier*, but the *Kunstchronik* has recently given them wider publicity. It is stated also that the Antiquarian Society of Zürich are preparing a comprehensive work upon the wall-paintings at Chur which will consider in full the

question of their origin, and will likewise give satisfactory reproductions of them. Prof. Vögelin's theory respecting them, as stated under eighteen heads in the *Kunstchronik*, is that Holbein executed these works as he passed through Switzerland on his way home after his Italian travels, and that he afterwards took the cartoons with him to Basel, where he conceived the idea, probably from the suggestion of some bookseller, of multiplying them by means of wood-engraving. With this view he somewhat heightened their satirical import, and made other slight changes (the paintings and the woodcuts are not always identical), but, as far as regards their reduction and execution, he left the work very much to the wood-engravers, and before the blocks were completed journeyed to England. Soon after this the Formschneider, who was probably Hans Lützenberger, died, and his effects were sold to the publishers Melchior and Gaspar Treschel, who finished the work, and finally brought it out at Lyons. The arguments that Prof. Vögelin brings forward in support of this view are too long to enter upon here; some certainly appear trivial, but others, it must be admitted, are of sufficient weight to demand attention, and, at all events, leave the subject open for discussion.

THERE has recently been added to the many delightful works by Bernardino Luini in the Brera at Milan a series of frescoes and fragmentary decorations taken from an ancient chapel dedicated to St. Joseph in a disused church situated in the outskirts of Milan. This church was suppressed in the seventeenth century, and the frescoes in it were allowed to fall into decay. In 1805, however, a certain number of them were restored and removed to the Brera by the celebrated Andrea Appiani, but others remained that he was afraid to touch on account of their dilapidated condition. These have now, by the aid of modern appliances, been safely transported and placed with their predecessors in the Milan gallery. Unfortunately even now the two sets remain somewhat apart, as those gained in 1805 are still hung in the galleries of the first-floor, while those recently acquired find a resting-place on the ground-floor. It is to be hoped, however, that ultimately the whole of these frescoes, which form part of one grand series illustrating the history of St. Joseph, will be exhibited together, and the different scenes placed in their proper order. An interesting pamphlet on these frescoes, entitled *La Cappella di San Giuseppe alla Pace e gli ultimi suoi aranci*, has just been published at Milan, by Signor Mongeri, the author of *Arte in Milano*. He considers that there is little room to doubt that the chapel of San Giuseppe was really decorated by Luini, although the history of its foundation, and even the name of its founder, are now lost. The paintings now removed are chiefly those which adorned the cupola of the little chapel, and, although they are fearfully ruined in parts, they still, according to Signor Mongeri, fully reveal the charming style of the pupil who was imbued more than any other with the gracious spirit of his great master, Leonardo da Vinci. As regards date, he places them between those which Luini executed in 1521 for the church of the Umiliati, and those of the Villa Pelluca, several of which are now in the Brera.

THE STAGE.

"RICHARD THE THIRD" AT DRURY LANE.

MR. CHATTERTON has so recently published his reasons for lack of faith in the attractive qualities of Shakspeare's plays upon the stage that it is natural enough that the revival of *Richard the Third* at Drury Lane should be accompanied by a public explanation of his apparent change of policy. From the manager's point of view it must be confessed that the reasons given last year for preferring playwrights to poets were unan-

swerable. When *King John*, *Macbeth*, and *As You Like It* fail, even with the assistance of Mr. Phelps and Miss Helen Faucit, to yield a remunerative return, while, on the contrary, Mr. Boucicault's *Formosa* and Mr. Halliday's adaptations of the Waverley novels are found to produce a handsome profit, it would be cruel indeed to blame Mr. Chatterton for shaping his policy in accordance with the tastes of his customers. Shakspeare, however, has again taken his place in the Drury Lane playbills, and the reason given by the management is "the strong indications which have lately presented themselves on the part of the play-going public of a revived interest in the stage production of Shakspeare's plays." It is painful, of course, to reflect that the first discovery of this improved demand for dramatic wares has been made, not by a theatre with a great historical name, but by the managers of those humbler establishments which never had any patent to shield them from the arbitrary power of a Lord Chamberlain, and which, little more than thirty years ago, were even forbidden to perform the higher drama under awful pains and penalties. Still there is consolation in the thought that, although the tastes of playgoers are thus fickle, the public do, after all, appear to attach some importance to the question what words shall be spoken by way of accompaniment to the picturesque scenery, the splendid pageants, and the great mechanical effects which occupy so large a space in playbills and public advertisements. They may to-day prefer *Formosa* and *The Great City* to *King John* and *Macbeth*; while to-morrow there may be "indications" strong enough to induce a prudent manager to place Mr. Boucicault and Mr. Halliday on the shelf again. Those, however, who contend that scenery and "stage carpentry" are nowadays the sole end and object of performances in our larger theatres will, at least, have to explain the influences which have so operated in the breast of Mr. Chatterton as to bring about this sudden revolution in his notions as a practical manager who makes no pretence of conducting his theatre with any other view than that of paying his performers and securing a reasonable return for his labour and outlay.

Altogether Mr. Chatterton's position, under the circumstances, seems so sound that one may feel a natural reluctance to find any fault with his proceedings. But the dramatic reviewer, unfortunately, cannot always look at things from the point of view of the manager. In the discharge of his duty he is occasionally compelled even to condemn performances that "pay;" and it must be said that the revival of *Richard III.* at Drury Lane is open to grave objections. It might have been expected that the strong indications of a revived interest in Shakspeare would have encouraged the management to produce the play in something approaching the form in which it appears in every edition of Shakspeare's works. They have chosen however to adhere to the acting version prepared by Colley Cibber, wherein the poet's scenes are mercilessly maimed and disfigured, even the interpolations which are derived from other plays of Shakspeare being as a rule inserted without taste or judgment, while the additions from the pen of Cibber himself and other writers, and the wholesale suppression of scenes necessary to the harmony and effect of the play, are altogether unjustifiable. It is true, as the management point out, that this version, which has held the stage for nearly two centuries, has been stamped with the authority of many distinguished actors. The mention of Mr. Macready's name among these is certainly calculated to mislead: the fact is that with the exception of Mr. Phelps, who performed this play at Sadler's Wells with his accustomed reverence for the text, the only approach to the restoration of Shakspeare's play which has probably been made on our stage since the closing of the theatres in 1642 was essayed by Mr. Macready in 1821 at Covent Garden. This (as the playbill expressed it) was "an attempt to

restore the original characters and language of Shakspeare," retaining "no more extraneous matter than the trifling passages necessary to connect those scenes between which omissions have necessarily been made for the purposes of representation." Mr. Macready's own account of the matter is sufficiently interesting to be worth quoting from his *Reminiscences* :—

"An alteration (he says) of Cibber's adaptation of *King Richard the Third* had been sent to me by Mr. Swift, of the Crown Jewel Office, but varying so little from the work it professed to reform that I was obliged to extend the restoration of Shakspeare's text, and it was submitted (March 12, 1821) to the public ordeal. The experiment was partially successful—only partially. To receive full justice, Shakspeare's *Life and Death of King Richard III.* should be given in its perfect integrity, whereby alone scope could be afforded to the active play of Richard's versatility and unscrupulous persistency. But at the time of which I write our audiences were accustomed to the coarse jests and *ad captandum* speeches of Cibber, and would have condemned the omission of such uncharacteristic claptrap as :

'Off with his head! So much for Buckingham!'

or such bombast as :

'Hence, babbling dreams: you threaten here in vain; Conscience, avaunt! Richard's himself again!'

In deference to the taste of the times these passages, as well as similar ones, were retained. At a later period, if the management of Covent Garden in 1837-9 had been continued, the play with many others would have been presented in its original purity."

In the face of this evidence, it is at least a mistake to cite Mr. Macready among the eminent actors who have preferred Cibber's version; nor is there any certainty that the other distinguished representatives of Richard whom Mr. Chatterton mentions shared the corrupted tastes of the playgoers of their time. The truth, however, is that Cibber's play allowed the crook-backed tyrant to keep himself more constantly in the eye of the spectator, while removing as far as possible opportunities afforded to the representatives of other personages of displaying their powers. It may be suspected that this reason alone has had much to do with the long withholding of the original play from the stage. Any way it is important to observe that the two most distinguished actors of modern times—Mr. Macready and Mr. Phelps—have distinctly notified their faith, as practical managers, in the acting qualities of Shakspeare's play. It is fair to say that the Drury Lane management, though substantially they adopt Cibber's version, do not follow it to the line. How far that rash adapter was qualified to improve the text may be inferred from the intolerable bathos of the following scene, with which he thought fit to conclude the play :—

"BOSWORTH FIELD.

Enter KING RICHARD meeting RICHMOND.

King R. Of one or both of us, the time is come.

Richm. Kind Heaven, I thank thee, for my cause is thine.

King R. If Richard's fit to live let Richmond fall.

Thy gallant bearing, Harry, I could 'plaud But that the spotted rebel stains the soldier.

Richm. Nor should thy prowess, Richard, want my praise

But that thy cruel deeds have stamped thee tyrant;

So thrive my sword as Heaven's high vengeance draws it.

King R. My soul and body on the action both!

Richm. A dreadful lay; here's to decide it.

[*Alarums. They fight. Richard falls.*"]

On the whole it must be confessed that congratulations upon those indications of a revived taste for Shakspeare to which Mr. Chatterton refers would be premature until we know what it is that the public really demand.

The scenery, which has been painted for the occasion by Mr. Beverley, follows closely the scenic programme of Mr. Charles Kean's magnificent revival at the Princess's Theatre in 1854; the costumes are also governed by the same

precedent. It is difficult to imagine that more could be done for the success of the revival in the way of accessories, which have the merit of being strictly illustrative as distinguished from mere magnificence. Of the acting it is not necessary to say much. Mr. Barry Sullivan, who represents the Duke of Gloucester not for the first time at this theatre, allows himself to be described in official announcements as—

"one of the few actors remaining to whom Shakspeare has been a life-long study, and who, starting from a point when much of the old traditions still survived, has not remained a petrified embodiment of bygone conventionalities; but, while retaining the animated spirit and well-trained method which guided the former masters of the actor's art to such great results, has modified their interpretations according to the dictates of an independent judgment and the requirements of modern ideas, feelings, and artistic tendencies."

This glowing account of Mr. Sullivan's merits, however, requires some qualifications. He certainly performs the character of Richard in a subdued key, to which his predecessors in the past were not accustomed; but this is probably imperative on an actor who, contrary to the old system, undertakes to sustain so arduous a part night after night. In other respects his impersonation is distinctly of the old school, the tokens of which are a solemn deep-voiced style of elocution, and a tendency to exaggerate the hypocritical side of the character to the neglect of subtler attributes. Mrs. Hermann Vezin moved the audience greatly by her pathetic tones and just delivery of lines in the part of Elizabeth. The remainder of the performers are, with scarcely an exception, incapable of delivering verse, either with attention to rhythm, or with that correctness of emphasis which carries an impression of sincerity to the mind of the audience.

MOR THOMAS.

M. ALEXANDRE DUMAS has at last made up his mind to publish *L'Etranger*. He has thus far adopted the unusual course of reserving it from publication; not so much, it is probable, out of any apprehension that the existence of the work in print could in any way interfere with its attractiveness as a stage play at the Français, as from the knowledge that the piece owed from the beginning so very much to the actors that the author's repute could hardly be increased by its publication. In England Mr. T. W. Robertson was similarly wise. But now the great stage-success of the past season in Paris is about to be given to the public in its literary form, which, rumour says, M. Dumas has been continually working upon.

Rome Vaincue, the last promised piece at the Théâtre Français, was to be produced on Thursday evening in this week.

Mlle. SARAH BERNHARDT's exertions in *Phédre*, the performance of which was written about in the last number of the ACADEMY, have tended to limit her appearances before the public since then.

Mme. FARGUEIL objects to play in a new piece at the Porte St.-Martin, it is said, unless certain changes in the cast are made to her liking.

MUSIC.

ADAM'S "GIRALDA" AT THE LYCEUM.

By the production, for the first time in England, of Adolphe Adam's *Giralda* on Thursday week last, Mr. Carl Rosa has added to our repertoire of English opera a work which is likely, for more reasons than one, to become a general favourite. Adam is in his style essentially a popular composer. Of his fifty-three dramatic works there is perhaps hardly one which in the strict sense of the term deserves to be called great: he has little or no depth, and his music does not go to the heart; but it is pre-eminently pleasing. The composer had an inexhaustible fund of

melody, much elegant fancy, an excellent sense of dramatic appropriateness, and, what is perhaps even rarer in music, genuine comic power. The prevailing impression left after hearing one of his operas is that we have been greatly amused. Of decided originality of style there is but little. I do not mean to imply that actual reminiscences are to be met with in the music; but there were many passages in *Giralda* which, had I heard them without knowing whence they came, I should have unhesitatingly ascribed to Auber.

Giralda is one of its composer's later works. It was produced for the first time in Paris at the Opéra Comique on July 20, 1850, about six years before the composer's death. The libretto is one of the best of Scribe's comedies of intrigue, being not unworthy in this respect to rank with such pieces as the *Domino Noir* or *La Part du Diable*. It has, I believe, been adapted as a comedy on the English stage; but of this I cannot speak from personal knowledge. An outline of the plot will be worth giving, not only on account of its ingenuity, but as showing the kind of subject which most exactly suited the genius of Adolphe Adam.

The first act takes place in a little village in Galicia. Ginès Perès, a young miller, is about to be married to Giralda, the adopted daughter of a farmer, and has received with her a dowry of three hundred crowns. The young lady tries to induce him to give up the marriage, by informing him that she loves another; but he, though he cares nothing for her, cares much for the crowns, and refuses to release her. She has only met her lover in the dark, and has never seen his features. Don Japhet d'Atocha, a gentleman in attendance on the Queen of Spain, comes forward, and makes requisition of the farm for the King and Queen, who will pass through the village and stop there with their suite for the night. While he is making his arrangements, a young cavalier, Don Manuel, enters. This is Giralda's unknown lover, who, surprised at her absence, has come to look after her. Don Japhet and he recognise one another, and the former tells the latter that he is secretly married. Don Japhet having entered the farm to make preparations for the royal party, Ginès enters, disconsolate at having the farm taken away on his wedding day. In a conversation with Don Manuel, the latter discovers that the bride is to be Giralda, and that her future husband does not care for her. He offers him six hundred crowns to take his place at the altar, an offer which Ginès gladly accepts. As the wedding takes place at night, the substitution is not discovered; but on the return of the wedding party, the King and Queen have arrived, and Don Manuel, for fear of recognition, takes to flight. The King, who appears to be far too fond of the fair sex, is smitten with the charms of the bride, and asks for the husband. He, however, has disappeared. The villagers call for Ginès, of course supposing him to be the happy man, and Ginès enters from the farm, and is ordered by the Queen at once to take his bride up to his mill. He does so, with considerable disquietude, wondering "what the other will say."

The second act takes place in the mill. Ginès and Giralda enter, and while the latter withdraws with her bridesmaids, Don Manuel, who has also found his way to the mill, comes forward to claim from Ginès the fulfilment of his bargain. The young miller yields his place to Don Manuel, and withdraws to wait for further orders. The King and Don Japhet enter by the window; Don Japhet is placed outside as a sentinel, Don Manuel meantime having hidden himself on the appearance of the monarch. To render clear the most ingenious and comical scenes which follow, it would be needful to quote nearly the whole dialogue: the incidents are so cleverly dovetailed into one another that an epitome is impossible; it must suffice to say that at the end of the act Giralda believes herself to be the wife of Don Japhet. In the third act everything is, of course, cleared up and all ends satisfactorily.

Though I should hardly be inclined to endorse the opinion of M. Clément that *Giralda* is from a musical point of view the best of its composer's works—I should be inclined to give the preference to the *Postillon de Longjumeau*—the score contains much really charming music. The overture is one of the most sparkling and piquant specimens of the French school, and worthy to compare with the best of Auber's. It is in the more comic situations that Adam shows the greatest strength; the duet in the first act between Ginès and Giralda, and that between Ginès and Don Manuel, and the exceedingly humorous quintet in the third act are in the composer's best vein. In the more serious parts of the music are to be found much grace, but less individuality. Among the best of such numbers are Manuel's song, "Oh dream of love," the air of the King, "While youth gaily smiling," and the couplets for the Queen, "The Queen am I, and by etiquette bound."

In speaking of the performance one can but repeat the thrice-told tale, and say again what has to be said of every work given under Mr. Rosa's direction. There was the same excellent *ensemble*, the same admirable finish "all round," that has been so noteworthy a feature in all previous productions. The part of Giralda was sung by Mlle. Ida Corani, whose brilliant, if not absolutely perfect, vocalisation again elicited warm applause. Dramatically her performance showed an advance upon her Amina; and there seems every reason to believe that as she gains more experience on the stage she will prove a valuable acquisition to Mr. Rosa's company. Miss Josephine Yorke as the Queen, and Mr. Celli as the King, were both excellent, the gentleman especially not only singing but looking and acting his part to perfection. As the young miller Ginès, Mr. Charles Lyall was exactly suited, his impersonation being a highly-finished piece of art. Mr. Henry Nordblom was a most efficient Don Manuel, and Mr. Aynsley Cook, as Don Japhet, kept the audience in a roar of laughter whenever he was on the stage. Both chorus and orchestra left nothing to desire.

The production of Wagner's *Flying Dutchman* has been postponed till next week. According to present arrangements, it is intended to produce it on Tuesday.

EBENEZER PROUT.

THE Report for the year 1875 on the Examination in Music of the Students of Training Colleges in Great Britain, by Mr. John Hullah, the Inspector of Music, which has recently been issued, is a document of a highly satisfactory and encouraging character. Mr. Hullah says that the general improvement in musical progress during the year is even greater than he had anticipated. This improvement is attributable to a variety of causes, foremost among them being the official recognition of music as an important branch of education. The inspector found also that a somewhat larger proportion of the new students than heretofore had some acquaintance with the elements of music before entering college. In this matter, nevertheless, there is still room for considerable amendment, and Mr. Hullah wisely points out that the only way to secure this is to train the future student while at school, and before he even becomes a pupil-teacher. In the power of singing at sight, the most important test of thorough musical knowledge, "unprecedented improvement" is reported. It is curious and interesting to learn that in what is known as "a correct ear" the Welsh are the most musically apt, and the Scotch Highlanders the least. "I have never," says Mr. Hullah, "met with a Welsh student with what is called a defective ear." In instrumental music considerable progress appears to have been made; and the report as a whole is one which affords every cause for congratulation.

WE regret to announce the death, at Paris, on the 17th inst., of Ernst Lübeck, the celebrated pianist, at the age of forty-seven. He was a native of Holland, his father being a distinguished

violinist and director of the Conservatory at the Hague. The son studied music under his father, and early commenced his career as a public performer in his own country. At the age of twenty he visited America, where he remained for four years, giving concerts with great success. On his return he settled in Paris, where, though often heard in public, he devoted himself principally to teaching. He first visited London, if we are not mistaken, about 1860, and was heard at the concerts of the Philharmonic Societies, the Monday Popular Concerts, and the Musical Union. About the close of the year 1873, he lost his reason, and was for a short time an inmate of an asylum; but he subsequently was sufficiently restored to be able to return to his own home. His constitution, however, was broken up, and he suffered during his last years from an incurable malady. As a pianist, Lübeck possessed an enormous execution, and a fine touch; our impression of his playing, however, speaking after a lapse of some years, is that it was calculated to excite admiration rather than sympathy.

THE *Neue Zeitschrift für Musik* states that Frau Materna has received a letter from Wagner, addressing her as the "Treueste unter den Treuen," and once more thanking her for her devotion to his cause, and for her performance as Brünnhilde. It is added that numerous engagements have been offered to Frau Materna, from Italy, England, and Russia, especially for performances of Wagner's operas.

FRANZ WEBER, the conductor of the celebrated Cologne Choir ("Cölner Männergesangsverein"), died in that city on the 18th inst. at the age of seventy-one.

THE *Neue Freie Presse* states, on the authority of a private letter from Bayreuth, that on August 21 an explosion of gas took place in the Wagner Theatre, whereby three workmen were dangerously injured. Had the accident happened only twenty-four hours earlier the results would have been most disastrous, as some of the first rows of seats were torn up and partially destroyed.

TABLE OF CONTENTS.

	PAGE
STANLEY'S LECTURES ON THE HISTORY OF THE JEWISH CHURCH, by the Rev. C. W. BOASE	327
LEAHED'S MOROCCO AND THE MOORS, by W. WICKHAM	329
ASSE AND ISAMBERT'S EDITIONS OF THE LETTERS OF MDLLE. DE LESPINASSE, by GEORGE SAINTSBURY	329
PRICE'S ENGLISH CHESS PROBLEMS, by J. INNES MINCHIN	330
BICKNELL'S TRANSLATIONS FROM HAFIZ OF SHIRAZ, by Prof. E. H. PALMER	331
HENRARD'S MANIR DE MEDICIS DANS LES PAYS-BAS, by S. R. GARDINER	333
CURRENT LITERATURE	334
NOTES AND NEWS	335
OBITUARY	336
EUGENE DESPOIS, by G. MONOD	337
NOTES OF TRAVEL	337
THE GEOGRAPHICAL CONFERENCE AT BRUSSELS	337
GERMAN LETTER, by Dr. C. ALDENHOVEN	337
SELECTED BOOKS	338
CORRESPONDENCE:—	
<i>New Guinea</i> , by Prof. Rolleston and the Rev. W. G. Lawes; <i>Jacopo de' Barbary</i> , by Th. Bury and Ch. Ephrussi; <i>Physiology of Consensus</i> , by Henry Sweet; <i>Juggernaut Called in Question</i> , by Prof. A. Bain	338-340
SCOTT'S WEATHER CHARTS AND STORM WARNINGS, by G. M. WHIPPLE	340
SCIENCE NOTES (BOTANY, PHILOLOGY)	341
BOCHER ON CHARDIN, by FREDK. WEDMORE	342
THE ART CONGRESS AT LIVERPOOL, by P. H. RATHBONE	344
CHRISTIAN ANTIQUITIES IN ROME, by C. I. HEMANS	344
NOTES AND NEWS	344
"RICHARD THE THIRD" AT DRURY LANE, by MOY THOMAS	345
STAGE NOTES	346
ADAM'S "GIRALDA" AT THE LYCEUM, by EBENEZER PROUT	346
MUSIC NOTES, TABLE OF CONTENTS, NEW PUBLICATIONS	347-8

NEW PUBLICATIONS.

- Art of Preaching, by a Clergyman of the English Church, *cr 8vo* (Longman & Co.) 3/6
 Ateller (The) du Lys; or, an Art Student in the Reign of Terror, 2 vols. *cr 8vo* (Longman & Co.) 12/0
 Aunt Atta, a Tale, 18mo (Hays) 1/6
 Boller (Alfred P.), Practical Treatise on the Construction of Iron Highway Bridges, *8vo* (Wiley) 12/6
 Bonar (H.), My Old Letters, *8vo* (Nisbet) 7/6
 Bryant (W. C.), and Gay (S. H.), Popular History of the United States, vol. 1, *roy 8vo* (Low & Co.) 40/0
 Bunyan (John), The Holy War Versified by E. J., 2nd ed., 18mo (Nisbet) 1/0
 Captivity of Judah, by Author of "Peep of Day," 18mo (Hatchards) 1/6
 Carleton (W.), Traits and Stories of the Irish Peasantry, 2 vols. *cr 8vo* (Hatchards) 7/0
 City of the Plain and other Stories, edited by E. H. Blyth, 18mo (Hays) 1/0
 Cohen (J. S.), Inhalation in the Treatment of Disease, 2nd ed. *cr 8vo* (Lindsay) 14/0
 Cone (Mary), Two Years in California, *cr 8vo* (Hatchards) 8/0
 Dairy Books, Indian Pilgrim; True as Steel, Tales of our Village; Flower of the Laundry (Goubard & Co.) each 1/6
 Daily (Martha), Our Future Home, *8vo* (Simpkin & Co.) 4/0
 Davidson (E. A.), Practical Manual of House Painting, 2nd ed., 12mo (Lockwood & Co.) 6/0
 Deas (James), The River Clyde, *8vo* (Macmillan & Co.) 10/6
 Downing (W.), Timber Merchants and Builders' Companion, 3rd ed., 12mo (Lockwood & Co.) 3/0
 Ellis (Robert), Etymological Numerals, *8vo* (Hatchards) 2/6
 Epitaphs, Compiled by W. Tege, 2nd ed., 18mo (Tege & Co.) 1/0
 Fables from Aesop, and Myths from Pausanias, with Vocabulary by J. T. White, 18mo (Longman & Co.) 1/0
 Freeman (F.), Book on Angling, 4th ed. *cr 8vo* (Longman & Co.) 15/0
 Freeman (E. A.), General Sketch of European History, 3rd ed., 18mo (Macmillan & Co.) 3/6
 Giving Honour; Little Camp on Eagle Hill and Willow Brook (Nisbet) 3/6
 Glen (W. C. and A.), Divided Parishes, and Poor Law Amendment Act, 1876, *cr 8vo* (Shaw & Sons) 3/6
 Green (H. W.), Walter Lee; a Story of Marlborough College, 2 vols. *cr 8vo* (Longman & Co.) 21/0
 Hay (M. C.), Nora's Love Test, 3 vols. *cr 8vo* (Hurst & Blackett) 31/6
 Heygate (W. E.), Sir Henry Appington; or, Essex during the Great Rebellion, 12mo (Hays) 5/0
 Holt (Emily S.), Clare Avery, a Story of the Spanish Armada, *cr 8vo* (Hatchards) 5/0
 Horner (Francis), Tiny Tim, 18mo (Wesleyan Conf. Office) 1/0
 Jackson (General Thos. J.), Life of, by Sarah R. Randolph, *8vo* (Lippincott & Co.) 9/0
 Kimber (T.), Key to Course of Mathematics, *8vo* (Longman & Co.) 5/0
 Lee (Jonas), Norse Love Story; Pilot and his Wife, *cr 8vo* (Griggs) 6/0
 Lever (Chas.), One of Them, illustrated, *cr 8vo* (Hatchards) 3/6
 Lucian, Dialogues from, with Notes and Vocabulary, by W. G. Hird, *cr 8vo* (Longman & Co.) 1/0
 Macgregor (Cecil), Climbing the Ladder, 12mo (Hays) 1/6
 Mant (F. W.), The Midshipman; or, Twelve Years at Sea, 12mo (Routledge & Sons) 1/0
 Memoir of a Cambridge Undergraduate, G. A. B., 12mo (Hatchards) 2/6
 Nicholson (John), Poetical Works, with a Sketch of his Life, by W. G. Hird, *cr 8vo* (Simpkin & Co.) 6/0
 Northcott (W. H.), Treatise on Lathes and Turnings, 2nd ed., *8vo* (Longman & Co.) 13/0
 Nystrom (John N.), New Treatise on Steam Engineering, *8vo* (Lippincott & Co.) 12/0
 Owen (H.), Elementary Education Act, 1876, with Notes, 12mo (Knight & Co.) 2/6
 Phelps (Wm. W.), Sermons and Short Studies, edited by C. H. Hays, *8vo* (Hatchards) 7/6
 Phillips (J. R.), Remarkable Providences and Proofs of a Divine Revelation, *cr 8vo* (Nisbet) 3/6
 Precept upon Precept, by Author of "Peep of Day," 18mo (Hatchards) 2/6
 Prentiss (Mrs. E.), Home at Graylock, *cr 8vo* (Nisbet) 2/6
 Riddock (E. H.), Essentials of Diet, &c., corrected by E. B. Shuldhann, 12mo (Hatchards) 3/6
 Robinson (S.), Light in Darkness, an Account of a Blind-Deaf-Mute, 18mo (Hatchards) 1/0
 Schmid (Ch.), Henry von Eichenfels, with Vocabulary by Le Bahn, 8th ed. (Lockwood & Co.) 1/6
 Spurkes (George), Man Considered, Socially and Morally, 12mo (Longman & Co.) 2/6
 Trench (Abp.), On the Study of Words, new ed., 12mo (Macmillan & Co.) 5/0
 Verne (Jules), Adventures of Captain Hatteras, 12mo (Routledge & Sons) 2/0
 Wilford (Florence), Harry Deane's Life Boat, 18mo (Hays) 1/0
 Wood (Mrs. H.), Edith, a Novel, 3 vols. *cr 8vo* (Hatchards) 31/6
 Woodward (T. B.), Geology of England and Wales, *cr 8vo* (Longman & Co.) 11/0

Now ready, VOLUME IX. of the ACADEMY, January to June, 1876, bound in cloth, price 10s., free by post, 12s. Also, CASES for BINDING Volume IX., price 2s., free by post 2s. 4d. R. S. Walker, 43 Wellington Street, Strand.

TERMS OF SUBSCRIPTION

THE ACADEMY.

	YEARLY.	HALF-YEARLY.	QUARTERLY.
If obtained of a Newsvendor or at a Railway Station	0 13 0	0 6 6	0 3 3
Including Postage to any part of the United Kingdom	0 15 2	0 7 7	0 3 10
Including Postage to any part of France, Germany, India, China, &c.	0 17 4	0 8 8	0 4 4

SOMETHING ABOUT THE ORIGIN OF SPACE. CANTONIA'S CABINET, besides being a satire on Lord Beaconsfield's Government, contains something about the Origin of Space. The *Bolton Guardian* says:—"We know nothing so rich." Price One Shilling. F. M. V. & Co., 36 Henrietta Street, London, W.C.

ASHER & CO.'S PUBLICATIONS.

13 BEDFORD STREET, COVENT GARDEN, LONDON, W.C.

BOLTZ (Dr. A.)—A NEW CONVERSATION GRAMMAR of the GERMAN LANGUAGE. Adapted to the Use of Schools and Private Instruction, after the Practical and Theoretical Method of Robertson, 8vo, cloth, 5s.

"This is by far the most interesting work on the German language that we have met with for a long time."—*Public Opinion*.

BUXTORFII (JOHANNIS).—LEXICON CHALDAICUM TALMUDICUM et RABBINICUM. Denno Editio et Annotatis auxit B. FISCHER. 4to, cloth, 3l.

"To the Talmudist it is absolutely necessary; to the Semitic scholar it is of great value. Both will find the new edition not merely a more handy book of reference than its predecessor, but one enriched with considerable additions."—*London Review*.

D'ANVERS (N.)—ELEMENTARY HISTORY of ART. A General Introduction to Ancient and Modern Architecture, Sculpture, Painting, Music. With 150 Illustrations. For Schools and for Self-Instruction. Crown 8vo, cloth extra, 12s. 6d.

"The book commands our unqualified admiration, both as to its arrangement and the amount of research which it evidences."—*Western Mail*.

GESENIUS'S STUDENT'S HEBREW

Grammar, from the Twenty-first German Edition, as revised by E. ROEDIGER, D.D., Professor of Oriental Languages at the University of Berlin. Translated by B. DAVIES, LL.D. With special Additions and Improvements by Dr. ROEDIGER; and with Reading-book and Exercises by the Translator. Second Edition, 8vo, cloth, 7s. 6d.

"We have compared this grammar with some dozen others, and are inclined to place it first of all, for convenience, clearness of arrangement, and general usefulness."—*Second and Third*.

"It is much better to have a good grammar at first—one that is sufficient to supply all needs, such as Roediger's 'Gesenius.'"—*Athenaeum*.

KOEHLER (Dr. F.)—A DICTIONARY of the ENGLISH and GERMAN LANGUAGES. 8vo, half calf, 7s. 6d.

"The best and cheapest German Dictionary now in use."

LENORMANT'S STUDENT'S MANUAL of ORIENTAL HISTORY: a Manual of the Ancient History of the East; comprising the History of the Israelites, Egyptians, Assyrians, Phoenicians and Carthaginians, Babylonians, Medians, Persians and Arabians. By FRANÇOIS LENORMANT. 2 vols. post 8vo, cloth, 12s.

"The best proof of the immense results accomplished in the various departments of philology is to be found in Lenormant's admirable handbook of Ancient History."—*Athenaeum*.

MURRAY (A. S.)—MANUAL of MYTHOLOGY: Greek and Roman, Norse, and Old German, Hindoo and Egyptian Mythology. With 45 Plates on toned paper, representing over 100 Figures. Second Edition, Rewritten and Enlarged. Crown 8vo, cloth extra, 9s.

"It is the best work of the kind in English."—*Athenaeum*.

PLATE (A.)—GERMAN STUDIES. A Complete Course of Instruction in the German Language. Third Edition. 8vo, cloth, 3s.

POITEVIN (P.)—CHOIX de LECTURES.

A Selection of Readings in French Literature of the Nineteenth Century, extracted from the Works of the most remarkable Contemporaneous Poets and Prose Writers. With Biographical and Literary Memoirs. New Edition. 12mo, cloth, 3s. 6d.

"Comprising passages from the works of no less than 140 French writers of the nineteenth century, this collection of 'Elegant Extracts' has been made with due consideration for the peculiar needs of young students."—*Athenaeum*.

SMART (B. C.) and CROFTON (H. T.)—

The DIALECT of the ENGLISH GYPSIES. Containing a Grammar, Copious Vocabularies, Romany-English and English-Romany. With Original Dialogues, Tales, and Translations, illustrating the Manners, Customs, and Dialect of the English Gypsies. 8vo, pp. xxiii-302, cloth, 15s.

"A new and valuable addition to the literature of a subject of daily increasing interest. A very valuable contribution. We recommend philologists not to lose the chance."—*Saturday Review*.

STUDENT'S HEBREW-ENGLISH and ENGLISH-HEBREW LEXICON; chiefly founded on the Works of Gesenius and Fürst, with Improvements from Roediger, Dietrich, Ewald, and others. Edited by BENJAMIN DAVIES, Ph.D., LL.D. New Edition, Improved and considerably Enlarged. 8vo, cloth, 12s.

"No better work can be put in the power of Biblical students."

"It is the best Lexicon for a moderate price which can be procured in the English language. As a philological work, it is of superior excellence."—*Second and Third*.

CHAPMAN & HALL'S NEW PUBLICATIONS.

THE FORTNIGHTLY REVIEW for OCTOBER.

CONTENTS:—

The Eastern Question. By E. A. FREEMAN.
 English Influence in Japan. By Sir C. W. DILKE, M.P.
 William Godwin. By LESLIE STEPHEN.
 Mormonism from a Mormon Point of View. By Sir D. WEDDERBURN.
 Modern English Architecture. By H. H. STATHAM.
 The American Centenary. By HORACE WHITE.
 England and Turkey. By RICHARD CONGREVE.
 Home and Foreign Affairs.

UNIFORM WITH ROUSSELET'S INDIA.

ITALY; from the Alps to Mount Etna.

Magnificently Illustrated. Containing about 70 Full-page and 300 smaller Illustrations. Super royal 4to. Edited by THOMAS ADOLPHUS TROLLOPE. [Ready in October.]

ART in ORNAMENT and DRESS. By CHARLES BLANC. With numerous Illustrations. Demy 8vo. [In a few days.]

SHOOTING and FISHING TRIPS in England, France, Alsace, Belgium, Holland, and Bavaria. By WILDFOWLER "SNAP-SHOT." 2 vols. large crown 8vo. [Next week.]

TRIVIATA; or, Cross-road Chronicles of Passages in Irish Hunting History during the Season of 1875-76. By M. O'CONNOR MORRIS. With Illustrations. Large crown 8vo. [In a few days.]

HOLIDAYS in TYROL: Kufstein, Klobenstein, and Paneveggio. By WALTER WHITE. Large crown 8vo, price 14s.

NEW NOVELS.

CARSTAIRS. By MASSINGBERD HOME, Author of "Shadows Cast Before." 3 vols. [Next week.]

FOOLS of FORTUNE: a Novel. By FREDERICK BOYLE. 3 vols. crown 8vo. [Next week.]

The PRIME MINISTER. By ANTHONY TROLLOPE. In 4 vols. crown 8vo.

BLOTTED OUT. By ANNIE THOMAS. In 3 vols.

CHAPMAN and HALL, 193 Piccadilly.

On Monday next, crown 8vo, with Portrait, price 5s.

LIFE OF MENDELSSOHN

By W. A. LAMPADIUS.

With Supplementary Sketches by

SIR JULIUS BENEDET, HENRY F. CHORLEY, LUDWIG REIL-STAB. BAYARD TAYLOR, R. S. WILLIS, J. S. DWIGHT, and Additional Notes by C. L. GRUNFEN.

Edited and Translated by W. L. GAGE.

Lately published, thick crown 8vo, price 7s. 6d.

HISTORY OF MUSIC,

FROM THE CHRISTIAN ERA TO THE PRESENT TIME.

By F. L. RITTER.

"It would be quite impossible within the limits of this article to touch on a title of the valuable material contained in this volume."—*The Academy*.

WILLIAM REEVES, 185 Fleet Street, London.

NOTICE.—BIBLICAL LITERATURE.

MESSRS. BAGSTER'S CATALOGUE, ILLUSTRATED WITH SPECIMEN PAGES, BY POST, FREE.

SAMUEL BAGSTER & SONS, 15 Paternoster Row.

SATURDAY, OCTOBER 7, 1876.

No. 231, New Series.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

LITERATURE.

BULGARIA.

Geschichte der Bulgaren. Von Constantin Jos. Jireček. (Prag: F. Tempsky, 1876.)

THE appearance of this book is specially opportune at the present time. The German edition appears simultaneously with one in the Bohemian language. The author, apparently admirably qualified for the task, has spared no pains to make his work complete. He remarks in his preface that Bulgaria has only recently become known by the researches of modern travellers, and that he has been obliged to draw his materials from the most diverse languages and the furthest parts of Europe, and that the sources, even when printed, were nearly inaccessible. The preface is dated Christmas, 1875, so that the book owes its origin to a time previous to those events which have made the name of Bulgaria a battle-field for politicians. We believe that the work may be thoroughly trusted, and we recommend it to those readers who would understand something of a question which is every day discussed without sufficient knowledge. We propose to give a very short account of the conclusions arrived at by the author, leaving the criticism of his views to those who have enjoyed something like his own opportunities for forming a judgment.

In the first century of the Christian era a powerful kingdom existed in Dacia. King Decebalus ruled from the Theiss to the Dniester, from the Danube to the recesses of the Carpathians. Although his kingdom was not exclusively Slavonic, it is probable that a large portion of his subjects belonged to that stock. In 107 he was conquered by the Roman Emperor Trajan, a name frequently celebrated in Slav traditions. The Carpi, who gave their name to the Carpathians, and other Slavic tribes gradually making their way into the Balkan peninsula, were settled as colonists by Carns and Diocletian at the end of the third century, and about 500 A.D. moved on to conquer for themselves. We find many traces of Slavs in high positions in Constantinople, especially the two emperors Justin and Justinian—Justinian was called by his own countrymen *Uprauda* (Ὀυ-παύουδα)=*justitia*—so that before the great movement of the barbarians at the end of the fourth century, the Slavs were not unknown to the masters of Byzantium. They were preceded in their advance by the Goths and Huns. Starting from Dacia, the modern Siebenbürgen, they separated into two parts, the Antes and Sloveni, divided by the upper waters of Dniester. They rapidly extended themselves in a southerly direction until Slavonic

was spoken from Arcadia to the Bukowina, from the Platten See to the Propontis. The Pannonian Slavs were conquered by the Avars, but the Byzantine Emperors endeavoured in vain to check the progress of these hordes. Peace was made in 600, but under Phocas and Heraclius Slavs and Avars threatened the capital. By the middle of the seventh century the whole of the Balkan peninsula was occupied by Slavs, Servians and Croatians in the valley of the Save and the coast of the Adriatic, Sloveni in the lands which afterwards bore the Bulgarian name. Greece was entirely occupied by them.

In 679 a new epoch began. The Bulgarians, belonging to the Ugrian branch of the Finnic stock, crossed the Danube in that year. Nicephorus tells us of five Bulgarian hordes. The first remained in its original abodes by the Sea of Azov and the Kuban, the second under Cotragus crossed the Don, the third settled in Pannonia, the fourth went into Italy, and the fifth established itself in Bessarabia under Isperich. This is probably not quite correct. Moesia was conquered by Isperich at the end of the seventh century; some Bulgarians settled on the Volga, where traces of their race and language still remain; others lived in Hungary near the Avars, and sent a branch into Italy who settled close to Isernia. By the beginning of the ninth century the Bulgarian kingdom included half the peninsula. The connexion between Slavs and Bulgarians in these countries has been a great difficulty to ethnologists. Some have supposed that the modern Bulgarians are mainly of Finnic origin, and are therefore different from the Servians and other Slavonic nations. Others have imagined that they were themselves a Slavonic race, and that the country between the Danube and the Balkan is occupied by a homogeneous people. The truth was first established by Schafarik in his *Slawische Alterthümer*, published in 1837, and has since been confirmed by others. According to his view the Bulgarians were, indeed, of the Ugrian stock, but those of them who conquered the Southern Slavs were few in number and were rapidly lost in the mass of the conquered. The manners of the Bulgarians were essentially different from those of the Slavs. They were polygamous, the men wore trousers, the women were veiled. They were of a warlike and savage disposition; their government was aristocratic; they rapidly became converted to Mohammedanism. The Bulgarians gave their name to the country they conquered, but did not otherwise affect it. No trace of them can be found in the language or manners and customs of the modern Bulgarians. In 250 years the transformation had been complete, and the Bulgarians should henceforth be regarded as a purely Slavonic people. In the same way the Scandinavian Varagi disappeared in Russia, the Lombards in Italy, and the *Ρωμαίοι* in Greece.

The Bulgarians crossed the Danube in 679, and were converted to Christianity in 804. During this time they were engaged in constant struggles with the Byzantine emperors. Their chief princes were Krum, Omortag, and Boris. Krum succeeded to a kingdom extending from the Balkan to the Carpathians; he defeated the Emperor

Nicephorus in 811; he conquered East Hungary, and aspired to the possession of Constantinople, but could not take it, and died in 815. Omortag succeeded in 820; he persecuted the Christians: an inscription in Greek characters commemorating the building of his palace on the Danube was discovered in 1858 in the church of Tirnova. The reign of Boris, begun in 852, witnessed the conversion of Bulgaria by the two brothers Constantine (commonly called Cyril) and Methodius; one was a cleric, the other renounced a lay career to become a monk in the cloister of Olympus. They first converted the Bohemian and Pannonian Slavs. Boris, as others have done before and since, became a Christian for political reasons. His nobles, the Boljars, revolted and were suppressed. It is strange to find that from the very first Bulgaria was the battle-field of different ecclesiastical jurisdictions. Its possession was hotly disputed between Constantinople and Rome. Boris at first inclined to the latter, but, quarrelling with the Pope, received bishops from Constantinople. The two brothers, with the approbation of the Holy See, drew up a Slavonic liturgy, and the invention of the Cyrillic alphabet is attributed to Constantine. Constantine died in a monastery at Rome, having taken the name of Cyril. Methodius became first Bishop of Pannonia in 885. His pupils settled in Bulgaria and consolidated the existence of the Church. Boris resigned the throne in 888, and died in 907.

Symeon, son of Boris, who reigned from 893 to 927, is one of the greatest names in Bulgarian history. During his lifetime Slavs were settled in different kingdoms in one unbroken line from the Elbe to the Eurotas. But the Magyars, a Finnish race invited by the Byzantine emperors, broke into this dominion, and, overrunning Germany, formed a wedge between the northern and southern Slavs. The capital of Symeon was in Preslav, the ancient Marcianopolis. He was the first to assume the proud title of Czar.

Symeon's successor, Peter, was a quiet, peace-loving man; under him the power of the Bulgarians declined. In 963 the Boljar Shishman rose against him in revolt, the empire was divided, and Macedonia and Albania were formed into a second dominion under Czar Shishman I. The Bulgarian religion took a more sombre character, and the patron saint of Bulgaria, John of Rhyl, lived in Peter's reign. From this time, also, dates the heresy which, after profoundly influencing western Europe, made the name of Bulgarian a term of reproach and scorn in France. The sect of Paulicians had been long numerous in Bulgaria, but at this period they were reformed or organised by the Pope or Priest Bogomil. The essence of the Paulician teaching lay in the antagonism of the two principles of good and evil in man and nature. Bogomil connected this with old Slavonic mythological ideas of a similar character. This is not the place to give an account of the creed of the Bogomils. They were divided into two classes: the simple adherents to the faith, and the perfect Bogomils, who lived a strict life, and might not hold converse with an unbeliever. There can be no doubt that this schism by weakening the national

Church also weakened the nation, and eventually prepared the way for Turkish conquest.

The end of the two Empires was not long delayed. In 969 East Bulgaria was overrun by Russians. John Tzimiskes, Emperor of Byzantium, drove them out, but the Bulgarian Czar was not restored to the throne which he had lost, and after a glorious existence of 300 years this division of the Empire came to an end. The western kingdom survived a little longer under the rule of the Shishmanids. Its chief strength lay in Macedonia, and its principal towns were Belgrade, Nisch, Sophia, Ochrida, and Joannina. Against this western kingdom were directed the efforts of the Emperor Basil II., which procured for him the name of *Βουλγαροκτόνος*. He conducted no less than three Bulgarian wars, in which his chief antagonist was the Czar Samuel. After a struggle of forty years the kingdom of Ochrida was destroyed. Basil celebrated his triumph in Athens in 1019; an inscription in the Parthenon recorded his victories. The Bulgarian Empire was no more; the monarch of Byzantium ruled from the Danube to the Euphrates, from the Drave to Cyprus. The Bulgarian Church still survived, but the bishops were nominated from Constantinople. In A.D. 1020, 30 bishops and 685 clergy were clustered round the metropolitan see of Ochrida. This period of servitude lasted till 1186. It was a degraded and unhappy time. The Bogomils, the national heretics, extended themselves throughout Europe. They bore in various countries the names of Babunes, Manichaeans, Publicians, Patarenes, Kathari (Ketzers), Albigenes, Texerantes or Tisserants. They called themselves *boni Christiani* or *boni homines*. They often sealed their faith with their blood. Their Bulgarian origin was not forgotten; even now the traces of the disgrace of heresy which cling to the nation may have prejudiced some minds against them. It is perhaps more important that by their means intercourse was maintained between Eastern and Western Europe, which was further developed by the mightier movement of the Crusades.

At length the weakness of the Byzantine Empire gave an opportunity for revolt. Two brothers of a noble family, Peter and John Asen, raised the standard of their country. Peter was crowned Czar of the Bulgarians and the Greeks. The dominion of this family lasted till 1257, when it expired in the third generation. Kalojan, the third brother, contributed not a little to the conquest of Constantinople by the Franks. He obtained a legal title among the sovereigns of Europe by being crowned King by Pope Innocent III. in 1204. He conquered the Franks at Adrianople in 1205, and died two years afterwards. The culminating point of this dynasty was reached by John Asen II., who reigned from 1218 to 1241. He made Tirnova his capital, the birthplace of his race. He filled the city with castles and churches, and a proud inscription in the cathedral still records how he extended his victories from Adrianople to Durazzo.

Another dynasty, of the family of the Terterij, flourished in the last twenty years

of the thirteenth and the first twenty of the fourteenth century. After their extinction the supremacy of the Balkan peninsula passed to a different Slavonic power. An attack on Constantinople failed; the battle of Velbujd, fought on June 28, 1330, gave the Servians a complete victory over their kinsmen. In 1346 Stephen Dushan was crowned "Czar of the Servians and the Greeks," and raised the Servian power to its highest point. His empire extended from the Gulf of Arta to Belgrade, from Dalmatia to the Mesta. Alexander, the Bulgarian Czar, lived in friendly alliance with him. But the end of both was at hand. The Byzantine Emperors sought the aid of the Turks to prop their falling fortunes. In 1353 Suleiman crossed the Hellespont, and established for the first time the Moslem power in Europe. His troops rapidly spread as far as the shores of the Maritza. The war was long and bloody, but in twelve years' time Murad I. was able to change his seat of government from Broussa to Adrianople. The Servians were the first to succumb. They were beaten on the Maritza on September 26, 1371. On June 15, 1389, was fought the great battle of the Amselfeld, whose plains were covered for years afterwards with the bleaching bones of the slain. In the morning twilight the Sultan Murad I. was murdered, and succeeded by Bajazet. The new Sultan celebrated in the evening a complete triumph over the Servians and the Southern Slavs. Tirnova was taken in 1393, and the subjection of Bulgaria was complete.

We have no space to dwell upon the centuries of servitude which succeeded this calamity, but the account of them in this work will be found full of instruction. The Turks have altered very little in 500 years, and the condition of their subjects has become worse. Bitter as the servitude was, it was probably most endurable in the sixteenth century, when the Turks were at the summit of their power, and could afford to be generous. As the Turkish empire sickened and languished and began to decay from within, the condition of the subject provinces steadily deteriorated. From the middle of the fifteenth century the national feelings of the Bulgarians became weaker, and Greek language and culture expelled Slavonic. The introduction of Fanariote clergy, the instrument and the effect of their last and lowest degradation, dates from the year 1712; and the beginning of our present century marks the furthest ebb of national consciousness. Since that time the recollection of their past glories has revived. Bulgarian history has been written, its literature explored, and the emancipation of the Bulgarian Church from the thralldom of Constantinople has opened new prospects and encouraged new hopes. Bulgaria has now newspapers as well as books; but for an accurate account of new Bulgarian literature, as well as of the population of the countries in which the Bulgarians dwell, we must refer our readers to the work itself; we will only say that the author estimates the whole number of Bulgarians in every country at five millions and a half. We fear that the form of the book is too

essentially German to lend itself readily to translation, but it might easily be worked up into an English shape. In any case its perusal would tend to preserve a reader from many mistakes, and to rouse a just and generous enthusiasm for the fate of an historical people who have to boast of a glorious past, and may, perhaps, look forward to a future no less illustrious.

OSCAR BROWNING.

Biographical Annals of the Civil Government of the United States, during its First Century. By Charles Lanman. (Washington: James Anglim; London: Sampson Low & Co., 1876.)

MR. LANMAN'S *Dictionary of Congress*, the first edition of which was issued in 1859, has been very generally accepted, both at home and abroad, as a standard work of reference, and its convenience for identifying the numerous persons, of more or less notoriety, whose names are constantly occurring in current American journalism, has been fully appreciated by English writers and others who desire to be familiar with the progressive history of the great Republic. The author's official position at Washington afforded him peculiar facilities for performing what was really a laborious and anxious task, for the names with which he had to deal were almost legion, and, as many of them were those of individuals whose only importance consisted in the fact that they had found their way into the Congressional Chambers by means of the extraordinary machinery of American politics, it was often difficult, and sometimes impossible, to obtain any details of their personal history that would have been creditable to themselves or particularly worthy of record in a volume of national annals. Still, recognising the fact that the practical value of such a work would be greatly lessened if the list were left incomplete, Mr. Lanman omitted the name of no person who had ever held a seat in either House of Congress, and, in the cases of doubtful character, contented himself with a rigid *résumé* of their public antecedents, or, as would be said in America, their "record." In the volume before us, which is simply a revised edition of the *Dictionary of Congress*, with extensive additions to be hereafter noticed, Mr. Lanman has maintained the same system. Thus, the well-known William M. Tweed is handed down to posterity in the following terms:—

"Born in the city of New York April 3, 1823; received a common-school education; was by occupation a chair-manufacturer; was an alderman in New York city in 1852; a member of the Thirty-third Congress; a member of the State Board of Education in 1857; a Supervisor of New York county in 1858; and a State Senator in 1867: in 1874 he was arrested, tried, and found guilty of robbing the city of New York, by virtue of his official position in the city government, of a very large amount of money, and he was sent to the Penitentiary for twelve years, but, in December, 1875, he made his escape from prison."

There is not a word too many or too few in this concise biography, which tells us all that we need ever care to know about its subject. It is his "public record" rigidly epitomised. Take another case, that of the

equally notorious John Morrissey. Mr. Lanman says:—

"He was born in the town of Templemore, Tipperary county, Ireland, February 12, 1831; emigrated to the United States when five years of age, and for many years resided at Troy and Lansingburg in New York; worked for a time in a paper mill, and afterwards learned the trade of a brush manufacturer; was subsequently engaged as deck-hand on a Hudson river steamer, and then became a runner for a steamboat company in New York city; in 1852 he made his first appearance in California as a professional gladiator or pugilist; returning to New York, he participated in several encounters which gave him a wide reputation in the sporting world, and, after winning what is called the 'championship,' in 1858, he relinquished the profession: he subsequently entered into politics, and in 1866 was elected a Representative from New York [city] to the Fortieth and Forty-first Congresses, serving on the Committee on Revolutionary Pensions; was a delegate to the New York Convention of 1868, and in 1875 elected to the Senate of New York."

It may be safely assumed that Mr. Lanman was animated by no personal pleasure or national pride when, in the performance of his duty, he penned this paragraph; but such is the "public record" of this notorious personage. In omitting the facts of his private record Mr. Lanman probably exercises a wise discretion.

In contradistinction to the sketches of the two "black sheep" already named, let us have Mr. Lanman's account of the new Republican nominee for the Presidency, whom, with a singular unanimity, London editors appear to regard as the most uninteresting and obscure of all the recent candidates. According to our author, who wrote long before the nomination was dreamed of, Mr. Rutherford B. Hayes was "born in Delaware, Ohio, October 4, 1822; graduated at Kenyon College, Ohio, and at the Law School of Cambridge; adopted the profession of Law; was City Solicitor of Cincinnati from 1858 to 1861; Major and Lieut.-Colonel of the 23rd Ohio Volunteers in 1861; Colonel of the same from 1862 to 1864, when he was appointed a Brigadier-General, and during the same year was elected a Representative from Ohio to the Thirty-ninth Congress, serving on the Committee on Private Land Claims, and as Chairman of the Committee on the Library: he was re-elected to the Fortieth Congress; resigned in the summer of 1867, and was soon after elected Governor of Ohio: in 1868 the degree of LL.D. was conferred upon him by Gambier College: in 1875, after a severe contest, he was again elected Governor of Ohio."

Now, to anyone who thoroughly understands Americans and American politics, this appears to be a capital "record"—much better than that of any of the other candidates for the recent Presidential nomination, and infinitely superior to that of any incumbent of the Presidential chair known to the present generation. Whether it reveals the stuff from which Presidents ought to be made is another question, but we have before us, by means of these curt facts, an educated man; a graduate of one of the first Law Schools in the world; whose professional status was such that his services were sought and secured by one of the most important Western cities; who, having patriotically sacrificed his private interests during the recent war, rose from one of the humblest to one of the highest ranks in the military service; whose career was so ap-

proved by his immediate constituents that they made him their representative in Congress, not only once, but, deliberately, twice, and then elected him to the highest office in their gift; and who, in that important post, performed his duties so satisfactorily that he was selected the second time to be the Governor of one of the most powerful States of the Union. It is thus that the skeleton biographies of Mr. Lanman may be clothed with solid flesh, and endowed with life and animation.

Enough has been said to show the general character of the book before us. A new edition of the *Dictionary of Congress* being required, the author very wisely determined to extend its scope, and the present volume embraces, besides the complete Congressional list, the names and public services of all such persons as have, in a prominent manner, been identified with the National and State Governments of the Republic, during the first century of its existence. The classes included are, according to the author's statement,

"the Delegates to the Colonial and Continental Congresses; the Senators, Representatives, and Territorial Delegates of the Federal Congresses; Cabinet Ministers; Justices of the Supreme and other Federal Courts; Officials of the Executive Departments; Governors of States and Territories; Diplomatic Ministers; and such other men as have held positions of honour and trust in the Civil Service, exerted an influence on public affairs, or acquitted themselves with acknowledged credit."

In a few instances the line has been, perhaps not improperly, overstepped, and no one can object to the appearance of the names of men who have been eminent in the military and naval history of the country, although never holding any civil position. Besides the personal notices, which occupy nearly 500 closely-printed pages, Mr. Lanman gives upwards of 200 pages of tabular records intimately connected with the general scope of the volume, all more or less interesting and important, and some especially valuable, by means of which accurate data may be obtained upon almost any subject relating to the political, judicial, or diplomatic history of the country; while copious indexes, classified and general, enable the enquirer to turn to any class of officials, or to any particular name, with the greatest readiness.

Too much praise cannot be awarded to Mr. Lanman for the manner in which he has avoided all personal and partisan comments, the temptation to indulge in which must at times have been very strong, and the difficulty of resistance almost overpowering. The entire absence of them gives an assurance of the great care bestowed upon the biographical sketches, and inspires confidence in their accuracy. So far as the writer has been able to test the details concerning persons whose history is well known to himself, he has not been able to detect a single inaccuracy, either in fact or date, or to recognise a line or a word that ought to have been omitted. This is high praise, but it is justly due, and Mr. Lanman is entitled to the cordial congratulations and grateful acknowledgments of his own countrymen for the admirable manner in which he has accomplished his most difficult task, and no less to those of historians and other writers

abroad, to whom his volume, so far as American biography is concerned, must become a necessity.

JOSEPH LEMUEL CHESTER.

Sermons on the Sacraments. By Thomas Watson, Master of St. John's College, Cambridge, Dean of Durham, and the last Catholic Bishop of Lincoln. First printed in 1558, and now reprinted in Modern Spelling, with a Preface and Biographical Notice of the Author, by the Rev. T. E. Bridgett, of the Congregation of the Most Holy Redeemer. *Permissu Superiorum.* (London: Burns & Oates, 1876.)

THE name of Bishop Watson of Lincoln is known in a very limited sphere of readers, and we fear the attempt to resuscitate it will not enlarge that sphere to any considerable extent. Nevertheless, the editor of this forgotten volume of sermons deserves the thanks of all who desire to see any light thrown on the much misunderstood religious controversies of the reigns of Edward and Mary. In the biographical notice prefixed to the sermons he has collected into about sixty pages all that has ever appeared in print concerning their author, to which he has added all that could be gleaned from a search into the Public Records and the Privy Council Registers of the reign of Elizabeth; and readers may judge for themselves, both from the style of the sermons and from the fair and impartial account given of the facts of his life, how utterly undeserved is the character given of him by Strype as being "altogether a sour and morose man." Watson was one of those martyrs of Elizabeth's reign of whom till lately so little has been known, who, like Bonner and Harpsfield, bore witness to the sincerity of their faith by suffering a life-long imprisonment for it. In an historical point of view the character of the individual is of less importance; but we must confess we were wholly unprepared for such a set of sermons on the seven sacraments. Not only are they extremely valuable in themselves, but the allusions in them incidentally illustrate the teaching of the reign of Edward VI. in a way which we little expected. The editor thinks these sermons were printed with the view of their being preached by others. That may be so; but what is far more evident from their contents is that they were meant to obviate the ill effects of the teaching of Edward's reign, and to instruct the laity what they ought to believe as to the elementary truths of religion, which had been so overlaid by the Zwinglian and Calvinistic teaching prevalent at the time. Indeed, if it were not for the fact that the expression "(good people)" occurs in a parenthesis at the beginning of each sermon, and that they conclude with the usual form of sermon-endings, no one would ever have guessed that many of them were sermons at all. They are rather a series of instructions as to what people ought to believe as regards the sacraments—with an explanation of the meaning of the ceremonial used, and directions how they ought to be administered. The book is, indeed, as far as its subject goes, a perfect manual of theological teaching, and might serve for such even in

the present day with scarcely any alteration. It would prove most serviceable in the composition of sermons, and is perhaps most remarkable for the common-sense way in which it treats the bearing of doctrine on practice. Much also may be learned from it incidentally: as, for instance, in the sermon treating of the Mass, which contains an explanation of the meaning of the ceremonies and vestments used. It throws, also, considerable light on the habits of the day. Thus it appears from the author's elaborate explanations on the subject of matrimony that it was the common practice of the day to contract marriage without any religious ceremony. And, as the editor observes, the Bishop seems to attach no blame to this, provided the nuptial blessing were afterwards received in church. In another place it is implied that baptism by immersion was customary in England in the sixteenth century. And it is remarkable how little evidence as to both these points exists in any other publications of the period. We much wish that we had space to notice this extremely valuable volume more at length; but we must conclude with saying that it has been well and carefully edited—the only fault we have to find being that there are some unnecessary explanations of forms of expression which are slightly obsolete; and in one instance an unfortunate attempt at an explanation of a mere misprint, *walter* for *weller*, where the editor has suggested the substitution of the word *wallow*. We hope the book may attain the amount of circulation which it well deserves.

NICHOLAS POCKOCK.

Palestine and Syria. Handbook for Travellers, Edited by K. Baedeker. (Leipzig: Karl Baedeker, 1876.)

MR. BAEDERER has missed his opportunity. Many a traveller in Palestine, wearied with the prophetic fervour of Dr. Porter, must have longed for a guide-book which without being deficient in accuracy—detailed accuracy where the interest was sufficient—should yet be concise, impartial, directing attention only to what was of real and general interest, written in a clear style, printed so as to be easily read on horseback, and of moderate price. Now, it cannot be said that Baedeker's Handbook meets these requirements. Though avoiding the peculiar diffuseness of Dr. Porter, it enters minutely into points which are not likely to interest the majority of travellers in Palestine, and produces consequently a general impression of being dull and dry; it is printed, as are all the same publisher's Handbooks, in very poor type—some of it so small that to read it, as it must very often be read, on horseback in strong sunlight is very trying to the eyes; and—it costs one pound.

Smith's *Dictionary of the Bible*, Porter's *Handbook* (Murray), and the publications of the Palestine Exploration Fund, contain the pith of pretty nearly all the information at present attainable about Palestine, and the compiler of a new guide-book to the country has little else to do but use to the best advantage the materials thus provided, and adapt them judiciously to his particular purpose. But, though there was not much

scope for the introduction of fresh matter into the present guide-book, we are glad to be able to note that it is an independent work, fairly compiled from the various sources that lay to hand. Too many of Mr. Baedeker's Handbooks, while showing ample and satisfactory evidence that the hotel, railway, and other such-like information, had been obtained at first-hand and on the spot, are little else, so far as the historical and descriptive matter goes, than abridgements of Murray's Handbooks.

The introductory portion of the work under notice contains a good deal of useful information, carefully and judiciously put together. The articles on "Cafés," "Baths," "Bazaars," "Tobacco," "Mosques," and "Intercourse with Orientals," are among the best. The Geographical Notice, with its sub-sections, is well done, though the enthusiastic sportsman must not place too much faith in some of the statements contained under the heading "Fauna," such, e.g., as that "the gazelle is common both in the plains and among the mountains;" that "the mountain goat of Sinai is frequently seen in the mountain gorges around the Dead Sea;" that "wild ducks are very numerous in the plain of the Jordan;" that "on all the hills the *Caccabis saxatilis*, a large and beautiful kind of partridge, is very numerous;" and that "quails occur in all the cornfields of the plains." The fact is there is very little sport of any kind to be had in Palestine, and it is hardly worth while to carry a gun at all, except for the purpose of collecting specimens. What, by the way, are "becassins," by which the plain of Jezreel and other localities are said to be frequented? Is it a misprint for "bécassines," the French for snipe? But if snipe are meant, why not in an English book call them so?

A chronological table of the principal events that have happened in a country is a valuable addition to a Handbook, but any attempt to give a history is, we think, a mistake; it must necessarily be short and imperfect, and of no use consequently either to those who have or to those who have not any previous acquaintance with the subject, and both will regret the increase it causes in the bulk of the volume.

The account given of the present population of Syria is very superficial and inaccurate. No mention is made of the *fellaheen*, the resident so-called Arabic population of the towns and villages, of whose probable descent from the old Canaanite inhabitants and remarkable manners and customs M. Clermont-Ganneau gave such an interesting sketch in his article on "The Arabs of Palestine" in *Macmillan's Magazine* for July, 1875. The labours, however, of this eminent scholar do not anywhere in the book meet with much acknowledgment. His discovery of one of the tablets described by Josephus as placed at intervals on the balustrade that separated the inner and outer courts of the Temple, and as bearing in Greek and Latin an inscription prohibiting foreigners under pain of death from entering into the inner court, is one of the most interesting yet made in Palestine, and well worthy of due recognition; but the only allusion made to it in this Handbook is in the middle of the description of the Temple, where

the following sentence occurs in brackets:—"A notice of this kind in Greek, closely corresponding with the description given by Josephus, was found a few years ago" (p. 165). Similarly the discovery of the ruins of the royal Canaanitish and Levitical city of Gezer at Tel el Jezer, near Abou Shushah on the road between Ramleh and Jerusalem, is barely mentioned at p. 137; and yet the two bilingual inscriptions carved on the rock in Hebrew and Greek containing the Biblical name "Gezer" written in full, which M. Ganneau found there in 1874, are of the very greatest interest and importance, for not only do they verify his already (in 1870) proposed identification of the site, but they serve by their respective positions to determine what were the limits both of the Levitical cities and their suburbs (Numb. xxxv. 4, 5), and of the Sabbath-day's journey of the New Testament. It is true the merit of the discovery is attributed to M. Ganneau in the short account given of the work of the Palestine Exploration Fund at p. 126; but, considering the minuteness of detail which generally characterises the Handbook, the importance of the inscriptions demanded more extended notice. More, too, might have been said about the position of Adullam, which M. Ganneau was the first to propose to identify with some ruins called Ayd el Miyeh, not far from Shuweikeh, the ancient Shocoh, and south-east of Beit Jibrin; while of the stones found by him at Siloam, and now in the British Museum, bearing inscriptions in the same character as the famous Tablet of King Mesha, commonly called the Moabite Stone, no mention at all is made.

There are many other instances, however, in which the results of recent exploration and research do not obtain due recognition, and some, indeed, in which no notice at all is taken of them. For example, no mention is made of the tombs of the Maccabees at El Mediyeh; of the position of "Aenon, near to Salim," where John the Baptist baptised, now almost certainly identified with the village of Aynoon, near another village called Salim, east of Nabloos; of the votive inscriptions of the Tenth Legion found close to the Church of the Holy Sepulchre; of the proposed identification of Bethesda with the site now occupied by the Church of St. Anne, where, as M. Ganneau has shown, tradition placed the house of the mother of Mary, and called it Beit Anna, a name which has the same meaning as Bethesda, "House of Mercy"; of the finding outside the Damascus Gate at Jerusalem of a bust of Hadrian, which, if not a portion of the actual statue of himself placed by that Emperor in the Temple of Jupiter Capitolinus which he erected on the site of Moriah, may at any rate be considered as belonging to one of the many reproductions of the statue which no doubt were made at the time; of the discovery of the ancient Jewish cemetery at Jaffa; of the remarkable ruin at Mashita or Umm Shutta, in the desert east of Moab, first seen and described by Dr. Tristram, and conjectured by Mr. Fergusson to be the remains of a palace erected by the great Persian conqueror Chosroes II. in the year 614 A.D. Many other examples might be given of subjects

of interest either left unnoticed altogether, or treated with less fullness than their importance required. It is possible that the compiler of the Handbook may not have considered them of interest, or did not agree with the conclusions drawn from them; but the answer to this is that a Handbook is bound to present its readers with an account of all that is known and thought by good authorities on the matters it treats of, indicating, it may be, to what opinion the balance of proof or argument points, but omitting nothing which may help them to form their own judgment, because the estimate of the compiler affixes no value to it. A flagrant instance of the violation of this, as we conceive, sound rule occurs at p. 288, where in treating of the history of Jebel Usdum it is remarked:—"The attempt to place the valley of Siddim in the region to the north of the Dead Sea appears to us, from all we know at present, to be a failure." But none of the arguments in favour of so placing it are given.

The routes are judiciously chosen and well arranged, but there is too much of an Itinerary about them. An Itinerary should certainly precede each route, as it is exceedingly useful for reference; but it is a mistake to mix up with the description of the generally interesting features of the country the names of a number of more or less insignificant places which serve only to confuse and puzzle the traveller as he rides along. The times given between place and place in all the routes are, as a rule, too short. Of course any one on a good horse, and unencumbered with much baggage, may cover the ground in even quicker time, but the regular rate of speed for a party travelling with tents and baggage will be found to be about ten minutes in the hour slower than the time of the Handbook. The average pace of desert travelling on camels is from two to two-and-a-half miles an hour, and of Syrian travelling on horseback from two-and-a-half to three miles.

As usual in Mr. Baedeker's Handbooks, the maps and plans are numerous and well done. We must, however, take exception to the mode of spelling the names adopted in the former, and indeed to the whole system of transliteration in use throughout the book, as involving a jumble of dots, commas, and accents, which confuse the eye and puzzle the memory. It is almost hopeless to attempt to transliterate Arabic at all in such a manner as will enable a person ignorant of the language to pronounce words intelligibly, but we are quite sure that the simplest method of rendering the sounds of the different letters is likely to be at least as successful as the most elaborate, besides being much easier to understand.

It is a great pity that some uniform system of Arabic transliteration satisfactory to the scholar and intelligible to those who do not know the language cannot be agreed upon. The want of it is especially felt as regards Palestine, where the names of places have a special interest in many ways for so large a class of readers who, as things stand at present, are constantly in doubt whether the name they read in one book is the same as that given in another, and who consult a map only to find neither. The Committee

of the Palestine Exploration Fund have decided on adopting Robinson's and Smith's system in all their publications, and in the Ordnance Survey Map which they are about to publish; and, as this map will in all probability be more generally used than any other, it will be for the general convenience of readers if writers will adopt its nomenclature, even though they may not agree altogether with the method on which that nomenclature is based. FRED. A. EATON.

The Life of Charles Richard Sumner, Bishop of Winchester: during a Forty Years' Episcopate. By the Rev. George H. Sumner, M.A., Hon. Canon of Winchester. (London: John Murray, 1876.)

"THE race is not always to the swift, nor the battle to the strong." Were they so, it might be a puzzle to discover the secret of the rapid but sure steps up the ladder of his profession, accomplished by the so-called "last of our old Prince Bishops." On the rule of "seniores priores" and of "detur digniori," so far as school and university honours were concerned, his brother John, ten years his senior, should have been the first to mount the bench of Bishops. But Charles Richard, who was superannuated for King's, and went through Eton and Trinity without achieving much special distinction, is found at the age of thirty-six consecrated Bishop of Llandaff, from which see in the next year he was translated to Winchester; whereas it was not till 1828, the next year, that his brother was raised to the see of Chester. Probably few would say of either that they were men of the first rank in ability, intellect, or administrative power; and yet both rose so high, and the younger for so long outshone the elder and more learned, that it is with curiosity we dive into Mr. George Sumner's biography of his father, the Bishop of Winchester, to seek some clew to the phenomenon. It was not to be expected that a son's biography should be impartial, but we give Mr. Sumner all the credit for intending it to be such in his case; and it may be added that the modesty, simplicity, and refinement which have ruled his pen raise his work above the range of ordinary biographies, and make it infinitely more trustworthy than a chapter or two of *Our Bishops and Deans*. If it has not the good stories which enliven Denison's *Life of Bishop Lonsdale*, or the biography of Bishop Blomfield, still it is a by no means uninteresting chronicle of events in Church, State, and Society during forty years, over which old-stagers who have lived alongside the course of those events may with amusement and interest run their eye.

It would be affectation to ignore the long-believed and oft-told story of the bishop's marriage at Geneva to save a noble pupil from what would have been deemed a marriage beneath him; and yet, even if Sir John Coleridge's authority had not sufficed to contradict the story, it was not necessary or natural that Mr. Sumner should refer to it. That which must be patent to every one is, that, thanks to his having for pupils two young noblemen, whose mother, the Marchioness of Conyngham, was all-

powerful with George IV., that monarch took an extraordinary and persistent interest in the young tutor from the very commencement of his reign. The testimony of other pupils besides Lord Mount Charles and Lord F. Conyngham (notably of Mr. Frederick Oakeley) tends to show that as a tutor and guide of youth Charles Richard Sumner had special gifts and aptitudes, which doubtless secured a mother's gratitude and so, by consequence, a friend at Court; but probably he was the only curate whom a king would have lifted *per saltum* to a canonry at Windsor, had not his Prime Minister stood out against a step so entirely without precedent. "The king's feelings," we learn from the correspondence, "were mortally wounded" for a little space, but he found a speedy "heal-all" in other preferments: a private chaplaincy to the king, the living of Abingdon, a canonry at Worcester and at Canterbury, and the bishopric of Llandaff, all within five years. In this part of the biography it is with an odd sensation that we read of George IV. in a new light, solicitous even to fidgettiness about the details of divine service and points of ritual, but yet amenable to rebuke from his chaplain, who is found in p. 78, teaching him that "all are alike before God's throne," and, in p. 79, granting that chaplain's petition (when asked what mark of royal favour he would propose) to institute daily family prayers in his household. With such tokens of his Majesty's ear, and external signs of rising consequence, we are not surprised to find the chaplain and canon declining the colonial see of Jamaica, and, after one or two collateral honours and compliments, and a bit of literary work—his translation of Milton's *Treatise on Christian Doctrine* (memorable because it is his sole identification with literature, because it was dedicated to the King, and because Lord Macaulay found words of praise for it in his *Essays*)—taking Sir William Knighton's hint to "get rid of his shirt-frill and trowsers," in other words "to take his doctor's degree," and so to be ready for a bishopric. When Llandaff, which then carried the deanery of St. Paul's "in commendam," was offered and accepted, the King wrote to Sir William Knighton that "he should leave London at ease, this business being settled and well settled." It was a good day for the second South Welsh see; and though his pluralities—a mere trifle compared with many then calmly enjoyed by episcopal occupants—sorely interfered with a thorough reform and revival of the Church and clergy in Monmouth and Glamorgan, it is certain, from other evidence than his son's pages, that Bishop Sumner began the work with tact, considerateness, simplicity of life, and self-dedication to his task. It was beginning to be discovered that, besides a fine presence and grand courtly manner (which we are told in a note got him the *sobriquet* of the "Beauty of Holiness," a nickname, by the way, which we suspect belonged before him to Bishop Hurd), Bishop Sumner had views and principles of episcopal work, when within little more than a year of his going to Llandaff he was translated to the grander and more prominent diocese of Winchester. "This," said the King,

"will please the Marchioness." It may have been that this advancement involved a traditional accession of personal dignity; for, though his simple life at Llansanffraed, and the fact we learn later on that after his wife's death he slept the rest of his life in a mere servant's bedchamber in Farnham Castle without any change of furniture, bespeak a natural preference for plain living, certain it is that general impression and remembrance associate more state with the Bishop of Winchester than with his elder brother, even when at Canterbury and Lambeth. Nothing carried the latter out of his simple ways and habits; it seems to have been part of his brother of Winchester's rôle to look the Prince-Bishop; though a hundred traits of kindness, courtesy, and condescension might be cited to prove the deservedness of his popularity. Nor was the state he had to put on ever accompanied by self-indulgence, as witness a saying of his, which would make clergy and parishioners stare in these days of hot-air and hot-water apparatus, "the proper place for the stove is in the pulpit" (p. 146).

Once established at Farnham Castle he soon showed himself a bishop of the working school, at that time of very limited numbers. His first charge identified him with the moderate Evangelicals in doctrine, but urged the greater seemliness of churches and churchyards, with more services, more frequent communions, and other features of the soon-to-be-developed High Church programme. He had not been a year in his new diocese before he suppressed the misrule and quasi-carnival of Hop-Sunday at Farnham; and in the agricultural riots at the close of 1830 he showed a manly attitude, in giving the mob as well as the farmers audience, with a view to redress of grievances. In the visitations of the Channel Islands, a part of his diocese, which he was the first Bishop of Winchester to institute, and which he continued triennially, he on several occasions exhibited abundant courage afloat, and comported himself with thorough self-possession and gallantry in more than one peril of shipwreck. At once he set about the work of elementary education; and was one of the earliest prelates to establish a training-college for teachers; he gave a steadfast and warm support to Sunday Schools; and the number of new and restored churches in his diocese during his forty years' episcopate bespeaks both wonderful personal energy, and sagacity in the choice of instruments with whom to work. He was regular and methodical in his huge correspondence, and punctual in his appointments as to consecrations, confirmations, or visitations, in spite of the badness of roads. All accounts credit him with a princely hospitality, dispensed with the additional charm of great conversational powers.

In so protracted an episcopate it fell to his lot to have to take part and side in grave political questions. His vote on the Roman Catholic Relief Bill in 1829, in the majority of 109—with which his brother also voted as Bishop of Chester—had the effect of cooling his first and chief patron, George IV., towards him, and was in after years regretted by himself as an unavailing concession (p. 162, *note*). But it is an old saw

that no men so soon forget their maker as the Bishops. In the debate on the second reading of the Reform Bill in the Lords, he is found voting in the minority, while his brother was in the majority of nine in favour of it. When Queen Victoria met her archbishops and bishops at Kensington Palace on the morrow of King William's death, the Bishop of Winchester was present; and he took part, as prelate of the Order of the Garter, at her coronation—the second he had witnessed. In the same capacity he baptised the Prince of Wales in 1842, on which occasion the King of Prussia was made a Knight of the Order; but we confess that the Bishop's narrative respecting the King of Prussia's self-possession, the Queen's audible *accolade*, and the royal infant's beauty "as of one hired for the occasion," reads at this distance of time rather like a scrap of "Jeames's Diary." Greater and graver ordeals were his charge on Tract XC. in 1841, in which the trumpet gave no uncertain sound; his charge on the aggressions of Rome and on Ritualism in 1845; his temperate and cautious action in the Gorham case, when Henry of Exeter had excommunicated his brother, the archbishop, for instituting Mr. Gorham; and his plain speaking on the subject of "Private Confession" in the charge on Church Progress in 1858. It was obviously no small mutual advantage to the brothers that they could confer and co-operate upon urgent Church questions, and the attitude of both, if often verging on timidity, met with consideration and deference from a vast number of Churchmen who respected and appreciated their private worth and acknowledged earnestness. Among his later acts the Bishop's part in the Pan-Anglican Synod, in concert with the Bishop of Ohio, is said to have contributed to the happy and peaceable issue of that congress; and here he seems to have been guided by his own tact, in declining to widen the scope of the conference so as to deal with special points of error on one side only. He hardly shows to equal advantage, to our fancy, in his support of a petition to constitute the Surrey portion of his diocese into a separate see. Perhaps it was age and weakness that made him seem lukewarm. It was in 1868 that he was first seized with paralysis, but, through his naturally good constitution, he held on till August, 1869, when arrangements were made for his retaining Farnham Park and Castle for life, and for his being succeeded by Samuel Wilberforce, whom he had been the first to promote, and assisted to consecrate, and who, as it need not be said, died before his predecessor in the see. But Bishop Sumner's latest days, from 1869 to 1874, were almost a living death; his speech gone together with his power of writing his thoughts, he lingered, as his biographer writes, virtually "alone with his God."

Passing this episcopal life in review, its leading features are an even tenor of respectability, a well-bred and polished bearing, an unflinching common sense, and a consistent piety, adorned by a charity which grew riper and mellowed as age drew on. In his true help-mate, till he was bereaved of her in 1849, he possessed a like-minded fellow-worker, who made "his people her

people, and his gods her gods," and to whom—a mother in Israel—he owed very much of the happiness of his family relations to the last. At the time of his death the Bishop had seventy-eight lineal descendants, and the testimony of his staunch friends of a lifetime is that no home could have been happier. It speaks volumes that John Keble, Sir John Coleridge, John Henry Newman, Frederick Oakeley, and others of the same calibre and the like diversity of views, regarded Bishop Sumner with feelings of reverence or affection; while Bishop Wilberforce, Archdeacons Jacob and Wigram, and other ecclesiastics, more closely associated, co-operated with him through life with a loyalty which must have been inspired by love and confidence. If Charles Richard Sumner failed of greatness as a Bishop, he had many sound claims to the credit of goodness.

JAMES DAVIES.

Materials for the History of Thomas Becket, Archbishop of Canterbury. Edited by James Craigie Robertson, M.A., Canon of Canterbury. Rolls Series. (London: Longmans, 1875.)

In editing the contemporary literature relating to Becket, Canon Robertson declines to discuss either the character of the Archbishop himself, or the merits of the memorable controversy with which his name is associated. As he not unjustly observes, "in a work produced with the aid of public money it would be improper to obtrude opinions which might offend the conviction either of those who regard him with religious veneration or of those who estimate him very differently." This reason, however, apart, the task he has undertaken is itself one of such magnitude and difficulty that his resolution to avoid all but purely literary questions is not unnatural. Nine or more biographies, two voluminous collections of miracles, and an immense and chaotic correspondence are enough to tax the patience and energy of the most painstaking editor. What is most wanted is a complete and thoroughly trustworthy edition of all these materials; and if, as may be expected from the care shown in the first instalment, Canon Robertson gives us this, he will earn the gratitude of historical students more than by half a dozen brilliant prefaces.

The present volume contains the *Life* and the *Miracles of St. Thomas* by William of Canterbury, which, although apparently written at different periods, and the *Miracles* first, may be regarded as a single continuous work. It doubtless owes its position of honour to the fact that until lately the *Miracles* as a collection were entirely unknown, while the *Life*, with the exception of the extracts embodied in the composite biographies of Becket known as the *First* and *Second Quadriлоги*, was thought to have perished. It is interesting to learn that we are indebted for the preservation of what is apparently a unique copy of both *Life* and *Miracles* to another Chancellor-prelate only less famous than Becket himself. William of Wykeham bequeathed to his college at Winchester a certain "*librum de vita Sancti Thomae, vocatum Thomas*;"

and from this MS., which, after lying unnoticed for centuries, has at length been identified as the Canterbury Monk's missing composition, Canon Robertson takes his text.

As now first printed in full, the *Life* claims a place among the best of the many early biographies of the most famous of canonised Englishmen. Its one disappointing feature is the account of Thomas the Chancellor, which is wretchedly meagre. For this, indeed, the author has more excuse than some of his fellow-biographers. The editor gives good reasons for supposing him to have been a foreigner; and he certainly did not enter the monastery of Christ Church—probably, therefore, did not come to England—until after Becket had gone into exile. The greater part of his narrative, therefore, is not that of an eye-witness, which may possibly account, in some degree, for its straightforwardness and moderation. The author's candour is amusingly shown in the account of his own pusillanimity on the occasion of the murder at Canterbury. Naturally, it is for the events of the few weeks preceding this catastrophe, during which he was brought into personal contact with the Archbishop after his triumphant return to Canterbury from exile, that his *Life* is of most importance, as supplying deficiencies in those hitherto better known. The minute account of the negotiations with the younger Henry, "rex cismarinus," and his guardians is, in fact, William of Canterbury's special contribution to Becket's life-history. The proceedings at Winchester are reported so fully as to suggest that the author accompanied Becket's emissary, Prior Richard, to the Court. This is the more probable as we find him directly after so high in the Primate's favour that, out of all the monks of Christ Church admitted during his exile, William alone was deemed worthy of ordination to the diaconate in the Ember-week before his death. Every fresh detail of the discussion in the Council on Becket's request for an audience shows more clearly than ever how utterly hollow was the reconciliation between the lay and clerical powers. Unfortunately the words "pacificus venit nec quicquam mali molitur," with which Prior Richard began his speech, were at variance with the Archbishop's own anathemas. Of this advantage the latter's enemies were not slow to avail themselves, with the more effect because it was for the alleged unlawful coronation of the young king himself that Roger of York and his fellow-bishops were excommunicated. Thus Geoffrey Ridel's threat to leave the Council if the audience were granted, artfully prefaced by the assertion of his knowledge of the will of the "rex transmarinus," out-weighed all the arguments of the moderate party which the biographer puts into the mouth of the Earl of Cornwall. Whether the "archidiabolus" was merely interpreting the king's wishes by his own or not, none knew better than Becket himself that the repulse was little less than a death-warrant. It is significant, therefore, that in the list of grievances which he afterwards sent to the Council he returns to the "fonset origo mali," putting in the most prominent place the subjection of the clergy to the secular tribunals. This was something more than a

formal declaration of unalterable hostility to the most obnoxious of the Constitutions of Clarendon. It was a challenge to renew the contest on the original ground of dispute, discussion of which had been tacitly avoided in the negotiations between Henry and himself in France; and, as if to cut off all hope of compromise, the manifesto was supplemented by a threat of ulterior proceedings if the grievances—some of which, indeed, were admittedly real—were not all speedily redressed. It is vain to speculate what course events would have taken if Fitzurse and his fellow-assassins had not forced on a solution. It was no less impossible to allow the Archbishop, even if he had wished it, a second time to leave the kingdom and become a tool to forward French intrigue, than to suffer him to fulminate indiscriminate anathemas and paralyse the Government at home. That some violent issue, some "factum exitiabile," was regarded as inevitable is plain from the warning speeches of the Earl of Cornwall and others; and it was fortunate, perhaps, for Henry's fame that it came so soon, before his own share in it had gone beyond a few passionate words. It was even more fortunate for the reputation of Thomas himself. He might still, indeed, have won the double title of saint and martyr; but without the combination of circumstances which intensified in so remarkable a degree the universal horror excited by the murder at Canterbury he would scarcely have attained, still less have kept for more than three centuries, his unique position in the English hagiology. There is no more curious proof of his extraordinary popularity than the multitude of miracles which fill more than two-thirds of the present volume, to say nothing of those similarly recorded by Benedict of Peterborough. If, as the editor thinks, William of Canterbury held some office connected with the shrine, he must have enjoyed, as the recipient of the tales of grateful pilgrims, special facilities for making such a collection. It was begun, he tells us, seventeen months after the death of the saint, and when finished was sent by the monks of Christ Church at his own request to King Henry by the hands of the author. The strongest disbeliever in miraculous agency must admit that the contents are well worth printing, if only for the light they throw upon the social life of the time and other subjects left unnoticed by the chroniclers. Many of the tales are as interesting in this respect as the anecdote of the mother (not, as in the *Quadrilogus*, the wife) of Hugh de Morville given in the *Life*, which is so often quoted as a proof that English was already taking the place of French as the language of the Norman nobility. Every class is represented, from the king down to the foundling picked up in the road by Queen Eleanor; and the relations of husband and wife, of parent and child, and of master and servant, the marriage of the clergy, the state of medical science, the Irish war, and popular superstitions and folk-lore, are among the many various subjects incidentally illustrated. The arrangement is a natural one. First come visions confirming the reception of Thomas among the saints—to one visionary, by the way, we are indebted

for an *English* antiphon which he heard sung in his honour—then instances of the punishment of scoffers, and finally the long series of miraculous cures and still more astounding manifestations. The author becomes amusingly ironical in telling how even Foliot, Bishop of London—fortunately, perhaps, for him, English saints are not open to the charge of vindictiveness which Giraldus Cambrensis brings against their Welsh and Irish brethren—was made to owe his life to the saint whom he had persecuted in the flesh. In his case the cure was effected in a way the profanity of which was hardly excused by its success. While administering to his brother-bishop the *viaticum*, Jocelin of Salisbury "sacramentum adjungit sacramento et sanguinem martyris sanguini Redemptoris," with such effect that in a few days the dying man was on his way to the shrine of his preserver. Mention of this martyr's blood, or "aqua sanguine sancti rubricata," is extremely frequent. We have bottles of it sold at a shop in Canterbury, carried about the country by pilgrims, and hung up on the walls of rooms. It was commonly drunk by the sick as a universal specific; and no wonder, for a drop from a "phiala sancti Thomae" in many cases raised the dead. One of the most interesting miracles is the restoration to sight and manhood of one Ailward (p. 156), which illustrates trial by ordeal, the popular belief as to the efficacy of Whitsun-eve baptism, and, above all, the terrible severity of the criminal laws. Another (p. 295) is equally instructive as to the injustice of trial by battle, although in this case, thanks to the saint, and possibly also to the fact that before the decision "quantum potuit pugillandi didicit industriam," the honest, though weaker, man got the best of it. For curiosity few will compare with those in which the saint exercises his power upon the lower animals. His partiality for hawking did not end with his life, if we may judge from the cases in which he restores these birds to their owners when lost, or heals them when wounded or sick—among the latter being the king's favourite falcon, "qui pro strenuitate sua meruit Wiscardus appellari." It was, perhaps, from the same sympathy with sport that he did not interfere to stop the bull-baiting (p. 293) until the bull broke away and began to do mischief; but, then, the poor beast, unlike the starling in the talons of the kite (p. 529), had not learned to invoke his aid articulately. The gander (p. 359) was equally unfortunate in not being devoted to the saint until after the boys had amused themselves by wringing its neck; nor did it gain much after all by its restoration to life, though the miracle was beyond question, "test[is] sepulchrum martyris, ad quod [anser] allatus est, testes viri fratres, a quibus susceptus est et comestus"! GEO. F. WARNER.

It is hoped that Mr. Richard Grant White, of New York, will take the chair at the first meeting of the New Shakspeare Society next Friday, and reply to the arguments of the writer of the paper for the evening, Miss Lee, on 2 and 3 *Henry VI.*, and their originals, the *Contention* and *True Tragedy*.

NEW NOVELS.

Marks upon the Door. A Novel. By Mark May. (London: Sampson Low & Co., 1876.)

For Better, for Worse; a Romance of the Affections. Edited by Edmund Yates. (London: Ward, Lock & Tyler, 1876.)

Woodleigh Park, or the Power of Home. By Martha C. France. (London: S. W. Partridge & Co., 1876.)

The White Cross and Dove of Pearls. By the Authoress of "Selina's Story." (London: Hodder & Stoughton, 1876.)

Mercy Philbrick's Choice. (London: Sampson Low & Co., 1876.)

Marks upon the Door is a crude first attempt, not to be harshly judged, as, though very slight, there is some attempt at making its characters individual, and not merely lay figures. But the author's power of constructing a plot is as yet extremely imperfect, and the dialogue is rather stilted and forced, while the asides to the reader are not very judiciously managed. A very old stock device is employed to work out part of the story: that of a young Roman Catholic gentleman, known to be the heir of a wealthy man, being inveigled into joining a secret religious society bound by celibate vows, in order that his property may necessarily fall, for lack of heirs, into the hands of the Church. He is depicted as in terror of his life should he yield to his wish to marry his cousin, and as driven by excitement into crime and death. But it is really time that embryo novelists should begin to study facts before they weave improbable plots. There have been, no doubt, many ugly clerical will-cases before the courts, both of France and the United Kingdom, within the last few years, the most noteworthy of which is the protracted suit of the Lacordaire family against the Dominicans; but Mr. Mark May has forgotten two simple difficulties in the way of his ecclesiastical speculators: first, that a young man possessed of no money of his own, and dependent on a father whose property was all personalty at his own disposal, and not entailed realty, would be no such catch as to make it worth while running a great risk for a mere chance of succession under a will; and next, that if the victim felt such strong repugnance for his hasty vows, he had nothing to do but to apply in the proper quarter to be dispensed from them, and to give his Order a handsome sum down to be let off his contract, letting the authorities understand that, if refused his request, he would take care that his father's will should not be what they desired. Given the deadlock as put in the story, there is its obvious solution.

Is Saul among the prophets? The half-page of commendatory preface with which Mr. Edmund Yates launches his friend's progeny upon the waters of criticism touchingly urges its claims to attention as representing "a reaction from the feverish pursuit of sensation novels." Very good: but then what about *Black Sheep*, *A Silent Witness*, *Broken to Harness*, *A Rock Ahead*, *et hoc genus omne*? Clodius bearing testimony against the co-respondents of his day was nothing to this protest, which recalls

King Jamie's address to his goldsmith:—"O Geordie, Jingling Geordie, it was grand to hear Baby Charles laying down the guilt of dissimulation, and Steenie lecturing on the turpitude of incontinence!" As to the venture itself, it is a very ladylike, nice, pretty little story—other equivalent adjectives may be added at pleasure—perhaps a trifle goody, but eminently aristocratic in large parts of its company and scenery. It is something of the type of a novel which achieved a not-undeserved popularity a few years ago, called *Margaret and her Bridesmaids*, and is certainly fairly readable. But one's puzzlement does revive at finding included under the general sponsorship of Mr. Edmund Yates passages on the theological superiority of the Church of England over Quakerism, and the only solution open is that on which Charles Lamb fell back when Hazlitt, in sheer bewilderment, after a gorgeous theosophic oration from Coleridge, asked Elia to explain what could possibly be meant by all that had just been poured out on the subjects of regeneration, the office of the Church, and similar topics. "O, you know," stuttered Lamb, "there was always a g-g-g-great d-deal of f-fun in Coleridge!"

Woodleigh Park is a story of the old Evangelical school, written with an obvious sincerity which is entitled to respect, but not dealing very successfully with its main topic, which is a dissuasion from "worldly" society and amusements as incompatible with religion. The fault in the author's way of regarding the subject lies not merely in the narrowness of her school, but in the curious lack of consistency she exhibits. There is a great deal, for example, perfectly true and indisputable which can be urged against one object of her denunciation, fashionable balls, on various grounds, physical and ethical. But she is careful to explain that a regatta is just as sinful in her eyes, and that its real wickedness consists in its bringing Christians into contact with the world, by which term she means all persons who do not hold precisely her own religious opinions. Now, here is the point where the inconsistency comes in. Setting aside altogether the enquiry, which never presents itself to people of her calibre of mind, how far a society which, with all its faults, is permeated with Christian ideas and morality, is the world in the sense that the rotten Pagan society under Nero and Domitian, as Juvenal describes it, was the world against which the Apostles warned their half-reclaimed converts: it is plain enough that the strict letter of the New Testament has a great deal more to say about the evils and dangers of wealth and of physical ease than about the perils of mixed company. But her most Evangelical personages live in costly and luxurious houses, feed daintily, dress richly and handsomely, drive about in well-appointed carriages, are waited on by numerous servants, and enjoy to the fullest what must surely be as worldly as any regatta. "Self-indulgence," wrote Sir Arthur Helps several years ago, "takes many forms, and we should remember that there may be a sullen sensuality as well as a gay one." Just so, there is a wonderful piece of casuistry about Sabbatarian observance, regularly laid down

and provided for in the code of strict Evangelicals. It is wrong to have a hot meat dinner on Sundays, but you may boil the potatoes, and have them hot. Why it would be a sin to put a joint of meat into the same pot as the potatoes, or into another pot on the same fire, may be left to the judgment of those Rabbinical casuists who forbid to cut butter and meat with the same knife. And what makes the confusion of thought in *Woodleigh Park* more complete is that the author, heartily contemptuous of all opinions save her own, reserves what she thinks her most scathing sarcasm for the insane superstition and folly of the ceremony of professing and enclosing a cloistered Roman Catholic nun, entirely failing to see that the strict conventual ideal is quite at one with her own in desiring to separate its votaries from all worldly society and amusements, only that it has the merit, lacking in her and hers, of being thorough and consistent. There was a biography of Dr. Marsh, an Evangelical clergyman very much esteemed and admired for his exceptional piety, published a few years back. A cynical journal made a criticism which was strictly true, that the only marked events in an otherwise undistinguished life were his frequent transfers from one rich benefice to another richer and easier, and the fact that he never seems for an instant to have hesitated to leave one flock, whatever his professed interest in it might have been, when a better-endowed incumbency offered. No doubt some explanation may be given of this peculiarity; but to mere outsiders it looks more worldly than being present at a regatta, and perhaps even than the blacker criminality of going to see *Hamlet* or *Othello*: though a new variety of servant-galism has come to our knowledge within the last few days; warning having been given by an Evangelical housemaid to her mistress, because one of the sons of the family went one evening to a theatre. There are, however, some graver faults in the book than those of inconsistency and the Pharisaism which will not suffer even its skirts to be casually touched by others. In the very first chapter the husband of the model Evangelical lady of the story escorts her young sister to her first ball, leaving the wife alone with her little girl of six, who naturally asks why her mother has not gone with papa and auntie. She is immediately told that the reason is because mamma knows that it is sinful, but that unfortunately papa and aunt have not been so well taught what the Bible says, and that it is to be hoped they will soon be wiser. Whereupon the little damsel volunteers a pledge never to go to such naughty things, which her mother accepts. It is superfluous to dwell on the sheer unwholesomeness of training a baby to sit in judgment in this fashion on those whose conduct and motives it is quite incapable of estimating aright, but to whom it owes respect and duty. But we come upon something worse towards the close of the book, where a very young, innocent, and lighthearted girl goes to another ball, catches a chill, and dies suddenly as a judgment, with a very clear hint from the author that she has consequently passed into everlasting misery.

And yet Miss France marvels that every one is not ready to accept her creed and standard.

The White Cross and Dove of Pearls is also an Evangelical story, in which the same general views as to amusements and Sabbatharian observance are put forward as in *Woodleigh Park*, but in a very different spirit from the arrogant Pharisaism of that book. There is a fair amount of narrative power exhibited in it, though not much skill in weaving a plot, nor familiarity with the ways of society; but there is also some faculty for drawing female types of character, though there is no individuality about the men; yet it is very much too diffuse. The author would have made a much better book by resolute compression into less than half the actual bulk, and that mainly by cutting down long explanations of moods and motives, which more skilful treatment would have left to be inferred from the words and actions of the characters. There is culture and taste enough displayed to make it probable that, if terseness and point were added, the writer would earn popularity in her sphere. An error of reference occurs in one place, which needs correction. Cowper is credited with a very graceful and vigorous rendering of one of M^{me}. de Guyon's religious poems. It is, in truth, not among his versions, but may be found in her biography by Prof. Upham, of Bowdoin College, and is presumably from his pen.

Mercy Philbrick's Choice is a New England story of a very peculiar kind, altogether unlike the insights which Mrs. Stowe, Miss Phelps, Miss Alcott, the Misses Warner, Mrs. Whitney, and Mr. Bayard Taylor have given us into the life of the old Puritan stronghold. There is something more of Dr. Wendell Holmes about it, at least in his *Guardian Angel*, but, curiously enough, the book which it most readily brings to mind is one altogether dissimilar in tone and execution, Colonel Higginson's *Malbone*. There is absolutely no point of contact between the two, and yet whoever reads one, no matter which, and then lights on the other, can fail to have his former experience recalled. There is scarcely what can be called a plot, and the two or three situations in the book, though sharply and cleverly conceived, are not strongly dramatic. It is chiefly noteworthy as a study of character, specially of a type of female character almost peculiar to the United States, and best exemplified there by Margaret Fuller Ossoli and Maria dell' Occidente (Maria Gowen Brooks), as viewed from the standpoint of a Bostonian transcendentalist who has at one time had a severe attack of Theodore Parker on the brain, but has partly got over it. The writer has almost as keen an eye for the ugly and grotesque side of New England as Hawthorne has for its weirdness, and Mrs. Stowe for its homeliness; and has also exhibited a good deal of skill in the delineation of the heroine, save in two points. One is that, being a very young widow, suddenly bereft of a deeply-loved husband, she transfers her blighted affections almost as rapidly as the famous Ephesian mourner, with no seemingly adequate opportunity or inducement, which is quite out of keeping with the masculine fibre and constancy of character attributed

to her. The other fault is that she is described as a poet of rare and lofty gifts, and the author is indiscreet enough to give several specimens. They are not trash, far from it, nor are they altogether weak; but they are essentially imitative, and there is not any very keen sense of music displayed. They would probably never have been written if Walter Savage Landor and Mrs. Browning had not written first, and there are one or two stanzas after Shelley—a very long way after. One of the oddest things in the very queer theosophic ideas of Mrs. Philbrick, as set forth by her biographer, is that, after she has broken with her betrothed for a perfectly adequate reason, she settles with herself that she will be married somehow in a future state to an old minister whom she had rejected, but come afterwards to prefer just as he died; not taking into account that perhaps the late Mr. Philbrick, when rejoined, might not quite see it, nor yet the late Mrs. Dorrance, whom Parson Dorrance had passionately loved. This sort of speculation is rather beyond us; but no doubt an American heaven must have peculiar institutions adapted to post-Semitic beliefs.

R. F. LITTLEDALE.

CURRENT LITERATURE.

A Popular History of the United States. By William Cullen Bryant and Sydney Howard Gay. Vol. I. (Sampson Low and Co.) It would be manifestly unfair to pronounce judgment upon a serial work so important as this from an examination of only the initial portion of it. Both Mr. Bryant and Mr. Gay have yet their reputations as historians to make. The facts that the former has long ranked as one of the first of American poets and been for fifty years the editor of a daily political journal, and that the latter has been for some time his confidential assistant in his editorial capacity, give no assurance that either is specially qualified for the task upon which they have entered. There is no doubt, however, that the experience of Mr. Bryant, during his half-century of journalistic life, must be immensely valuable so far as that period of the history of the United States is concerned, and there is perhaps no American living whose narrative of its events would be more thoroughly trusted. It may be safely assumed, considering that Mr. Bryant is now in his eighty-second year, that the real responsibility of the work rests with Mr. Gay, who is, in this country at least, an unknown man. We prefer, therefore, to await the appearance of the later portions of the History before pronouncing upon its merits, especially as the present volume deals mainly with prehistoric America and the so-called "pre-Columbian" period, and ends with the mere establishment of the earliest English settlements. So far the authors have presented a rapid but most entertaining summary of what is known or conjectured respecting the Western Continent down to the commencement of the seventeenth century, and it is only just to say that their beginning promises well; but the real history of the United States is yet to come. We have Mr. Bryant's positive assurance that the work is to be entirely free from any sectional bias; that American shortcomings and defects, or, as he plainly says, "national sins and wrongs," will not be passed over; and that the story of the great nation shall be told without partiality, without passion, and with perfect candour.

De l'Italie. Essais de Critique et d'Histoire. Par Emile Gebhart. (Paris: Hachette.) This collection of essays seems to be the contents of a note-book, strung together without much con-

nected purpose. It bears few marks of originality, either in the choice of subjects or in the method of treating them. It contains scarcely any idea which may not be found in the works of Michelet, Quinet, and Zeller. The essays deal almost entirely with the period of the Renaissance, of which M. Gebhart tells us he has been a student for the last fifteen years, and about which he hopes to write a large work in time. We can only say that the results of fifteen years of study have been very carefully hidden away in the present book, so as not to interfere with the interest of the larger work that is to come. There is only one mark of novelty in M. Gebhart's treatment of the Renaissance. He discovers the original type of its social side in the life of the Romans at Pompeii, and of its ideas in the beliefs of Epicurus. After dealing pleasantly enough with these he passes on to Dante, Savonarola, Michel Angelo, the Florentine historians, and Raphael. As a critic we can say little for M. Gebhart. The mental condition of Dante during the period recorded in the *Vita Nuova* is characterised in a way which would express the views of the commonplace Philistine: "Il vécut sept années sur le bord de la folie." Similarly the characteristic traits of Macchiavelli's life in exile are dismissed as showing "navrante vulgarité." Nor is M. Gebhart more happy in his artistic criticism. The following remarks on Lionardo are certainly not profound: "S'il ne connut jamais l'élan mystique de Fra Angelico, la suavité religieuse de Raphael, la sublimité biblique de Michel-Ange, du moins fut-il toujours, par la bonté de son cœur comme par la noblesse de son esprit, au premier rang parmi les maîtres de l'idéalisme." Yet M. Gebhart is not deficient in dogmatism. After speaking of Fra Angelico's school, he goes on to say: "Les deux ouvrages supérieurs de cette tradition sont peut-être l'*Ecce Homo* du Sodoma, et la *Déposition de Croix* du Pérugin." This may be so; but we should like a little more explanation of the view of art which classifies Sodoma and Fra Angelico together. The very interesting picture of the martyrdom of Savonarola, in San Marco at Florence, is put down by M. Gebhart in a note to Pollaiuolo, without any explanation of the reason. The last essay in the book is on Giacomo Leopardi, in whom M. Gebhart finds the antitype to the scepticism of the Romans under the Empire, and whom he also treats as a symbol of the development of modern Italy. He ends with one of those meaningless generalisations so common among French writers: "Douter et aimer, telle fut la destinée de Giacomo Leopardi et la vocation de l'Italie."

The Church Bells of Somerset. By the Rev. Henry Thomas Ellacombe, M.A. (Exeter: Pollard.) Mr. Ellacombe is well known as an enthusiastic student of bells and bell-literature. The present account of the church bells of Somersetshire has been compiled by him, not from personal inspection, but from returns furnished to him by the clergy and others interested in such matters, to whom the author forwarded circulars asking for information. No pains seem to have been spared to make the book as full and accurate as possible. We are bound to say that as far as we have been able to test it, it is singularly free from error. The plates given of bell-stamps and the letters used in the older inscriptions are well executed. The jingles with which the Mediaeval bells are ornamented are always quaint and interesting. Sometimes they are really pretty; but their Latin is usually of a sort calculated to affright the modern schoolmaster. Modern bell-legends are commonly in the English tongue: some of them are as barbarous specimens of it as can be found. The advertisements of rural auctioneers alone equal them in ignorant stupidity.

"Me melior vere non est campana sub ere,"

one of the mottoes used by Robert Norton, an Exeter bell-founder in the reign of Henry VI., is neither poetical nor in very good taste; but how far removed it is in feeling from an inscription

used in 1804 by Thomas Mears, of London, for a bell in the church tower of Baltonsborough:—

"When men in Hymen's bonds unite,
Our merry peals produce delight;
But when death goes his dreary rounds,
We send forth sad and solemn sounds."

Bell-legends have not improved much during the last seventy years. We could give very modern examples which are quite as foolish and tasteless as the above. The latter pages of the book are taken up by what its author calls an *olla podrida*, that is, a collection of disconnected facts concerning bells and their belongings. Some of the things garnered here are hardly worth the good paper and type by means of which they are preserved, but for others we are not a little thankful. The engraving of the thirteenth-century sacring bell preserved at Rheims is an excellent woodcut, and a useful memorandum of one of the most beautiful small Mediaeval bells in existence.

The Lowndes of South Carolina. An Historical and Genealogical Memoir. By George B. Chase. (Boston: Williams and Co.) The love of the more cultivated among the citizens of the United States for pedigree-lore is proved by the multitude of genealogical memoirs and family histories which issue yearly from the American press. Mr. Chase is one of the most accomplished genealogists in the country, and he has evidently, in this History of the Lowndes family, done his best to arrive at the exact truth, and to put that truth before his readers in the clearest and most compact manner. The pedigree-maker, like the poet, is born, not made. No one, unless he loved such investigations for themselves, could be found to go through the long-continued drudgery of compiling an elaborate genealogical table. As far as we can test the book before us, the facts given are accurate, the accounts given of the two or three members of the family who were connected with the general history of the country are well put together—that is, short, exact, and modest. The Lowndes of South Carolina have been what would be called in this country an old county family. Originally from Cheshire, they arrived in America by way of Saint Kitts, and seem at once to have taken up a high position in their adopted country. The most distinguished member the race has produced was William Lowndes. He was a leading Southern politician in the days of Clay, Webster, and Calhoun. Had not an early death cut short his labours, it is probable that his name would now have been familiar to all who take interest in American politics.

Handbook to the County of Kent. By G. Phillips Bevan, F.G.S. With Maps and Plans. (Stanford.) One is so accustomed to bad guide-books that the worth of books of this description is not realised until one meets with a careful compilation such as that which Mr. Bevan has produced. It is not an easy matter to write a handbook which is at once copious and portable, and accurate as well as interesting; but this book satisfies, fairly well, all these particulars. It opens with a short account of the geological formation of the "Garden of England," which is useful enough; but the outline of the history of the county which follows is so brief and deficient as to be of little use to anyone. The author runs hastily through the very earliest period of Kentish history, touches on the Saxon period, and then winds up with a notice of the murder of Thomas Becket, which "shocked all England and the ecclesiastical world generally." The much-vexed question of the spot of Caesar's landing is touched on, but no attempt is made to solve it. May not Caesar have landed at Deal, as seems most probable, or rather some miles to the eastward of Deal, on what would have then been a wide expanse of low-lying land, but which is now the Goodwin Sands? Earl Goodwin's estate was not overflowed by the sea till the beginning of the twelfth century. For the purposes of the tourist the book is divided into three parts, severally devoted to

twelve railway excursions, one steamboat excursion, and twelve excursions by road. It is a pity greater preponderance was not given to the road, but otherwise the routes are well chosen. The information, too, is, with very few exceptions, of the fullest kind, and is carried so far down to the present time that even the spot of the projected Channel Tunnel is pointed out. More care might have been given to the explanation of names of places. It is useless to remark that "the tourist will notice the frequent termination of the word 'bourne' to the villages" without telling the tourist what "bourne" signifies. Very little fault can be found with the architectural descriptions of churches and other buildings. The author is here thoroughly accurate, and gives the most detailed accounts of everything worthy of note. He might, perhaps, have added, in describing Malling, that the keep there is probably the earliest Norman keep extant, and some mention should have been made of such a curiosity as Ightham Moat House. The refectory, too, of St. Martin's Priory at Dover is of Norman rather than of Early English architecture. The style of the book is above that of most guide-books, but more discrimination might have been used in the choice of epithets. Views are almost always described either as "unique," "curious," or "peculiar." The map of Kent is accurate, and gives all necessary information, and there are plans of Rochester and Canterbury Cathedrals. Mr. Bevan's *Handbook* may be safely recommended as a very pleasant companion to all who may chance to travel through Kent, and as a very useful guide to the lovers of ancient architecture.

Some Observations on the Anglo-Saxon Christian Name. By Henry Charles Coote, F.S.A. The object of the author of this paper is to show that the single names by which Anglo-Saxons were known to history were not the only names they bore in Christian times. It is true that he can only adduce two undoubted examples of a Christian name—King Ceadwealla, who was baptised as Peter, and Biscop Benedict, Abbot of Jarrow—but he considers these as expressing the general law applicable to all Englishmen. Mr. Coote lays great stress, and justly so, on the heathen character of Anglo-Saxon names, and the impossibility of their having been conferred at the sacrament of baptism in opposition to the universal custom of the Church, which forbade the use of names unconnected with Christianity. It is only natural that the native *nomen* conferred on the child at birth should have been used throughout life in preference to a foreign, and to a Saxon uncouth, *cognomen*, but it is strange that Mr. Coote's research has only discovered two instances of the use of both. A further argument in favour of this view is supplied by the fact that until Protestantism threw off the old restrictions in the use of Christian names the Anglo-Saxon names are found occurring in England merely as surnames, except in cases like Edward or Edgar, previous bearers of which had been canonised. On the whole, Mr. Coote has fairly succeeded in showing his opinion to be "probable," as the Jesuit moralists would have said, and the evidence at his command hardly admits of his doing more.

Within Bohemia; or, Love in London. By H. Curwen. (Remington and Co.) The lives and loves of artists whose pictures no one buys, and of poets whose verses no one prints, not to say pays for, have been described till one is weary of the word Bohemia. Mr. Curwen, however, reveals some more secrets of the land "whose latitude is rather uncertain, and longitude possibly vague." The result does not make us share Prowse's pity for the people who knew not the city of Prague. Within Bohemia young men loaf about the suburbs, and ask girls for kisses and cake, or discuss the history of their existence. There is a certain force in the story of the "Eldest Sister," who loved, and nearly ran away with, her sister's husband; but then what a portentous and unre-

deemed cad was the husband! This interesting creature was a City man, who quoted Slavonic poetry, made 200,000*l.* by one speculative *coup*, and spent half of it in "six months' devilry or pleasure, which you will, among my dear old Bohemian chums." After the cad's return, the Eldest Sister became "sick, almost to inanition, with ennui," and readily unfolded the tale of her woes to a chance scribbler whom she met in the rural suburbs. The tale of a "Plain Woman" reveals unfathomable depths of Bohemian bad manners, and the "Mystery of Malcolm Mackinnon" is a failure in the style of Poe's "William Wilson." "Hard Up" is much pleasanter and more interesting, but the general effect of the volume is that of immaturity. Mr. Curwen's cleverness is quite undeniable, and with all its faults of taste his book has more character and style than the ordinary novel. Balzac, he may remember, tried hard for many years before he made a step in the direction of *La Comédie Humaine*, a work some parts of which Mr. Curwen modestly expresses his wish to imitate.

NOTES AND NEWS.

PROF. PAULI is at present on a visit to this country with the intention of concerting arrangements with Prof. Stubbs for the compilation of a volume of the *Monumenta Germaniae Historica*, which is to contain extracts from English Mediaeval writers relating to Germany.

MESSRS. LONGMANS announce *Selections from the Writings of Lord Macaulay*, by G. O. Trevelyan; *The Life of R. Frampton, D.D.*, by the Rev. T. S. Evans; *G. E. Lessing*, by Helen Zimmern; *Memorials of the Discovery and Early Settlement of the Bermudas*, by Major-General Lefroy; *Democracy in Europe*, by Sir T. Erskine May; *The Official Baronage of England*, by J. E. Doyle; *The Puzzle of Life and How it has been Put Together*, by A. Nicols; *A Short History of Latin Classical Literature*, by G. A. Simcox.

PROF. MONIER WILLIAMS sails for India again on the 12th of this month. He is writing a work on the religious systems and sacred places of India, to complete which it is necessary for him to make a tour in the Madras Presidency. He wishes also to collect MSS., books, and objects illustrating the religions of India, for the Indian Institute to be founded at Oxford.

A COMMITTEE has been formed for collecting subscriptions towards a fund which shall serve at once as a testimonial of public respect to the memory of the late Mr. George Smith and as a means of assisting the large family he has left behind him. Contributions will be received by J. W. Bosanquet, Esq., 73 Lombard Street, E.C., in the name of Sir Henry Rawlinson and Dr. Birch.

GENERAL DI CESNOLA, who is residing in London at present, is engaged upon a work on the History and Antiquities of Cyprus. A chapter upon the relations between Egypt and Cyprus will be contributed by Dr. Birch. The discoveries made of late years in Cyprus, to a great extent by General di Cesnola himself, have rendered Engel's *Kypros* altogether obsolete, and the forthcoming volume will be exceptionally valuable.

MESSRS. FREDERICK WARNE and Co.'s list of new books includes a volume by G. Christopher Davies, entitled *The Swan and her Crew*; Pope's Poetical Works; *Maidenhood; or, The Verge of the Stream*, by L. Valentine; *Seventeen to Twenty-One*, by M. M. Bell; *The Home Book for Young Ladies*; *Aunt Louisa's London Favorite*; *Aunt Louisa's Choice Present*; and a gift-book for girls and boys, entitled *St. Nicholas*.

MESSRS. LONGMANS have reprinted, in the form of a pamphlet, Samuel Brett's *Narrative of the Proceedings of a Great Council of the Jews, Assembled in the Plain of Ageda, in Hungary, about Thirty Leagues distant from Buda, to*

Examina the Scriptures concerning Christ, on the 12th of October, 1650. It has been already reprinted more than once in various collections.

MR. HENRY SWEET, the President of the Philological Society, has been appointed Examiner in Anglo-Saxon for the degree of Doctor of Literature in the University of London.

WE are informed, with reference to a statement in the last number of the ACADEMY that Mr. Rossetti's edition of Shelley is not in the British Museum, that the copy stolen from the Reading Room has now for some time been replaced, and may be consulted by any visitor.

MESSRS. CHURCHILL announce *A Manual of the Anatomy of Invertebrate Animals*, by Prof. Huxley; *Public Health*, by the late E. A. Parkes, M.D., F.R.S., revised by William Aitken, M.D., F.R.S.; *Lectures on Medical Jurisprudence*, by Francis Ogston, M.D., and Francis Ogston, jun., M.D.; *A Handy Book of Forensic Medicine and Toxicology*, by W. Bathurst Woodman, M.D. St. And., M.R.C.P., and C. Meymott Tidy, M.A., M.B.; *On the Detection of Adulteration in Food and Drugs by Chemical Analysis and the Microscope*, by Thomas Stevenson, M.D., &c.

A NEW work by Prof. T. R. Birks, on *Modern Physical Fatalism, and the Doctrine of Evolution*, including an examination of Mr. Herbert Spencer's *First Principles*, will be published shortly by Messrs. Macmillan and Co., who will issue at the same time a second and enlarged edition of the same author's *Difficulties of Belief*.

WE are glad to learn that Messrs. Macmillan and Co. will publish this autumn a new and cheaper edition of Macready's *Reminiscences*, with selections from his diaries and letters, a work which excited much interest on its first appearance two years ago. The new book will be published in one volume at 6s.

AMONG the papers to be read during the coming session of the Manchester Literary Club are:—"Gypsy Life in Lancashire and Cheshire," by H. T. Crofton; "Art and Social Science," by W. H. J. Traice; "John Keble: his College and Chapel," by John Evans; "Browning's Ballad of Childe Roland," by the Rev. W. A. O'Connor; "Mission of Art and Artists," by W. Tomlinson; "A Moorland Student," by Edwin Waugh; "Ancient Battlefields of Lancashire, No. 3: Battles in the Valley of the Ribble, near Whalley and Clitheroe," by C. Hardwick; "Lancashire Mathematicians," by Morgan Brierley; "Some Manchester Theatrical Reminiscences," by John Evans.

A *History and Antiquities of Morley*, co. York, has been written by Mr. William Smith, of that place, and recently published by Messrs. Longmans. The work is well compiled and well illustrated by photographs, &c.; its interest, however, is almost purely local, and we can find no space for a more extended notice of it.

MR. SERJEANT COX has in the press a treatise on *The Principles of Punishment, and their Practical Application in the Administration of the Criminal Law*.

THE following scientific works will be published during the coming season by Messrs. Macmillan and Co. The fourth volume of Dr. Russell Reynolds's *System of Medicine*, dealing with the various forms of heart-disease; the second volume of *Elements of Physical Manipulation*, by Mr. E. C. Pickering, Thayer Professor of Physics in the Institute of Technology in Massachusetts; a translation of Guillemin's *Applications of Physical Forces*, by Mrs. Lockyer, edited by Mr. J. Norman Lockyer, F.R.S.; and a treatise on *Astronomical Myths*, based on Flammarion's *The Heavens*, by Mr. J. F. Blake.

MESSRS. ALLEN AND Co. will issue during the season a new and thoroughly revised edition of Starling's *Indian Criminal Law and Procedure*; also a new and revised edition of Döllinger's *First*

Age of the Church, translated by the Rev. H. N. Oxenham. They have also in preparation a *Manual of the Persian Language*, based on Forbes's *Hindustani Manual*, the author being Captain H. Wilberforce Clarke, of the Royal Engineers.

MESSRS. BEMROSE AND SONS will shortly publish *Uncle Tom's Story of his Life*: an autobiography of Josiah Henson (Mrs. Beecher Stowe's "Uncle Tom"); and the second volume of Mr. J. Charles Cox's *Notes on the Churches of Derbyshire*, dealing with the hundreds of High Peak and Wirksworth.

As the popular double-columned editions of Ben Jonson and Webster do not notice an ascertained date with regard to a play in each, we advise possessors of them to note in their copies that Mr. Rawdon Brown's MS. translation of "Diaries and Despatches of the Venetian Embassy at the Court of King James I. in the years 1617, 1618," reviewed in the *Quarterly* for October, 1857, says that Ben Jonson's masque, *Pleasure Reconciled to Virtue*, was performed before James I. at the fête held in the Banqueting House (which he built in 1606) on Twelfth Night, 1617-18; and that Busino (the Secretary) certainly saw Webster's *Duchess of Malfy* acted in 1618, for, while complaining of the irreverence with which the Romish clergy are treated on the Protestant stage, he gives an account of the part "of a certain cardinal," which can refer only to the plot of the *Duchess of Malfy*.

It will be learned with regret that the French geographical journal *L'Explorateur* has proved so great a financial failure that the geographers who created it have resolved that it cannot go on; the more so as during its short five months of life it has gained a most respectable stamp of merit and originality.

THE last three numbers of the *Journal des Economistes*, all published very late in the month, have contained several articles of interest, among which we may refer to M. de Fontpertuis's essay in the July number, on "Socialisme, Christianisme, Néo-Catholicisme, Economie Politique." But the article likely to attract most attention is by M. Maurice Block, in the August number, on "Les Deux Ecoles Economiques," directed against the new historical school of economists, of which Roscher, Hildebrand, Knies, and Schmoller in Germany, Cliffe Leslie in England, and Luzzati in Italy, are taken by M. Block as the chief representatives. M. Block had on several previous occasions assailed the German Kathedersocialisten, so-called, with considerable acrimony; and although the present article, which embodies the substance of a memoir recently read before the French Academy, is moderate in language and tone, it cannot be accepted as a fair representation of the doctrines of the advocates of the historical method. M. Block misconceives the drift of some of the works he refers to, and is far astray in lumping together all the economists of the historical school as having common practical aims. There are among them young men and old, Radicals and Conservatives, enthusiasts and sceptics; and they are no more all agreed respecting the proper sphere of the State than all the members of the Anglican Church are about the authority of the clergy.

THE September number of the *Journal des Economistes* contains an article by M. Courcelle-Seneuil, a French economist of distinction, who last year showed a disposition to ally himself to the new school; but we notice in his article a reproduction of a fallacy of some of the text-books of the old school which we have more than once pointed out—namely, that the consumption of wealth imports its destruction. Consumption properly denotes in political economy simply the use of things produced, and a factory, a house, or a steam engine lasts longer for being used. As Senior observed, there is probably some iron in use at this day which was produced before the Norman Conquest.

DON A. DE PAZ Y MELIA gives an account in the *Revista de la Universidad de Madrid* of the exorcising of the locusts which in 1668 were ravaging the fields of Toledo to an extent that seemed to defy all human efforts. An immense procession was formed, the "miraculous standard" of St. Augustin was taken out, three masses were said at once upon a platform for the staying of the plague, and, still more important, the immense concourse filled baskets with 200 fanegas of the obnoxious insects, without counting the great quantities that were burned. Whether it was the pomp and circumstance with which the affair was conducted, or the activity displayed in the field-hunt, the result was satisfactory. The procedure was imitated by other places, but the documents to which Señor Paz y Melia has referred do not say whether the *Milagroso Estandarte* accompanied all these expeditions. Prof. de la Fuente sketches the Origin of the University of Lerida, founded in 1300. The constitution includes the following paragraph:—

"... statuimus quod nullus phisicus, poeta, grammaticus vel artista, exceptis pueris qui nondum aetatis suae annum xiiii dissimiliter exegerunt, in festivitibus Sancti Nicholay et Sanctae Katerinae praesumant tripudiare sive ballare per civitatem vel ludos facere inhonestos, vel alias velati concedere cum habitu Judeorum vel Sarracenorum"

DON F. JAVIER SIMONET writes on the subject of the Condition of Women in Spain under the Arabs. The freedom and learning of the ladies during that domination has no parallel among the Mohammedan peoples. Señor Simonet finds the explanation in the influence of Christianity. The conquerors sought for wives among the native ladies, whose education and intelligence gave them greater charms than those possessed by the abject inmates of the harem. Those who espoused Mohammedan husbands usually stipulated for a degree of freedom which would not have been accorded to women of the other race. Some were even allowed to bring up their children in the Catholic faith. Señor Simonet rightly lays considerable stress upon the fact that many of the illustrious ladies were Christians or of Christian extraction. Some, as Mosada, the poetess of Grenada, belonged to families which had renounced the national faith and embraced Islamism. Fatima bent Zacaria is only one of several examples who, from choice, refused to enter the marriage state, a thing certainly opposed to Moslem ideas. Señor Simonet makes some good points, but it is necessary to remember his standpoint, which is amusingly shown by his reference to "the great decadence of Christian Europe, infested for three centuries by Protestantism and Rationalism." Mr. G. Macpherson discusses, in connexion with the recent advances in our knowledge of the prehistoric period, the question of the primitive inhabitants of Spain.

THE *Archivio Storico* contains an article by Signor Rocchi on Pompeo Neri, one of the great men who did much to raise the condition of Tuscany under the first two Grand Dukes of the house of Lorraine. There is also an interesting investigation, by Signor Ricciardi, of the proceedings of King Joachim Murat in Calabria. The Italian archives are being searched in various directions. The Record Office has obtained permission to examine the Vatican archives for documents relating to the history of England. The French Government has sent M. Mollard to search the archives of Turin and Genoa for documents bearing on the history of France. M. Zeller has also been exploring the archives of Florence for documents which throw light on Henry IV. and Mary de' Medici.

THE *Nuova Antologia* for September contains a long letter from Herr von Gebler on the trial of Galileo. It is in answer to a letter addressed to him in the appendix of Signor Berti's *Processo Originale di Galileo Galilei*. Herr von Gebler, in his *Galileo Galilei und die Römische Curie*,

follows those who think that the Roman Court falsified documents for the sake of being able in 1633 to condemn Galileo with an appearance of justice. Signor Berti doubts this, and Herr von Gebler now defends his position at great length.

We have received *A Plain and Easy Account of British Fungi*, by M. C. Cooke, third edition (Hardwicke and Bogue); *A Treatise on Lathes and Turning*, by H. Northcott, second edition (Longmans); *Spiritualism*, Prize Essays (E. W. Allen); *Hygeia: a City of Health*, by B. W. Richardson (Macmillan); *Man, considered Socially and Morally*, by G. Sparkes, second edition (Longmans); Bentham's *Introduction to the Principles of Morals and Legislation* (Clarendon Press); *The Irish Ecclesiastical Record*, vol. xi. (Dublin: Kelly); *Geschichte der Italienischen Malerei*, von J. A. Crowe und G. B. Cavalcaselle, deutsche original-Ausgabe, besorgt v. Dr. Max Jordan, 6. Bd. (Leipzig: Hirzel).

OBITUARY.

LAWRENCE, George, at Edinburgh, aged 49. [Author of *Guy Livingstone*, &c.]
 MARRYAT, Joseph, Sept. 24, aged 85.
 RIMBAULT, Dr. E. F., in London, Sept. 26, aged 60.

NOTES OF TRAVEL.

THE Dutch Geographical Society is making active preparations for the despatch of the expedition which is to explore the interior of Sumatra. One portion will confine its attention to the Djambi territory, while the other will undertake the examination of the Korintji valley and other parts of the island. It is hoped that the expedition will be able to start in about three months' time.

ACCORDING to a telegram received at Gothenburg from Prof. Nordenskjöld, his expedition, as far as the seventy-first parallel of N. lat., on the Yenisei had been attended with complete success. He considers that the navigation of the river may now be regarded as practicably established, and reports that in addition to the acquisition of various interesting collections of fossil animal remains, and the determination of numerous points bearing upon meteorological, hydrographic, and other kindred scientific questions, he has to make known the discovery of a new island, about fifty versts in length, which is situated at the mouth of the Yenisei in 73° N. lat. The only contretemps of the expedition had been the continued absence of news (up to September 18) of the Swedish botanist Dr Theel and his party, for whom he had waited for sixteen days at the most northern point on the Yenisei to which the river-steamers could ascend. Almost simultaneously with Professor Nordenskjöld's telegram from Hammarfest a letter reached Gothenburg, dated July 18, from Turukansk, in 66° 30' N. lat., which Theel's expedition had left two days earlier. As Turukansk is only about 280 miles distant from the point on the Yenisei at which Professor Nordenskjöld and his colleagues awaited their arrival until September 2, there seems reason to apprehend that some obstacles must have presented themselves during the month of August, by which Theel and his party were detained on their return route. Professor Nordenskjöld, who states that he had found the Kara Sea free from ice between September 2 and 7, expresses himself with perfect assurance in regard to the practicability of maintaining trade communications between different parts of the Kara and Yenisei. In conclusion, he announces that he has deposited the samples of goods entrusted to his care at Karapowski, from which they may be easily fetched by steamers in the course of next summer.

THE *Colorado Springs Gazette* of August 19 states that the members of the U. S. Geological and Geographical Survey of the Territories, Dr. F. V. Hayden in charge, were expected to be in the field within a few days. The expedition for

1876 has been organised as follows:—Prof. F. V. Hayden, geologist, in charge; Capt. James Stevenson, executive officer; Dr. Elliott Cowes, secretary, in charge of natural history department. The first division will be composed of A. D. Wilson, topographer in charge; F. M. Endlich, geologist, and Wm. Atkinson, topographer. It is designed that this division shall complete the exploration of a small portion of Colorado lying near the Utah line; then move northward on the west side of the Rocky Mountains and join forces with the division which will begin operations in the neighbourhood of the White River Agency. The second division will consist of Henry Garnett, topographer, in charge; Dr. A. C. Peale, geologist; Robert Adams, assistant; James Stevenson, executive officer. This division will proceed to a region known as Sierra la Sal, from which a portion of the expedition was driven last year by a band of Indians composed of renegade Utes and Navajoes, and which in consequence was left without examination. The third division will have G. R. Bechler, topographer, in charge, assisted by a geologist and mineralogist. This division will make its way through the Middle Park, commencing its labours at the western rim of this park, working along the north-western part of Colorado, joining with Clarence King's survey of the 40th parallel. The fourth division will be placed under the charge of Dr. Elliott Cowes, with an assistant in natural history. This division will be devoted to zoological research. It will not be confined to any particular locality, but will traverse the entire mountainous portions of the country, making collections of birds, animals, shells, plants, and insects, studying the habits and determining the geographical distribution of all forms of animal and vegetable life. Dr. Hayden will take an assistant and make an extended tour over a greater portion of the entire country in order to summarise the labours of the survey for the last three years in Colorado. It is the intention to complete the survey of Colorado this year.

FROM some official correspondence relating to the slave trade, recently printed by command of Parliament, we extract the following curious description of an African town and its surroundings, drawn up by Mr. F. Holmwood, assistant political agent at Zanzibar:—

"Brava is a town of about 4,500 inhabitants, nearly four-fifths of whom are Somalis and their domestic slaves, the remainder are principally 'Mbalazi'—the original Swaheli-speaking inhabitants of the place—subdued by the Somalis. The Arab population is about fifty. Three or four Mohammedan Indians, British subjects, reside there during the shipping seasons, and one European has lived there for about six years. Banians (Hindoos) have tried in vain to settle. They have been universally insulted and threatened by the Somalis, who are bigoted Moslems.

"There are about fifty stone houses in the town, scattered here and there, but the majority of the people live in huts with stick frames plastered with mud and cow-dung; and there being no fort, and only the remains of an old wall round the town, it is quite at the mercy of the predatory tribes which surround it at a distance of about twenty miles. These tribes have long levied blackmail upon the town, and increased their demands with the increasing prosperity of the people."

FOREIGN REVIEWS OF ENGLISH BOOKS.

- DINDORE, W. *Scholia graeca in Homeri Iliadem*, I., II. (Clarendon Press.) *Literarishes Centralblatt*, Aug. 19.
 FREEMAN, E. A. *History of the Norman Conquest of England*. Vol. V. (Clarendon Press.) *Polibition*, September.
 LELAND, C. G., &c. *English Gipsy Songs in Rommany*. (Trübner.) *Revue Critique*, Sept. 9. By Paul Bataillard.
 PICCIOTTO, J. *Sketches of Anglo-Jewish History*. (Trübner.) *Literarishes Centralblatt*, Aug. 19.
 RENOUF, P. le Pape. *Elementary Grammar of the Ancient Egyptian Language*. (Bustler.) *Polibition*, September.
 SYMONDS, J. A. *Studies of the Greek Poets*. (Smith, Elder & Co.) *Polibition*, September.
 WARD, A. W. *History of English Dramatic Literature*. (Macmillan.) *Literarishes Centralblatt*, Aug. 19.

PARIS LETTER.

Paris: Sept. 30, 1876.

We are still indebted to the dead for our literary novelties. Pending the appearance of Balzac's Correspondence, we have some fragments of the *Life of Napoleon* by Stendhal, edited by M. Colomb (O. Lévy). It had long been known that Henri Beyle—such was the real name of the character who styled himself M. de Stendhal—left a MS. entitled a *Life of Napoleon*, but this MS. was, according to report, absolutely illegible, and the alleged work was looked upon as a final hoax by the great master of literary mystification. It appears, however, that it has been found possible to partially decipher his hieroglyphics, and hence the fragments which are now presented to the public. Beyle was in one or other of Napoleon's armies from 1805 to 1815; he had a close view of the Consul and the Emperor, and the majority of those who served under him; he made a large collection of characteristic anecdotes, and, with his sceptical and wholly unbiassed intellect, he was the very man to give us a life-like portrait of that extraordinary and incomprehensible personality. Unfortunately the volume which has just been published only reaches as far as the close of the campaign of 1797, in which Beyle did not take part, and the accounts of battles and strategic movements with which it is mainly filled are often wanting in clearness and interest. Stendhal's strong point was detail, and comprehensive views are beyond him. The account of the Battle of Waterloo with which *La Chartreuse de Parme* opens is a master-piece; it is like the corner of a picture, like an epic seen through the small end of the opera-glass; but in dealing with the campaign of 1797 he falls far short of M. Thiers; he multiplies petty facts without ever combining them into a connected whole; he continually repeats himself, explains, demonstrates, and despite all we cannot understand him. What constitutes the interest of the volume, what gives it a real literary and historical value, is in the first place the Introduction, one of the most witty productions that Stendhal has left us, the account of the childhood and youth of Napoleon, the portrait of his mother, Laetitia, and some anecdotes of undoubted authenticity which throw light on the character, bitter, ambitious, and domineering, yet noble and attractive, of the young General of the Republic. The details of the poverty of the army of Italy, its enthusiasm, its want of discipline, the eagerness with which officers and soldiers gave themselves up to love-intrigues in the very midst of a campaign the success of which was anything but certain, are also very curious. Briefly, this volume, without presenting the literary public with any very attractive reading, will furnish the historian and the moralist with an ample supply of characteristic facts hitherto unpublished. Although a passionate admirer of Napoleon (and also, by the way, of Danton and the members of the Convention), Stendhal does not seek to adorn his hero; he strives after sincerity before everything beside. "I take," he says, "four or five little facts, and instead of summing them up by a general phrase, into which I might introduce shades of falsehood, I reproduce those little facts." May we not here recognise the man who, little known in his lifetime, has since exercised such a great influence on contemporary literature, on Mérimée and Taine, as well as on Daudet and Feuillet?

M. Funck-Brentano is not a Stendhal—he has not the least horror of generalisations! He has just published a volume entitled *La Civilisation et ses Lois* (Plon), in which he attempts to determine the causes of the progress and decay of nations. M. Funck is a most curious personality. Born in Luxemburg, nurtured on the methods and the philosophy of Germany, and married to a niece of the famous Bettina Brentano, he has conceived a strong passion for France since her defeats. After the war of 1870 he became a naturalised Frenchman, and gave lectures on International Law at the Ecole Libres des Sciences

Politiques. One result of these lectures is a *Manual of the Law of Nations*, written in partnership with M. Albert Sorel, which will appear in January next. M. Funck began with the study of medicine, then went over to metaphysics, and wrote two works, a *History of Philosophy*, and a book on the *Human Sciences*, which have had but little notoriety, but in which curious enquirers have found some original thoughts and novel points of view. The book which he has just published is very superior in clearness of thought as well as in point of style. While preserving a distinctly German manner, M. Funck's talent has grown more supple and more French. His point of view in this essay of historical philosophy is the exact opposite of that of Buckle. The latter regarded the spirit of negation, of scepticism, as the starting-point of all progress; for M. Funck nations are progressive only during periods in which there is agreement and harmony between all the elements of social life, between manners and laws, between creeds and sciences, between capital and labour. The struggles which break out in the bosom of nations, or between one nation and another, are an effort to reach this harmony, and when it does not result nations degenerate. There is certainly much truth in this idea, and M. Funck, whose knowledge is encyclopaedic, supports it by a host of considerations, of original proofs, which are often startling even to paradox. Nevertheless, like all philosophers, he carries his system too far; the unity which is a condition of the normal development of individuals as well as of peoples may become oppressive, perhaps a cause of death; and a struggle, or even a revolt, is often necessary in order to break asunder antiquated forms and permit the creation of a new unity and harmony. So we regard as unjust M. Funck's criticisms of the Reformation and the Revolution, which he condemns without reserve; and we believe the wishes to be sterile and unphilosophical which he expresses in view of a reconciliation between the Catholic Church and the modern scientific movement. Catholicism can no longer be an element of life and harmony; it is one of those causes of strife and war which, in M. Funck's own opinion, must be eliminated to the end that order may reign. We regret also that, carried away doubtless by contemporary prejudices, M. Funck takes pleasure in minimising the part played by the Germanic races and exalting the Slavonic and Latin races beyond measure. This partiality deprives his opinions of much credit. In spite of these reserves, we think that his book deserves to be read and meditated upon; so rare are works vigorously thought-out in our days.

M. Zeller's *History of Germany* (Didier) is likewise marred by contemporary political prejudices. Nevertheless his third volume, dealing with Conrad II., Henry III., Henry IV., and Henry V., the first period of the great struggle between the priesthood and the Empire, is very superior to the two previous volumes. M. Zeller has a thorough knowledge of this period, and without possessing very great talents as a writer, he relates its history with a degree of spirit, passion, vivacity and dramatic power which renders his book very fascinating reading.

Now that all eyes are turned toward the East, books of travel or history which bring us acquainted with those countries, big for us with tempests and dangers of every kind, are welcome. So the public will read with pleasure the agreeable account by M. Melchior de Vogüé of Syria, Palestine, and Mount Athos (Plon), and especially the two volumes of M. Jurien de la Gravière on *La Station du Levant* (Plon). After having been one of our best naval officers, M. J. de la Gravière has become the accurate and competent historian of our fleet. He now gives us the history of the Greek campaign (1820-1831), events of interest at the present moment, and for France of melancholy interest, since they re-

call the time when the paramount influence in the East belonged to her.

M. Sayous likewise contributes in some measure to the subject which occupies all minds by publishing the first volume of his *Histoire Générale des Hongrois* (Didier). This work, to be complete in two volumes, is the fruit of long and conscientious studies. M. Sayous is one of the few European scholars who possess a perfect knowledge of the Hungarian language; he has spent some time in Hungary, and he has utilised for the purposes of his History all the original sources as well as works at second-hand. The Hungarians at the present day play a leading part in the events of the South of Europe; after having been the barrier of Europe against the Turks, they now find themselves by a strange fatality—the result of their geographical position—drawn toward them by the fear of common enemies. Nothing is more curious than to seize in the past the starting-point of the highly complicated situation of the present Empire of Austria.

Next to the Eastern question, the religious question is that in which the present generation of Frenchmen are most keenly interested. Clericalism has taken the first place in the thoughts of statesmen as well as of the public. I showed in my last letter the position occupied by Catholic writers in literature. Their opponents have recourse to the quarrels of the Restoration for weapons wherewith to assail them. The erection of a monument to Paul Louis Courier at Vézét was the occasion of an anti-clerical manifestation, and was followed by the publication of a charming edition of Courier's works, with a preface by M. Sarcey, the promoter of all this semi-literary semi-religious campaign (Jouaust). To tell the truth, Courier is rather a gloomy representative of free-thinking. He had more wit than character, and his pamphlets are charming exercises in a refined and delicate style rather than the expression of a strong and sincere conviction. If Courier were to return to life, he would find no dearth of subjects for his railery. M. Paul Parfait has just collected in a very curious little volume entitled *L'Arsenal de la Dévotion* (Librairie Illustrée) the grossest extravagances of contemporary Catholicism. It beats all imagination; expiring paganism as it is depicted for us by Lucian and Apuleius was more immoral but not more superstitious or absurd than the *cultus* of Lourdes or of La Salette. All Catholics, however, do not fall into excesses. M. Thureau-Daugin, who is an earnest Catholic, has just published two volumes on the Restoration, entitled *Royalistes et Républicains, et le Parti libéral* (Didier), which are not only works of rare literary talent, but also contain the most impartial judgment yet passed on that period of agitation.

The best method, after all, of attacking the superstitions and eccentricities of modern Catholicism is to show what was the original character of this Church, now so degenerate. The volume which M. de Pressensé is about to publish is from this point of view highly instructive—the fifth volume, namely, of his *Histoire des trois premiers Siècles de l'Eglise Chrétienne* (Sandoz et Fischbacher). It treats of the *cultus*, the ecclesiastical organisation, and the private life of the Christians in the third century. Never hitherto has so complete a picture been drawn of Christian life. The reader is enabled to be present at all the religious ceremonies, and follows all the phases of the liturgy. At the same time you see the birth of the ecclesiastical hierarchy and, with Pope Callistus, of those pretensions which will one day result in theocracy. M. de Pressensé brings to this study a warmth of heart and intellectual breadth which will gain credit for his book beyond the limits of the Protestant world.

Messrs. Germer-Ballière have just published a translation of Mr. Matthew Arnold's book, *Literature and Dogma*, executed under the author's own superintendence, and with considerable talent.

We are somewhat doubtful, however, whether questions of theology and Biblical exegesis excite very much interest in France. Here one is a believer or a sceptic for general reasons and *en bloc*. The details of theology—unfortunately, perhaps—do not possess much attraction for the French.

I will mention, in conclusion, a book by M. Alexandre Büchner, brother of the famous materialist and Professor of Foreign Literature at Caen, which has a peculiar interest for English readers. It is entitled *Les Derniers Critiques de Shakespeare* (Caen). M. Büchner analyses, and falls into the error of approving, the attacks recently made upon Shakspeare in Germany, on the part of certain critics desirous of making a reputation by causing a scandal. There is, however, something to be learnt even from these eccentricities—namely, that one must be on one's guard against excessive and absolute adorations, which inevitably provoke exaggerated reactions.

G. MONOD.

SELECTED BOOKS.

General Literature.

- DEDERICH, H. Historische u. geographische Studien zum angelsächsischen Beowulfliede. Cohn: Roemke. 3 M. 60 Pf.
TASSY, G. de. Allégories, récits poétiques et chants populaires, traduits de l'arabe, du persan, de l'hindoustani et du turc. Paris: Leroux. 12 fr.
WITHROW, W. H. The Catacombs of Rome. Hodder & Stoughton. 7s. 6d.
WOESTYNE, I. de. Voyage au pays des bachi-bouzoucks. Paris: Bachelin-Delfourne. 3 fr. 50 c.

History.

- BLUECHER in Briefen aus den Feldzügen 1813-1815. Hrsg. v. E. v. Colomb. Stuttgart: Cotta. 5 M.
HASSEL, W. v. Der Aufstand d. jungen Pritendenten Carl Eduard Stuart in d. J. 1745 bis 1746. Leipzig: Wigand. 6 M.
PIGNOT, J. H. Un évêque réformateur sous Louis XIV. Gabriel de Roquette, évêque d'Autun. Paris: Durand et Pelone-Lauriel.
PROKESCH-OSTEN, le comte. Dépêches inédites du chevalier de Gentz aux hospodars de Valachie pour servir à l'histoire de la politique européenne (1813 à 1828). Paris: Plon. 8 fr.
VOIGT, G. Moritz v. Sachsen 1541-1547. Leipzig: Tauchnitz. 9 M.

Physical Science and Philosophy.

- BÉCHAMP, A. Lettres historiques sur la chimie. Paris: G. Masson.
BERNARDI SILVESTRIS de mundi universitate libri II. Hrsg. v. C. S. Baruch u. J. Wrobel. Innsbruck: Wagner. 2 M. 40 Pf.
DUMORTIER, E., et F. FONTANNES. Description des . . . fossiles jurassiques nouveaux et peu connus. Basel: Georg. 16 M.
SAPORTA, G. de. et A. F. MARION. Recherches sur les végétaux fossiles de Meximieux. Basel: Georg. 20 M.
STEIN, S. Th. Das Licht im Dienste wissenschaftlicher Forschung mittels photographischer Darstellung. Leipzig: Spamer. 14 M.
WINKLER, C. Anleitung zur chemischen Untersuchung der Industrie-Gase. 1. Abth. Qualitative Analys. Freiberg: Engelhardt. 8 M.
WOODWARD, H. B. The Geology of England and Wales. Longmans. 14s.

Philology.

- COBET, C. G. Miscellanea critica quibus continentur observationes criticae in scriptores graecos, praesertim Homerum et Demosthenem. Leiden: Brill. 12 M.

CORRESPONDENCE.

LAND'S HEBREW GRAMMAR.

Leiden: Sept. 24, 1876.

Professor W. Robertson Smith, in his article on my *Principles of Hebrew Grammar*, has remarked with reason that the book was written mainly for the sake of what he calls the formal and logical features of my exposition. It was my wish to make the fabric of the language more intelligible: to describe it not merely as a historical fact, to be admitted however it may puzzle our modern understanding, but as the joint produce of human thought and articulation, the analogue of our own. This I consider to be the object of Grammar as a science; and also the sole chance we have of getting some insight into the workings of the old Hebrew mind and the probable meaning of difficult texts. On the study of Hebrew, as it is mostly conducted, there always remains the stamp of the mediaeval Jewish mind, which is quite a different thing. In the case of a professed

philologist, long familiarity with the documents will counteract the disadvantages of a confused method, and tact supply the deficiencies of theory. But where, as usually, a limited time only can be devoted to Hebrew, the little experience we get becomes really useful only by rationalising it as thoroughly as we can. To acquire a smattering of the language, without either tact or theory, is but to gain a new subject for superficial discussion and sham scholarship. And the difficulties of more scientific grammar should hardly deter us when we reflect upon the mental labour required from every student of Sanskrit, mathematics, or natural science. Moreover, what seems difficult to scholars accustomed to other views may recommend itself as natural and easy to the fresh understanding of a beginner.

As to my vowel-theory I think the reviewer has not quite caught the main point. Of course I only treat of the Western pronunciation as embodied in our printed vowel-points. Now, I care very little how these may be sounded in our schools—national peculiarities of pronunciation will remain whatever we do—provided it be kept in view that the punctuators meant, by their vowel-points, to express nothing but quality. If it be advisable in teaching to give two different sounds to qomeç, as arising from *d* and from *û* respectively, the same reason holds good for hõlem, which may mean *d*, *û*, or *au*, or even for segól and çéré. The notation of qomeç hotup as hotép qomeç is certainly not in the spirit of the first Western punctuators, who intended the latter for a sort of indefinite-vowel, but an innovation introduced by their successors from another source. I am aware that there has always been a pronunciation of qomeç as *a*, and that this not improbably was pure *a*; but what I deny is, that it is represented in the Western system of punctuation, and should be admitted in a treatise proceeding from that system. In fact, the practice is, historically, a corruption of one channel of tradition by an element taken from another; pedagogically, a confusion, not carried out consistently, between the old and the new vocalisation. And even in the long run, it will be easiest to keep asunder what belongs to different ages. The writer in the *Athenæum* of Sept. 16 may rest assured that it never entered into my design to supersede the new vocalisation by the old one.

There is no doubt that there always remained a difference between longer and shorter pronunciation of vowels (cp. 42 n., 57 ff.). But so we find it, for instance, in Italian and French, without its being homologous to the old Latin quantity. Old quantity is only one of the complex causes of that modern difference. Meteg (explained in 42 n.) refers to the latter. The mistaken theories of Jewish grammarians are accounted for (Preface, p. xvii.) by their confounding the same with old quantity as preserved in Arabic.

"Dogésh lene" is constantly disregarded except where it is of some use, either as the sole outward distinction of forms (127 c), or as a warrant for their analysis (90 a, 206 c). Its principle is, as I think, sufficiently explained in sections 31 and 45. To mark aspiration and its opposite in reading out a text appears to me unnecessary trouble, nor is it commonly done in this country.*

The "obvious" objections to the recognition of case-endings alluded to in the *Athenæum* cannot be answered as long as they are not stated. If they are those of Renan and Nöldeke, they have received attention long ago; if new ones, it would be interesting to be acquainted with them. Also, to receive precise information as to the point at which reforms in Hebrew grammar ought to stop.

That Olshausen hesitated, or did not finish his treatise, there is no evidence. Official duties under the Prussian Government may have pre-

vented the learned author from conducting a volume of Hebrew syntax through the press, and we had it announced some years ago as nearly ready. So is my own third part, which it depends entirely on British and American scholars to receive in its time.

J. P. N. LAND.

LEFFLER'S PHYSIOLOGY OF CONSONANTS.

Rhyl : September 30, 1876.

I feel highly gratified to find that my short and imperfect sketch of Leffler's discussion of the stopped consonants has elicited two valuable contributions to our knowledge of the subject, the one from Mr. Ellis and the other from Mr. Sweet. To the former of these gentlemen I apologise most willingly for having referred to him as a "veteran" phonologist, and to the latter I am indebted for most valuable information as to the exact pronunciation of the consonants written double in Swedish: I was wrong, no doubt, as to the English equivalents which I ventured to suggest, but beyond that I cannot go. It is of no consequence how far I think Mr. Sweet's reasoning has damaged some of Dr. Leffler's theories, but I may suggest that the leading difference between them is not likely to be disposed of in a hurry. At any rate, the last German who has written on the subject comes to nearly the same conclusion as Dr. Leffler, and renders his *hard* and *soft* consonants into *fortis* and *lenis*, and that in spite of his knowing something of visible speech and palaeotype, and of glides and stops, for he professes to have made use of the first part of Mr. Ellis's great work on *Early English Pronunciation*; I allude to the *Indogermanische Grammatiken* (Leipzig, 1876), the first volume of which is devoted to phonology by Eduard Sievers.

JOHN RHYLS.

CATS IN ANCIENT GREECE.

Kilburn Priory : Sept. 30, 1876.

There is a well-known passage in Theocritus which is often referred to in connexion with this question, and which should not be altogether omitted in the present discussion.

It occurs in the fifteenth Idyll (ΣΥΡΑΚΟΥΣΙΑΙ) v. 28, where Praxinoa is telling her slave Eunoe to make haste and bring a towel (*vāma*). She says, "αὶ γαλέαυ μαλακῶς χρῆσθοντι καθεύδον." (We need not pause to enquire whether the words are used tauntingly to the slave to intimate that she is as lazy as a γαλέη, or whether the speaker means that the animals are snoozing on the towel.) The question is what are the γαλέαι. Harlesius in his note on the passage says "Γαλέη, proprie 'mustela.' De fele interpretari licet per ea quae disputavit Perizon ad Aelian. V. H., xiv. 4." On the other hand, Kiessling seems to have no doubt on the subject, and unhesitatingly renders the passage: "feles et molliter dormire cupiunt." It is also so given in the Latin prose Interpretatio, and the translation in verse by Raymundus Cunichius. (Parmæ, 1799—"cubare Nempetoro in molli feles vult.") So in English the word is rendered "cats" (Banks, prose; Chapman, verse: "cats would softly sleep").

Of course all this proves nothing, except that the translators did not take the trouble to enquire whether or no the cat was domesticated in Greece, or at least in Sicily, in the time of Theocritus.

I have not by me the edition of Aelian, *Var. Hist.*, to which Harlesius refers; so that I am unable to say what are the arguments by which it is sought to prove that γαλέη may be interpreted *felis*. The story told is of one Aristides who died of the bite of a γαλή; but that this animal could not have been a cat is, I think, proved by chap. xvii. of the same author's work *De Naturâ Animalium*, where he describes some of the habits of the αἰλουρος, which are unquestionably those of the cat. He clearly, therefore, uses the two words to describe different animals.

In the same way in the collection of fables which pass as Aesop's, there is the same distinction between the two animals (e.g., Fab. 27, αἰλουρος καὶ μύες; and Fab. 106, Νυκτερίς καὶ γαλή).

It may be remarked also that there are no words in Greek (or in Latin either) equivalent to our expressive words to *purr* and to *mew*, which can hardly be conceived to have been the case had the cat been a household animal in Hellas.

We may consider it therefore as distinctly proved—

- (1) That the marten (γαλή) and the cat (αἰλουρος) are distinct animals, and
- (2) That the former was domesticated among the Greeks.

And there is strong negative evidence that the latter was not so domesticated.

Against this there is one piece of apparently positive evidence, which would show that the cat was known as a domestic animal to the Greeks. On a coin of Tarentum there is represented a seated figure holding out a bird at which some feline animal is jumping. The coin is, I believe, extremely rare. There is a specimen in the British Museum, but the lower part of the animal is off the coin, and the authorities there call it "a panther's cub," but with a query added.† Of course, if it really is meant for a panther's cub the coin proves nothing. It would be classed among the numerous representations of mythical panthers which occur so frequently in ancient monuments, especially in the treatment of Bacchic subjects. But on a very fine specimen of the coin in the possession of Mr. Bunbury, where the animal is perfect, it appears to be an unmistakable cat.

T. J. ARNOLD.

Hanslope Park, Stony Stratford :
Sept. 28, 1876.

I am much obliged to Mr. Houghton for his instructive correction about the γαλή, and will have it inserted in the *Primer*. It is indeed gratifying to find so many able correspondents eager to correct one's mistakes. But, as to Mr. Murray, it seems to me that he ought to have seen that the passages I cited were not to prove that γαλή was a cat, but that the γαλή—the mouse-catching, thieving animal which did the duties of cat for the Greeks—was domesticated and common in Greek houses. This I understood to be the point of his original criticism, which did not raise the point about the name, but about the common occurrence of the beast. The German handbooks which speak of the cat in Greece as rare do not mention this substitute, so that it was worth showing that the Greeks had a domestic animal of the kind.

It seems to me that when I expressed doubts about the name, my intelligent critic should have seen that my quotations were not intended, and could not be intended by any sane man, to prove that the γαλή was a cat, but that the γαλή was common.

J. P. MAHAFFY.

[This controversy must now end.—Ed.]

JACOPO DE' BARBARJ AND PETER VISCHER.

Stanmore Hill : October 2, 1876.

I much regret that Mr. Burty should have been in any way ruffled by my last letter on this subject, and as it is not my intention to publish a work on my inkstands, nor on the elder Vischer, I cannot look for the honour, so obligingly offered me, of his revision.

Dr. Lübke has already and ably illustrated the former, together with the *Orpheus* plaques, and his large folio work on Peter Vischer will, doubtless, do full justice to such a theme. His weighty

* It is not mentioned by Sambon in his *Recherches sur les anciennes monnaies de l'Italie méridionale* (Naples: 1863. S. p. 115).

† *Catalogue of the Greek Coins in the British Museum*: Italy (1873, p. 171), where the coin is engraved.

* In a dead language we may omit some details of pronunciation, as we all omit quantity proper in Latin, marking only the accent, notwithstanding the great importance of the other.

weapon is not for my feeble *dilettanti* hands to play with, against the agile parry of M. Burty's professional foil; nor can I shift ground so deftly as he, although accused of such dexterity.

M. Ephrussi, to whom all honour is due for the valuable contents of his volume on Jacopo, is less severe, and, moreover, in his letter affords us interesting matter and suggestions on the subject of the Vischers; but these again are for Dr. Lübke to answer rather than for me. I would, however, remark that I did not apply the word "only" to the mistake of the emblems, but that I considered the belief in that discovery had magnified in importance any—as I still hold to be comparatively remote—similarity of character in the figures by Vischer and the etchings by Jacopo. And further, that the instand referred to as being dated 1525 has also incised upon it the emblem of the crossed angular hook (as mentioned by Dr. Lübke) in addition to the impaled fishes in relief. The other—to differ from M. Ephrussi, but as admitted by Dr. Lübke—is eminently Germanic in design and character.

I have established my point as regards Jacopo's reputed sculpture; it is now time, for me at least, to retire from this discussion. Helen-like, my poor "emblems of earthly life" have led to a protracted war, in which I, as Paris, am but a feeble combatant when Hector and Achilles are in the field.

To you all are indebted for the courteous permission to use your valuable columns as a tilting-ground.

C. DRURY E. FORTNUM.

Lessness Heath: October 2, 1876.

May I be permitted to point out to those who are interested in the discussion in the ACADEMY relating to Jacopo de' Barbari that the often quoted and misquoted passage in Dürer's letter with respect to him does not really imply, as it is always assumed to do, that Meister Jacob was at Venice when Dürer was there, or indeed, for that matter, that he was ever there at all? The passage, as given in Dr. Thausing's modern German rendering of Dürer's letters, runs as follows:—

"Und dasjenige was mir vor elf Jahren so wohl gefallen hat, das gefällt mir jetzt nicht mehr; und wenn ich's nicht selbst sähe, so hätte ich's Keinem geglaubt. Auch lasse ich Euch wissen, dass viele bessere Maler hier sind, als da draussen Meister Jacob ist, aber Anton Kolb schwüre einen Eid, es lebe kein bessere Maler auf Erden, als Jacob. Die Anderen spotten seiner; sie sagen, wäre er gut, so bliebe er hier," &c.

I had not the benefit of this modern German when I translated the letter in my *Life of Albrecht Dürer* in 1870, but it will be seen that my rendering from the old German text was almost literal.

"And that thing which pleased me so well eleven years ago, pleases me now no more. If I had not seen it myself, I could not have believed any one else. Also be it known to you that there are many better painters within this city (here) than Master Jacob without it, although Anthony Kolb swears that there is no better painter on earth than Jacob. The others laugh at this, and say, if he were good he would stay here."

It is strange that the significant words *da draussen*, meaning outside, or abroad from Venice, should have been overlooked by all critics, and an elaborate hypothesis built up on the strength of Dürer's supposed mention of Meister Jacob as being in Venice at this period, when in reality he expressly states the contrary. Even Mr. W. B. Scott writes in the ACADEMY of August 14: "From the letter just quoted we know he [that is, Jacopo de' Barbari] was in Venice part of the year at least." He entirely omits the words *da draussen*, in his rendering of the letter, and translates "wäre er gut so bliebe er hier" as, referring to Kolb, "but still he continues."

It is not, in fact, satisfactorily proved that the Meister Jacob of Dürer's letter was the same as Jacopo de' Barbari, in spite of all that has been written on the subject. In any case I cannot believe that the mysterious sentence, "That which pleased me so well eleven years ago pleases me now no more," refers to any work by Jacopo.

It seems plain in reading the text that Dürer, as was his wont, breaks into quite another subject when he begins "Auch lasse ich Euch wissen."

I would also suggest that the mistake Mr. Drury Fortnum corrects, of attributing the bronze relief of *Orpheus and Eurydice* to Jacopo de' Barbari, instead of to Peter Vischer, may not be so great as it at first appears. The style of this work far more closely resembles that of Jacopo de' Barbari than that of Albrecht Dürer, to whose *Adam and Eve* it is supposed to bear some relation. This similarity may possibly have arisen from Peter Vischer having copied the motive of some engraving or other design by Jacopo.

MARY M. HEATON.

JAMES HOWELL.

Fairwater, Taunton: Sept. 26, 1876.

In the notice of James Howell's book, *Some Sober Inspections*, in the ACADEMY of September 23, the reviewer describes the author as "a Caermarthenshire man." I had always been under the impression that Howell was a native of Breconshire, and that he was born at the small farmhouse called Cwnbryn, or more shortly Bryn, in the parish of Llangammarch, in that county. The only authority to which I can at present refer for confirmation is the Rev. Robert Williams's *Eminent Welshmen* (generally a very trustworthy guide), in which it is further stated that "James Howell was born in 1594," and that his father, Thomas Howell, was curate of the parish of Llangammarch "from 1576 to 1631, when he was presented to the living of Abernant and Cynvil Caio in Caermarthenshire."

T. POWELL.

AN ANGLO-JEWISH CATECHISM.

Leipzig: October 1, 1876.

Perceiving from your number of yesterday's date that my publisher has neglected to rectify the statement made in your previous number to the effect that the English Jews had hitherto been destitute of a Religious Catechism, I must, however reluctantly, come forward myself to say that, beside some other similar works, my own *Outlines of the Jewish Religion in a Series of Questions and Answers*, &c., have been before the Jewish public since 1842, when I first published them at Manchester, as Head Master of the Hebrews' Association School of that town. A second edition, published by P. Vallentine in London, appeared there in 1866. This catechism of mine is but a very small book, I grant, but, its exiguity notwithstanding, it answers its purpose as a *résumé* of the leading precepts of Judaism, and as such the present Chief Rabbi of Great Britain and Ireland permitted me, as his then private secretary, to send copies to the members of the Cabinet at the time when the Jewish Emancipation question was debated in the House of Commons.

D. ASHER.

THE following letter has been forwarded to us for publication, and is published with the consent of the author of the *History of the Fylde*:—

"In a correspondence with Colonel Fishwick, author of the *History of Kirkham*, I learn that the mention of his name and his work in my preface to the *History of the Fylde* is not considered by him a sufficient acknowledgment of my indebtedness to his previous labours in that town and parish; and, lest it should be thought that I am desirous of appropriating to myself any credit which is due to him as an earlier investigator, I take this opportunity of stating that, in addition to considerable personal research, I received most valuable aid from his interesting work in the compilation of my necessarily brief account of Kirkham. Believing his extracts from the records of the 'Thirty Men,' ancient 'Bailiffs' Court,' and other MSS. to be correct and authentic, I did not consider it requisite to go through those documents myself, but have inserted them as they are given in the *History of Kirkham*, the original authorities being quoted in footnotes similar to those of Colonel Fishwick's."

"JNO. PORTER."

SCIENCE.

RECENT ARABIC LITERATURE.

Les Colliers d'Or: Allocutions morales de Zamakhshari. Texte Arabe suivi d'une traduction française et d'un commentaire philologique: par C. Barbier de Meynard. *Les Pensées de Zamakhshari*. Texte Arabe publié complet pour la première fois, avec une traduction et des notes, par C. Barbier de Meynard. (Paris: Imprimerie Nationale.) There is a great similarity between these two works of Ez-Zamakhshari. Both are collections of pious maxims: but the maxims in the *Nawābiḡ el-Kelim* ("Les Pensées jaillissantes") are much shorter than those of the *Atwāk edh-Dhahab* ("Les Colliers d'Or"). In neither, however, is the thought of much consequence: the moral reflections may be very moral, but they certainly seem a little flat and uninteresting. The true value of both works, and especially of the first (*Les Colliers d'Or*), lies in the language. Ez-Zamakhshari is best known, not as a writer of religious meditations, but as a great grammarian, the author of the *Mufasssal* and the *Asās*, and a renowned interpreter of the Kurān. His writings have, therefore, always a great value for the student of the Arabic language quite independent of their matter; although in most cases (to which the present are perhaps exceptions) the matter is fully equal to the form. It is with a view chiefly to their philological importance that M. Barbier de Meynard has edited these two of the lesser works of Ez-Zamakhshari, and has enriched them with ample critical and explanatory notes. Both are edited for the first time; for the only edition of the *Colliers d'Or* before M. de Meynard's was Von Hammer's, which could hardly be reckoned an edition at all; and Schultens had published only a selection from the *Pensées* in his *Anthologia Sententiarum Arabicarum*. Of the scholarship of M. de Meynard's editions it is perhaps unnecessary to speak; but it may be mentioned that in the editing of the *Colliers* he has received the invaluable assistance of Prof. Fleischer. The translations, however, are chargeable with a fault very common in the work of French Orientalists: they are loose to an excessive degree. The gain in readableness does not compensate the loss in accuracy. The number of rare words and usages which are found explained in this collection is very great; and their explanations are made accessible to the grammarian and lexicographer by an excellent index. It were to be wished that a similar index had been added to the *Pensées*.

The Poetical Works of Behā-ed-din Zoheir of Egypt, with a Metrical English Translation, Notes, and Introduction, by E. H. Palmer, M.A., Lord Almoner's Reader and Professor of Arabic, and Fellow of St. John's College, Cambridge. Vol. I. Arabic Text. (Cambridge University Press.) We reserve a review of this work till the second and third volumes, containing the metrical translation and notes, shall appear. The present volume appears to have been carefully edited, notwithstanding a somewhat serious list of errata. It contains, besides the text of the poems, an Arabic preface by Mr. Palmer, written with his usual fluency, and exhibiting an uncommon command of the language. Not the least striking point about the volume is its external appearance. It is an *édition de luxe*, with an arabesque binding in excellent taste. The type, however, is objectionable; the vowel-points are not sufficiently distinct; and Mr. Palmer's ingenuity in obviating the printers' difficulty with certain letters has produced the most execrable final *hā* it has ever been our misfortune to see.

M. SAUVAIRE, in his *Histoire de Jérusalem et d'Hebron: Fragments de la Chronique de Moudjir-ed-dyn* (Paris: Leroux), has collected the principal passages relating to the topography and history of Jerusalem and Hebron in Mujir-ed-din's chronicle (*El-uns el-jelil bi-tarikh el-kuds wa-l-*

Khalil, written about 1500 A.D.), a work well known to students of the *Bibliothèque des Croisades*. M. Sauvaire's extracts open with the purchase of the cave of Machpelah by Abraham—a version of the Biblical narrative embellished in the true spirit of the Mohammedan historian. It appears that Ephron, wishing to compel Abraham to take the land as a gift, named as the price 400 pieces of silver, each struck with the impression of a different king. Abraham, aware of the difficulty of discovering 400 coin-striking monarchs at that period of the world's history, left the presence of the king in despair; but, as luck would have it, he met the angel Gabriel, who, in defiance of numismatics, produced the desired dirhems. With the first conquest of Jerusalem by the Crusaders in 1099 the narrative becomes more detailed. The history ends with the final capture of the Holy City by El-Melik Es-Sâlih in 1245. The second part of the volume is devoted to the topography of Jerusalem and Hebron, including a most interesting description of the *Mesjid el-aksa*; and a noteworthy account of the colleges (*medresehs*) of Jerusalem. The other features of the city are not left unnoticed, and short (too short!) sections are allotted to the neighbouring villages. The topographical part of the work ends with a description of Hebron and a section on the boundaries of the Holy Land. In the third part, which may be termed biographical, the author gives a list of the Memlûk sultans who governed Jerusalem from its final capture by Es-Sâlih to Mujir-ed-din's own time, with an account of the events which occurred at Jerusalem during their reign. This is followed by a valuable biographical list of the governors and other officers (*nâibs* and *nâdhirs*) at Jerusalem and Hebron. The volume closes with notes and an admirable index. M. Sauvaire addresses his readable and accurate translation to "the pilgrims and tourists of Palestine," and there can be no doubt that to this miscellaneous class of beings the volume will be most acceptable. It would be interesting to compare the Jerusalem of Mujir-ed-din with the Jerusalem of to-day, and the Mohammedan historian's description is quite minute enough for any such purpose as this. But the historical part of the work will be useful to others besides tourists and pilgrims. Although in some portions it is meagre, and although the period where it is fullest (that of the Crusades) is also the period about which most has been written, yet there is much that is important in this part of the volume. We must join with the Palestinian "pilgrims and tourists" in thanking M. Sauvaire for an interesting and useful addition to the library of works on the Holy Land—a library replete, for the most part, with useless and uninteresting books, to which the present volume presents a notable contrast.

La Vengeance d'Ali: Poème arabe. Traduit par Victor Largeau. Publié par les soins de Gustave Revilliod. (Paris: Sandoz et Fischbacher.) It seems that when M. Revilliod was staying at Algiers in 1844 he became acquainted with "certain Maures tenant par des liens de parenté aux meilleures familles du pays." Smitten with a great admiration for these men, he rendered them "certain légers services," in return for which he asked them to procure for him some of the poems which he heard constantly recited in the Arab *cafés*. On the day of his departure they brought him several MSS., among others that of *La Vengeance d'Ali*, which the Moors pointed out as one of the *chefs-d'œuvre* of their literature, an opinion which M. Revilliod in his preface supports by the most extravagant eulogies. For thirty years the poem remained unread, for M. Revilliod knew no Arabic and had not yet found a scholar to whom he could entrust the work of translation. But at last a happy destiny threw in his path a certain M. Victor Largeau, who had lived long in Algeria and was fully competent to translate the Algerine dialects. (To

these encomiums of M. Revilliod it should be added that M. Largeau's notes at the end of the volume display a most remarkable ignorance of the Arabic language.) The result of this fortunate conjunction of two such stars was the publication of *La Vengeance d'Ali*. The plot of the romance is simple. A young Arab named 'Ali, son of a great desert Shevkh, marries a beautiful girl, whom he worships with all the passion of Eastern love. One night 'Aisha is treacherously carried off by a rival chieftain, Amâr the Black, a redoubtable brigand. 'Ali gives himself up to despair, till he is roused by the reproaches of his friend Mesûd, and persuaded to devote his life to revenge. They go together in search of the ravisher, only to fall powerless into his hands. But while they are lying chained in the prison-house of Amâr the Black, they hear the song of the sweet voice they love counselling patience and hope. A servant, persuaded by 'Aisha, cuts their chains, and once more they are among their own tribe. They summon the clansmen together; the Beni-Mûsa and others assemble; they march against the black chieftain—and are cut in pieces. Once more 'Ali and Mesûd assemble their kindred; once more through deserts made terrible by thirst and heat and the dreaded simoom they march against their enemy. This time the vengeance is accomplished, Amâr conquered, enchained, killed, and 'Aisha restored to the arms of 'Ali. Such is the story. It comes from the lips of 'Ali throughout. The language is often beautiful, though, like that of most Oriental poems, a little tedious: full of fire and languor, of passion and despair; over-rich in descriptions and crowded with metaphors; but withal possessed of a certain fascination which it would be difficult to analyse. Yet of the genuineness of the poem we must confess to entertaining some suspicion. The Arabic manuscript has not been published, and there is nothing but the French translation to go upon. The style of the latter, though Oriental, is emphatically not Arab. It would be impossible to put *La Vengeance d'Ali* in the same class with the Arab romances of Abû-Zeyd, Delhemeh, etc. Whether the difference is owing to the influence of the Berbers, among whom the scene is laid, and of whom probably were the reciters of the poem; or to the unskilful handling of the translator; or, again, to the possible fact that the whole poem is an imposition—a theory which, however, we would not urge, except as a last necessity—it is difficult to decide. On any supposition of its origin, however, *La Vengeance d'Ali* is well worth reading.

DR. BARTH has just rendered an important service to Orientalists by editing Tha'lab's *Fasih*. Tha'lab was one of the great band of lexicographers and grammarians whose labours have preserved to us the pure classical Arabic in which Islâm was first preached. In the rapid rush of Mohammedan conquest there was every danger of admixture with other languages. The mischief, however, had scarcely begun before the danger was perceived. A numerous class of learned men had already been trained by the revision of the text of the *Kurân*—a step necessitated by the nature of the records of Mohammad's revelations—and these men at once devoted themselves not merely to establishing the purest text of the sacred book, but to preserving the language in which that book was written. The work they accomplished was far greater than they could have imagined. They cared only to preserve the language of Mohammad: but they did more than they knew; they handed down to us the purest form of Semitic speech and the richest storehouse of Semitic roots. Of the men who accomplished this great work, Tha'lab (A.H. 200-290) was among the most renowned. His work, short as it is, acquired an immense reputation, and was used by most of the great lexicographers who followed him. No less than twenty commentaries and five poetical versions of the *Fasih* were made; and it was described as the Bread of the Wise and the Twin-brother of the

classical language of the Arabs. The work is divided into two parts, the first dealing with the verb, the second with the noun; a few miscellaneous chapters being added at the end. Dr. Barth has done his part as editor well. His notes and introduction are valuable, and the text has been subjected to careful collation, the results of which are given at the foot of the page. Tha'lab's *Kitâb el-Fasih* is a great acquisition, and Orientalists owe Dr. Barth no little gratitude for his labour.

Les Arts Musulmans:—Les Peintres Arabes. Par M. H. Lavoix. (Paris: Joseph Baer et Cie.) However good Mohammad may have been as a prophet, he certainly was a Philistine. His antipathy to music and almost every branch of the fine arts was the most unreasonable part of his character. Fortunately, his commands, though generally obeyed in public, were not uncommonly set at naught in private. Wine and music, though the prophet visited both with his unqualified wrath, were in great request in the chambers of the Khalifs themselves; and, as for painting, it is said that the Khalif 'Abd-el-Melik, with the help of Byzantine artists, went so far as to decorate the doors of a splendid mosque he had built at Jerusalem with portraits of the Prophet himself; while the walls inside were covered with pictures representing Mohammad's Hell and its giant inhabitants disporting themselves in eternal fire, and the paradise of the faithful, with its gardens and flowers, and wine and houriis. Yet it would be a mistake to suppose that Mohammad's prohibition of figure-painting was without influence on the development of Muslim art. There can be no doubt that the heavy penalties which Mohammad declared were to be exacted in the next world from painters of things that have souls tended to throw discredit upon every branch of the art. Hence, although M. Lavoix has gathered together more instances of Arab painting than we thought possible, they form the exceptions and not the rule; just as the early Arab coins he shows us with the portrait of the Khalif upon them are the scanty exceptions to the seldom-violated rule of an imageless coinage. These exceptions, however, are often exceedingly interesting. The examples taken from the illustrated copy of El-Hariri are among the quaintest things that Eastern fantasy has ever produced: while some of the specimens of tapestry-work and the vases which M. Lavoix engraves possess no slight beauty. It is to be hoped that this first instalment of M. Lavoix's work will before long be followed by others on the various departments of *Les Arts Musulmans*. The present number only proves to our mind that the claim of the Arabs to the title of artists lies, not in their painting, but in their architecture, and still more in their mastery of the art of ornament, in which no nation has ever equalled them. STANLEY LANE POOLE.

SCIENCE NOTES.

IN the present number of *Mind*, J. A. Stewart pleads well for a more consistent following out of the traditions of English psychology which, in the hands of Locke, Berkeley, and Hume, was a method, "a certain thoughtful attitude in science, morals, and literature," and not a science. He admits that modern physiological psychology and comparative psychology (*Culturgeschichte*) yield valuable results though they cannot lay claim to be a science. James Ward has a searching criticism of Fechner's psycho-physical law, which, leaning upon an hypothesis of Prof. Bernstein and on researches of Prof. Dewar and Dr. M'Kendrick, he would regard as the expression of a purely physical relation, and not, as the author would have it, of a relation between a physical and a mental process. An article on Schopenhauer's philosophy, by Prof. Adamson of Owens College, though hardly as penetrative as one might wish, succeeds in vigorously exposing some of the most patent contradictions of the pessimist's system. The

essayist no doubt points to one principal cause of the attention given to the theories of Schopenhauer and von Hartmann when he says: "In their system the fundamental metaphysical unity seems to be in harmony with the most recent physical conceptions." One may add that the general indifference of trained savants to this philosophy shows this harmony to be rather apparent than real. The editor's account of the history and present condition of philosophy in London deserves to be well pondered by all who have an interest in the welfare of our educational institutions. Prof. Robertson's experience, both as a teacher and as an examiner in philosophy, enables him to criticise with peculiar competence the effects of the system of examinations of the University of London. The results of "the formal divorce of the University from any system of instruction," by the throwing open of its examinations to all comers (in 1858), are said to be as follows:—A full half of the candidates for philosophical examinations now acquire their knowledge by private reading only. As a consequence of this, the average state of preparation of the men is such that the examiners are unable to maintain and enforce the standard of knowledge defined in the excellent scheme of philosophic study marked out by the promoters of the University, and in an eminent degree by the late Mr. Grote. The reading of one or two text-books comes to be regarded as an effective mental discipline.

To the Natural History Museum of the Royal Dublin Society, we gather from a recently-issued Report, have been added some portions of a gigantic cuttle-fish, captured off Boffin Island, Connemara. The animal was observed floating, and on attempting to capture it the fishermen were obliged to cut off its arms, one by one, so that the head and portions of the shorter arms, which measured seventeen feet in length, and the greater part of the long tentacular arms, which measured thirty feet, were all that could be secured. The horny beak, the size of which fully corroborates the account given of the magnitude of the animal, is now exhibited. Three specimens of the recently-discovered gigantic Sea Pen (*Osteocella septentrionalis*), collected during a residence in Vancouver's Island, were presented to this museum by Dr. E. L. Moss, of the new Arctic Expedition.

Natural or Wild Hybrids.—Practical horticulturists have long known how easy it is to obtain hybrid plants by artificial cross-fertilisation. These hybrid forms are frequently sterile, owing to the deficiency either of the male organs or of the female organs, or sometimes, perhaps, of both; but this phenomenon does not appear to be governed by any law, inasmuch as the hybrid offspring of closely allied species may be barren, while the contrary is sometimes the case in the issue of very different species. Until quite recently few botanists have attempted to investigate this important branch of enquiry, though much time and patience have been thrown away in useless, if not fruitless, endeavours to discriminate "critical species." The probability of the existence of natural hybrids in such genera as *Salix*, *Quercus*, &c., has, of course, long been suspected, and certain intermediate forms designated as such; but the study of the origin of wild hybrids is in its infancy. It is a time-consuming subject, requiring inexhaustible patience and scrupulous care, for no form or variety can be accepted as a hybrid until it has been proved to be such by actual experiment. The great extent of seminal variation in a species is abundantly illustrated by several plants in cultivation; and this side of the question should not be lost sight of in tracing the descent of supposed hybrid plants. The principal part of six recent numbers of the *Botanische Zeitung* has been devoted to this subject, and a perusal of those articles gave rise to the preceding remarks, as there appears some danger of ascribing too much to the effects of cross-fertilisation. In Nos. 30 to 33 Mr. J. Schmalhausen contributes some

"Observations on Wild-growing Hybrid Plants," more particularly on the hybrids between *Ranunculus bulbosus* and *R. acris*, between the former and *R. polyanthemus*, and between various species of *Epilobium*, as *palustre*, *roseum*, *hirsutum* and *parviflorum*. From the distinct character—which the author has set forth with great industry—of the parent species of both series of hybrids, some interesting results might be expected, especially as hybrids between some of these species are not infrequent; and so far as Schmalhausen's researches go they are exceedingly interesting. Unfortunately, he gives little absolute information respecting the sterility or otherwise of hybrid plants. The investigations began with germinating seeds or young plants (doubtful in the case of hybrids), and extended to the ripe fruit, through all stages of growth, flowering, and fertilisation. A double plate is given illustrating the roots, flowers, pollen, stigmas, and seeds of some of the parent species and their hybrid offspring. We have not space here to particularise, but we may state that Schmalhausen found, as a rule, that a very large percentage of the pollen of the hybrid plants was imperfectly formed, and the anthers soon shrivelled, and very few seeds were formed. The flowers of the *Epilobium* hybrids were frequently larger than those of the parent species. Tabular views are given of the characters of the parent species and their hybrids. The percentage of imperfectly developed pollen grains in *Ranunculus bulbosus* (mean of nineteen countings) was 25.9; in hybrids between this and *R. polyanthemus* coming nearest to the former, 44.1 (mean of nine countings); in hybrids having more the characters of the latter, 18.7 (mean of sixteen countings); and in *R. polyanthemus* itself, 7.4 per cent. (mean of nine countings). It should be mentioned that *R. bulbosus*, as a rule, does not seed freely. The percentage of shrivelled carpels was in about the same proportion. In the hybrids of both classes the percentage was about 42.9; in *R. bulbosus* 31.8; and in *R. polyanthemus* 8.3. The same writer gives an enumeration of the hybrid and intermediate forms found growing wild in the government of St. Petersburg, in Nos. 33 to 35 of the *Botanische Zeitung*. In addition to the genera already mentioned, the following are some of the principal ones:—*Viola*, *Nymphaea*, *Cirsium*, *Arctium*, *Hieracium*, *Verbasicum*, *Lamium*, *Rumex*, *Salix*, *Carex*, *Alopecurus*, and *Calamagrostis*. It is not to be supposed that the author attempts in all cases to decide which are hybrids and which are mere seminal varieties; but under *Arctium* he says that the numerous fully-developed achenes of a certain form tell against the assumption that it is of hybrid origin; while under *Hieracium* he observes that one can scarcely help thinking that the origin of new species is here the consequence of hybridisation effected by nature. But new species incapable of sexual reproduction would seem to be a retrograde movement. We may add that an article on "Hybrid Primulas," by A. Kerner, appeared a short time ago in the *Oesterreichische Botanische Zeitschrift*; and there are some interesting notes on the forms ("sub-species or hybrids?") of *Pyrus Aria* in the *Report of the Botanical Exchange Club*, reprinted in Trimen's *Journal of Botany* for September, 1875.

PHILOLOGY.

THE new *Bullettino Italiano degli Studi Orientali* has begun well. The six numbers (four issues) as yet published, amounting to 120 pages in octavo, contain much valuable matter, and so far from falling off from the first number, the publication has certainly improved as it has proceeded. The first twelve pages or so of each number are occupied by reviews, generally short, of current Oriental literature. A considerable space is next allotted to notices of manuscripts—a most valuable and almost unique feature in the *Bullettino*, and one which alone makes it worthy of every encouragement. After this division follows

generally "Correspondence," which at present is too scanty. The number ends with Obituaries of Orientalists, and notices of Oriental work now going on in every part of Europe. The principal contributors are the five Oriental professors of the Instituto di Studi Superiori at Florence, Angelo de Gubernatis (the director of the *Bullettino*), David Castelli, Fausto Lasinio, Carlo Puini, and Antelmo Severini (the editorial council). But among the other contributors we notice not only Italians, such as Pizzi, Guidi, and Géza Kuun, but Englishmen—Sayce and Bunnell—and the distinguished Russian archaeologist, Tiesenhausen. It is to be hoped that the cosmopolitan character of the publication may be sustained by a larger number of foreign correspondents and contributors, who should be allowed to write in their own languages, as Prof. Sayce has done in the sixth number of the *Bullettino*. The review certainly promises well; and deserves more subscribers in England than it is to be feared it has at present obtained.

In the *Zeitschrift der Deutschen Morgenländischen Gesellschaft*, vol. xxx., part 2, the Abbé Martin publishes, in Syriac and French, some letters of Jacques de Saroug to the monks of the convent of Mar Bassus, which throw some light upon the religious opinions of the writer, about which there has always been considerable uncertainty. Among the coins of the find of Trebenow, described by Jul. Friedländer and L. Stern, there are few of much importance or rarity. The dirhem of 'Amr ibn el-Leyth, however, is a very remarkable piece; there are also some highly curious Sāmāni dirhems; and examples of the rare dynasties of the Abū-Dāwūdīa, the Benū-Wejīh, and the Khāns of the Wolga. A. H. Sayce refutes Prätorius's assertion that the Assyrian Perfect does not exist. E. Schrader has a paper "On an Assyrian Name of a Beast," to wit, *parī*. Dr. von Niemeyer has picked up from a Sheik's fragment of the Stele of Mesha, which fills up a *lacuna* at the end of the third and fourth lines, and corresponds with and corroborates Nöldeke's conjecture. Jul. Euting publishes a Phœnician mortuary inscription; and Mordtmann continues his "Inedited Himyaritic Inscriptions." There are also papers by Jacobi, Schodde, Spitta, &c.

FINE ART.

L'Art en Alsace-Lorraine. Par René Ménard. (Paris: Delagrave, 1876.)

"NOTRE intention en commençant ce travail," says M. Ménard, "était d'indiquer la nationalité pour laquelle avait opté chacun des artistes dont nous avons à parler," and, he adds with satisfaction, "all without exception, both in Alsace and in the annexed parts of Lorraine, have remained French" (p. 110). This is, M. Ménard thinks, the less surprising as the population of Alsace properly belongs to the Latin race. On this question artistic aptitude furnishes an exact test. If we look at the map, he continues, we shall be easily convinced that the artistic development of modern Europe has been checked by the limits of the Roman empire. The Rhine forms an almost absolute boundary line in artistic geography, and all towns containing celebrated monuments are situated on the Gallo-Roman bank of the river.

A book written with a bias of this sort is necessarily put at a disadvantage with an unprejudiced reader. Alsace-Lorraine, unlike Burgundy and Touraine, has never been an art-centre, has never had any special school; and the impulse which has resulted

in the production of the present work has had a political rather than an artistic origin. M. Ménard, indeed, scarcely so much intends to contribute a chapter to the history of art as to appeal to that sentiment which for the moment invests with popularity everything concerning the two provinces recently retaken from France by Germany; and in order to make this appeal more effective some manipulation of fact is necessary. We must forget, for instance, that Nürnberg is not on the Gallo-Roman side of the Rhine, and in swelling the number of Franco-Alsatian artists we must resort to various expedients. If some are to be claimed as Alsatians who, like Louthembourg, were born but never lived in the district, others are to be put on the list because, though not born in Alsace, they may perhaps have spent a few years of their lives there. Among these last we observe Omacht, a born Würtemburger, set down to the account of Strasbourg, which city he certainly never inhabited, even on M. Ménard's own showing, until he had passed his fortieth year. But a yet more extraordinary instance of the shifts to which an author may be driven who collects facts to "verify his convictions" is to be found in the case of Etienne Delaune. This celebrated goldsmith and engraver was born at Orleans about 1520; the dates of long series of his engravings confirm La Croix du Maine's statement that he lived at Paris, where he had relations, in whose enterprises he was associated; but he was a Huguenot, and twice had to fly for his life. On one of these occasions he went to Augsburg, on another (after the St. Bartholomew) he made a stay of perhaps two years at Strassbourg (then a free city of the German Empire), and on this ground M. Ménard turns Delaune into an Alsatian, and adds "il passa presque toute sa vie à Strasbourg"!

The arrangement of the letter-press is simple and convenient. From the meagre preliminary chapter, on the art of the district before its constitution into provinces, we learn only that the destruction of the monuments left by the Romans has been all but complete; the history is then continued in a brief sketch which carries us down to "Les artistes contemporains." This sketch contains an account, abridged from M. Gérard's *Histoire des artistes de l'Alsace pendant le Moyen-âge*, of the noble *Hortus Deliciarum*, which was chiefly the work of Herrade de Landsberg, Abbess of Hohenbourg. The splendid volume presented one of the most perfect remaining examples of pure Byzantine tradition in miniature; it was destroyed during the siege, and we have no adequate record of its contents. M. Ménard's text is, however, enriched with eleven outline reproductions which had been made from the original designs before the destruction of the book. The list of contemporary artists, in which we find the names of MM. Henner, Bastien le Page, Bernier, and others equally distinguished, is arranged alphabetically, and followed by an article on the architectural monuments and other objects of artistic value to be found in the various towns of Alsace. The same scheme is repeated in treating of Lorraine, which occupies the latter portion of the volume.

The illustrations, which number over three hundred, are admirable. The facsimiles from Callot and Claude, the sketches from modern pictures, the reproductions from antique statuettes, every little touch of illustration, every letter, shows artistic spirit, taste, intelligence, and care. The least successful are perhaps those which deal with modern sculpture: the popular *Jeanne d'Arc* of Clerc looks very heavy and lumbering on p. 407; the forms beneath the draperies are scarcely felt, and the half-crazed expression to which the original owed much of its character has entirely disappeared from the face. This is, however, almost an exception; the greater part are quite remarkable for excellence, and the seventeen beautiful etchings which form the most important series in the volume have a substantive value. Among them may be specially noticed that after *La Vierge aux Roses*, a painting by Martin Schongauer preserved in the sacristy of the church of St. Martin at Colmar. This etching by Gustave Greux presents the finest qualities of French work of the class; it is brilliant, full of colour, and, at the same time, faithfully and delicately interprets the peculiar character of the master. M. Léon Gauchet, to whose conscientious supervision all the illustrations have been submitted, contributes four etchings, of which *Etude d'hiver* after Bernier is, perhaps, the most masterly in its skilful rendering of very slightly gradated tones. M. Lançon's reproduction of Delacroix's *Bataille de Nancy* makes a capital frontispiece, full of spirit, and admirable for breadth and depth of colour.

Regarded simply as a *prachtwerk*, *L'Art en Alsace-Lorraine* attains, it must be confessed, an importance and an excellence to which we in England are not accustomed. It would be indeed vain to look for anything like these illustrations in an English book of similar character, and the text, if not without blemishes, is bright and readable. There are several curious misprints to be noticed of German words. Frahenenthal (p. 94) stands probably for Frankenthal; M. Louis Schneegans, Keeper of the Archives and Librarian to the town of Strasbourg, figures (p. 40) as Schenegans; and who can recognise Rotweil in Rothwell (p. 94)?

E. F. S. PATTISON.

THE RETROSPECTIVE EXHIBITION OF THE "UNION CENTRALE."

Paris: Sept. 1, 1876.

I would gladly have sent you an account before this of the various exhibitions, retrospective and modern, opened in the Palais des Champs Elysées by the Union Centrale; but the catalogues have only been issued to the public within the last few days. Knowing that they were drawn up by competent men, and that they were to contain new documents, I felt it to be only just and prudent to wait. I shall shortly have to speak to you about the exhibition of modern products, which occupies the floor of the nave—that is to say, the entire ground-floor of the Palace. The ceramic work, furniture, jewellery, ordinary metal work, all that constitutes the honour and the fortune of Parisian industry, are well represented. Last week the juries elected jointly by the administration of the Union and by the votes of the exhibitors met under the presidency of M. Paul

Dalloz. They honoured me by electing me for their secretary. This position enables me to furnish you with more authentic information.

The catalogue of objects exhibited in the rooms on the first floor contains the historical monuments, the views of ancient Paris, and the history of tapestry from Louis XIV. to the present time. I must, however, observe that this last, the history of tapestry, is not complete, and that a supplement is announced.

The Archives of the Commission of Historical Monuments have been lent by the Government. They consist of architectural drawings, photographs, and casts. It was in 1830 that the Chambers opened a credit of 80,000 francs upon the budget of 1831, thus associating themselves with the general movement which gave rise to Romanticism, and recognising the character of public interest attaching to a number of civil, religious, and military monuments. M. Vitet was entrusted with the organisation of this work. He made a tour in the departments, and signified to the Minister, in a report worthy of the best times of the first Revolution, the edifices which most urgently needed assistance. Some required restoration, others to be saved from the pickaxes of the destroyers who, under the name of the "Black Band," had formed a vast association to buy the old *châteaux*, and sell the materials and furniture at a low price. In 1833, Vitet was replaced by Mérimée, who, though more popular as a writer, was also an eminent archaeologist. The question was, moreover, one which depended less on science than on common sense and patriotism. The abominable Academic school of architecture under the Empire and the Restoration had thrown contempt upon the Middle Ages and the Renaissance. The epithet "Gothic" was a term of scorn to a degree of which it is impossible to form an idea at present, and remained so until the day when Victor Hugo wrote his *Notre Dame de Paris*, when a whole school of historians took for the subjects of their labours the Carolingian and Merovingian periods, when Lassus became the chief of a group of architects who raised the art of the Restoration by the most delicate conceptions. Mérimée was Inspector-General until 1853. His reports, much admired when they appeared, may still be consulted with advantage. He was very intimate with Viollet le Duc, and this intimacy was useful to both. In 1837 the Chambers raised the credit to 200,000 fr., and the Commission for Historical Monuments was instituted. It was composed of architects, archaeologists, and even eminent amateurs. It brought about the first regular classification of the treasures of our departments, and that classification resulted for the local administrations in the prohibition to carry on any works without preliminary authorisation from the Ministry of Public Works and of Fine Arts. In the majority of cases the restorations carried out by ignorant or unskilled architects have in a far greater degree distorted the physiognomy of the past, and the very nature of church or townhall, than the effects of time or the hand of man. The changes in style and the religious wars have caused immense disasters, but the fatuity of architects who had received a so-called education in Italy; who despised the national genius of their ancestors; who ignored the value of the materials furnished by the soil of their country; who understood nothing of the exigencies of past times, which always appeared to them tainted with barbarism—all these misapprehensions, unhappily not altogether dissipated at present, have caused losses for which the present generation cannot console itself.

The credit for the historical monuments was raised to 800,000 francs by the Republic in 1848. The Empire showed but little interest in it. The last Commission of the Budget had the happy inspiration of asserting its patriotism by raising the sum to 1,360,000 francs. Even this is not much, for the question at stake actually involves the

archives of our history. But this credit is specially applied to those typical monuments which are the most complete expression of one of our ancient schools—of the Ile de France, of Champagne, of Provence, &c.—or which mark the phases of architecture in each of our provinces. Nearly everywhere the local administrations have offered pecuniary assistance.

The architects attached to the Commission are specially directed to devote their labours and studies to the monuments in one particular district. Important economies are thus effected, and the general as well as more special significance of the buildings is better guaranteed. To this system France owes her more skilful builders, and workmen worthy of those ancient corporations the violent abolition of which has been so prejudicial to all professions. The drawings executed on the spot by our architects are very different in point of interest from the useless and costly projects of restoration which the pupils of the Villa Médicis send from Italy every year. These materials for a general history of French art in all our provinces will be published some day. At the present moment they comprise, in the Archives of the Ministry of Public Instruction and Fine Arts, 7,000 drawings, 3,000 engravings, 4,500 photographs, and 1,200 works on architecture, some ancient, some modern.

In 1867, the Ministry exhibited a certain number of these drawings, often worked up and coloured by men of the greatest talent. This time a much larger number have been lent. They are classed in the catalogue under 351 numbers. The principal divisions are as follows:—Monuments called Celtic: lines of Carnac. Roman dominion in Gaul: the amphitheatres of Nîmes, of Arles; the theatres of Orange and Arles; Pont du Gard; the triumphal arches of Orange, of Langres, of Saintes, &c.

Religious architecture: Schools of the Ile de France, Burgundy, Poitou, Saintonge, Périgord, Auvergne, Languedoc, Provence, Picardy, Normandy, Brittany. Do all these subdivisions answer to changes of style, to very different methods of construction? Evidently not. The architect was a wandering artist, invited here or there according to his reputation, and who brought his own plans. But one feels that in times when the provincial life was intact, he would meet almost everywhere with masons, with master-smiths, with carpenters, carvers of images, who themselves also had had practical, traditional instruction. This diversity engendered the peculiar savour, unknown in our day, of the local schools. The interest of this exhibition consists in the clearness with which we can compare at one glance these divers styles, and receive a durable impression of them. The drawings represent crypts, cathedrals, churches, towers, abbeys, chapels, synodal halls, doors of monasteries, the famous *puits de Moïse* at Dijon, cloisters, convents, sepulchral monuments, tombs, crosses, rood-lofts, and the two famous Calvaries of Pleyben, of Plougastel and Saint Thégonnec in Brittany.

Among the military architecture we find the "Remparts de la Cité de Carcassonne," which have been restored by Viollet le Duc; the "Palais des Papes" at Avignon; castles, towers, fortifications, forts, the Abbey of Mont Saint Michel, dungeons, the Castle of Pierrefonds, the famous Tour de Montlhéry, on the road from Orleans to Paris, &c. Among civil architecture we are presented with the Hôtels de Ville of Orleans, Compiègne, &c., the belfry of Calais, the Palaces of the Dukes of Burgundy at Dijon, and the Dukes of Lorraine at Nancy, several castles—among others that of Amboise—as also hôtels, hospices, old houses at Orleans, Troyes, &c.; the ancient cemetery of Marfort l'Amaury, in imitation of the Campi Santi of Italy, &c.

Lastly come the monuments of Algeria, and some mural paintings and mosaics; then the plaster-casts and impressions. Every number of the catalogue is accompanied by an historical

account of the origin and style of the drawing exhibited. In the rooms which follow one another, a number of drawings and paintings have been arranged under the title of "Picturesque Documents referring to the History of Paris." They are grouped in topographical order: the right bank of the Seine, the Pont Neuf and the islands, and the left bank. They are plans, general views, or details which escape notice in a mere analysis, and would demand a special article. But this would be wanting in real interest because it could not be accompanied by explanatory plates. There are drawings from all parts and of all times. I have no doubt that this exhibition extracted a mass of useful documents from private sources. It was promoted by a very learned and intelligent man, of a modest and independent character. During the last years of the Empire he had formed a collection of maps, drawings, engravings, printed works relating to Paris and its history, analogous to M. Bonnardot's collection. When the library of the town had been destroyed in the fire at the Hôtel de Ville, M. Jules Cousin (it is to him I allude) offered the gift of his library and collection. They were gratefully accepted, and installed in the Hôtel Carnavalet, formerly Madame de Sévigné's, in the so-called Marais Quartier. M. Jules Cousin was appointed guardian over them. He performs his functions with a devotion and a disinterestedness which his modesty would certainly reproach me for making public, if by some unforeseen chance these lines were to come under his notice. He devotes his salary, and perhaps even more, to the improvement of this rich library. He has thus acquired general esteem and sympathy, and the Municipal Council of Paris testify to this by always readily meeting his modest demands for funds. I would draw the attention of English writers to him, in case of their requiring information about the history of Paris, not merely in political matters, but more especially in the smallest details as to topography, manners, *fêtes*, theatres, monuments, streets, &c., &c.

Very little space remains for me to speak to you of the ancient and modern tapestries belonging to the State, exhibited by the Conservation de Mobilier Général, and by the manufactories of Gobelins and Beauvais. There are no less than 252 pieces of all dimensions hanging upon the walls. Some are very beautiful, but the interest they excite is above all historical; they form the materials for a history which is barely sketched out. The most curious thing is to see that the tapestry was fabricated, even up to a late period, at a number of different places, and always by tapestry-workers from Flanders. With regard to this I would draw your attention to a pamphlet in octavo, published by A. Aubry, under the title of *Une manufacture de tapisseries de haute lisse, à Gisors, sous le règne de Louis XIV. Documents inédits sur cette fabrique et sur celle de Beauvais*, by Baron Charles Davillier. This pamphlet is adorned with the photograph taken from the portrait of Louis XIV. executed in tapestry, at Gisors, and lent to the Union Centrale by that town. I must also mention two other extremely important pamphlets, one of them extracted from the *Bulletin de l'Union Centrale*, and entitled *Notices sur les manufactures italiennes de tapisserie du XV. et du XVI. siècles*, by Eugène Müntz; the other, *La tapisserie à Rome au XV. siècle*. M. Eugène Müntz, who had been sent on a mission to Italy by the Government of the Republic, drew the material for the greater number of these precious documents from the State Archives preserved in the convent of Campo Marzo. This is but a cursory view of the labours of the young scholar; already one feels how interesting it is for critical purposes to see the Flemish tapestry-workers bringing their style to Florence, Ferrara, Siena, Genoa, Mantua, Correggio, &c. PH. BURTY.

NEW FRAGMENTS OF THE FRIEZE OF THE MAUSOLEUM.

SOME years ago I was shown in the courtyard of a Turkish house at Rhodes two small fragments of reliefs, which I at once recognised as belonging to the principal frieze of the Mausoleum. After long delay I have at length obtained these two fragments, and on comparing them with the remains of the Mausoleum found at Budrum I had the satisfaction of uniting each of the Rhodian fragments with one of the many stray pieces of the frieze which are preserved in the British Museum. This new combination gives us the greater part of a wounded Amazon who is in the act of falling, and the upper part of a Greek warrior armed with a shield, who is moving to the right. These two figures do not appear to be connected with each other. During this recent re-examination of the Museum fragments, I made another curious discovery. There is in the Imperial Museum at Constantinople part of an Amazon in relief, which I long ago recognised as a figure from the frieze of the Mausoleum, and of which a photograph is given in my *Travels and Discoveries in the Levant*. Of this Amazon the British Museum possesses a plaster cast, to the fractured surface of which a fragment of left thigh and leg found by me on the site of the Mausoleum has just been adjusted. We have, therefore, now absolute proof that the two Rhodian fragments and the Constantinople fragment came from the Mausoleum. The Turkish house where I saw the two Rhodian fragments had been one of the ordinary houses built by the Knights of St. John within their fortress. It is, therefore, to be presumed that some knight brought these two fragments from Budrum some time in the fifteenth century.

It is well known that a fine slab of the Mausoleum frieze was discovered in a palace at Genoa belonging to the Marchese Serra, from whom it was purchased some years ago by the trustees of the British Museum. I have always supposed that this slab was taken to Italy by some Knight of St. John for the decoration of his house. This new discovery at Rhodes awakens the hope that more fragments of the sculptures of the Mausoleum may have been brought to Europe in the fifteenth century, and that they may yet exist built into the walls of Italian villas and palaces.

C. T. NEWTON.

THE NATIONAL ART LIBRARY.

AMONG the rare and valuable works purchased for the National Art Library at South Kensington during the past year are included:—Vandyck, *Icones Principum, Virorum Doctorum, Pictorum*, &c., 100 plates, folio, 1641; Manni, *Osservazioni istoriche, sopra i Sigilli antichi de' Secoli Bassi*, 30 vols., 4to., 1739–86; Dreux du Radier, *L'Europe illustrée*, with portraits, 6 vols.; *La Sainte Bible, ornée de 300 figures* (after Marillier), 12 vols., 8vo., 1789; Douglas, *Nenia Britannica*, coloured plates, folio, 1793, a fine copy; Daryl, *Comic Prints of Characters, Caricatures, Macaronies*, &c., folio, 1778; Hogenberg, *Représentation de la Cavalcade*, &c., à l'occasion du Couronnement de Charles V., plates reproduced in fac-simile, folio, 1875; Jaime, *Musée de la Caricature*, 2 vols., 4to., Paris, 1838; *Iconographie des Contemporains*, 2 vols., folio, 202 portraits, Paris, 1832; Prout, *Fac-similes of Sketches made in Flanders and Germany*, folio, 1833.

Additions have also been made to the classes of early typography, and of book ornament and illustration. Among them may be mentioned an early and rare edition of Aesop's *Fables*, printed at Augsburg in the fifteenth century, illustrated with woodcuts, folio; *Le Roman de la Rose*, Gothic letter, small 4to., Paris, Vêrard (1490), the curious woodcuts of which aid in illustrating early ivory carvings; Voragine, *Legenda Aurea, oder Hist. Lombardica, Holländisch*, folio, Delf, 1499–1500, large woodcuts; Flemish Bible, folio,

Antwerp, 1542, woodcuts and initial letters; *Heures à l'Usage de Rome* . . . nouvellement imprimées à Paris pour Guillaume Godar, &c., 16mo., Paris, 1503, large woodcuts and borders; *Icones Mortis sexaginta imaginibus, &c., insigniæ*, 8vo., Nürnberg, 1647.

To the collection of rare lace-pattern books have been added:—Vinciolo, *Les Singuliers et Nouveaux Pourtraicts pour toutes sortes d'Ouvrages de Lingerie*, sm. 4to., Lyon, 1592; *Nuovo Invenzione di diverse Mostre Così di Punto in aere come d'Rettilcelli, &c.*, obl. 4to., Venetia, 1596; *Maneggi di Ponte Fiamengo, &c.*, obl. 4to. (no date); *Corona di Mostre bellissime, &c.*, obl. 4to. (no date); *Livre Nouveau, dict. Patrons de Lingerie, &c.*, on les Vend à Lys, chez Pierre de Sainte Lucie, &c., 8vo., Lyon (no date).

To the series—very valuable to students of ornament—of the works of the "Little Masters" of the German school in the sixteenth century additions have been made; examples also have been acquired of Aldegrever, Beham, Pencz, De Laune, Gribelin, and others.

The collection of engraved national portraits has been augmented by about 100 works, some of them of considerable interest and importance; the Director reports that the value of these works has so greatly increased within a very recent period as to render their acquisition difficult, without more liberal means of purchase than exist at present.

The number of photographs added to the collection during the past year has been 1517. Among these are a series of 135 fac-similes of original drawings by old masters, existing in the collection of the Royal Academy of Fine Arts at Venice, presented by the Baroness Meyer de Rothschild; fifty-four photographs from rare engravings of ornament by the early German masters in the British Museum, presented by Mr. Cundall; a collection of 250 photographs of various objects of art, armour, ornamental metal, works, &c., in the Museum of Art Industry, at Milan, received in exchange from the authorities of that Museum; a remarkable series of 131 large photographs of tapestries in the Royal Palace, at Madrid; ninety photographs of casts of ornamental details in the Royal Architectural Museum, Westminster: forty-five photographs of the results of explorations recently undertaken in the city of Paris, received in exchange from the Préfet de la Seine; twenty-three photographs of art objects preserved in the Metropolitan Museum of Art, New York; nine large photographs of the Triumph of Julius Caesar, taken from the original cartoons by Mantegna, at Hampton Court; sixty-three photographs of ancient Indian sculpture, and other antiquities, obtained through the Madras School of Art; &c.

Mr. Poynter states that an attempt has been made to increase by purchase the series of British oil-paintings of which Mr. Sheepshank's gift was the foundation. The British pictures belonging to the National Gallery having been lately removed to Trafalgar Square, the South Kensington Museum is left without any adequate representation of some of the greatest masters of the English school. The limited amount of the vote for this purpose, however, precludes the possibility of any rapid progress being made in this direction.

NOTES AND NEWS.

WE understand that the Council of the Arundel Society will, early in November, appoint a secretary in place of the late Mr. F. W. Maynard, who held also the office of secretary to the Artists' General Benevolent Institution.

ON the 24th ult., in the eighty-sixth year of his age, died Joseph Marryat, author of the *History of Pottery and Porcelain*. With the exception of the scientific treatise of Brongniart, this was the first work that gave an extended account of the various manufactures, and excited public interest in the subject, and though the increased knowledge of the ceramic art has called forth numerous monographs

on its several branches, yet Mr. Marryat's work still retains its popularity, as the best general history that has been written of pottery and porcelain.

OFFICIAL notification has been received that six medals have been awarded to artists in water-colours, and twenty-three in oils, at the Philadelphia Exhibition. Among the artists will be found the names of Mr. Luke Fildes, Mr. Holl, and Mr. Jopling.

THE Report of the Science and Art Department of the Committee of Council on Education for the year 1875 has just been issued. It records that the number of pupils receiving instruction in the Art Schools connected with South Kensington amounted to 449,690, showing an increase on the previous year of 108,430, or more than 27 per cent. The attendance at the Art and Educational Libraries of the South Kensington Museum also continues to increase.

THE National Gallery of Hungary at Buda-Pest is not one that has acquired much fame among the great collections of Europe. It is even stigmatised in Baedeker as "mediocre," but recently the old Esterhazy collection, which was formerly exhibited separately, has been added to it, so that it now really includes a good many first-class works, especially of the Netherlands schools. Several of these have lately been reproduced in etching by William Unger, and are published as a series called *Die Landes-Gemäldesgalerie zu Buda-Pest*. Unger's etchings are almost sure to be good and faithful to the originals, so that we have here an excellent means of becoming acquainted with this little-known gallery without the necessity of a visit to Buda-Pest. They are published by the Society for *Vervielfältigende Kunst*.

THE nineteenth part of E. A. Seemann's important publication, *Kunst und Künstler des Mittelalters und der Neuzeit*, is now ready. It contains a comprehensive history of Andrea Mantegna, by Dr. Alfred Woltmann, illustrated with numerous woodcuts. No. 16 of this publication was devoted to Fra Bartolomeo and Andrea del Sarto, whose lives were written by H. Luecke and H. Janitschek; while Nos. 18 and 19 dealt with the landscape, sea, and animal painters of the Netherlands in the seventeenth century.

Two of the celebrated art-workers of Nürnberg in the fifteenth century are having honour paid them in their native town by the reproduction of their works. Herr Schrag, the Nürnberg bookseller, announces a large work to be brought out in twelve parts upon *Adam Kraft and his School*, with sixty illustrations from his sculptured works in Nürnberg and its neighbourhood. The text is by Fr. Wanderer, Professor of the Royal School of Art in Nürnberg, and will appear in German, French, and English. The same publisher also announces a series of photographic reproductions of the works of the wood-carver Veit Stoss, with letter-press by R. Bergau, to appear in three quarto parts containing eight sheets each.

THE veteran German sculptor Ernest von Bandel died last week at Donauwerth. He will long be remembered as the devoted sculptor of the great national monument to Hermann, or Arminius, which was inaugurated last year with so much patriotic enthusiasm.

THE Antwerp Society for the Encouragement of the Fine Arts, under whose auspices the annual Salons of Antwerp are organised, has lately drawn upon itself much ridicule and criticism by an unusual access of modesty, by virtue of which almost all the nude subjects presented to it for exhibition this year have been rejected. Unfortunately, it has not been consistent in its rejections, for it has admitted M. Garnier's *Supplée des Adultères*, a picture which provoked indignant criticism even at the French Salon this year, where there certainly was no thought of excluding the nude. By what code of virtue this particular picture was accepted and others of simpler nudity re-

jected it is difficult to say. The Antwerp painter of most note at the present exhibition is M. Van Beers, who contributes two large historical works representing the *Funeral of Charles the Good* and *The Death of Jacob van Artevelde*, and a remarkable painting of a line of railway, with a signalman signalling the passage of a train. M. Van Beers is a young artist who has acquired great celebrity at Antwerp, and will soon, it is predicted, make himself known beyond the limits of that city. Another young Belgian artist whose works are noteworthy at the Antwerp Salon is M. de Brackeleer, the nephew of Leys, and who has been to some extent formed under his influence. His style, however, has considerable originality, and his subjects are drawn from a lower class of life than Leys usually depicted. He especially delights in Flemish peasant interiors, with strong contrasts of light and shade, such as Rembrandt and some other of the great Dutch masters loved to deal with. *The Interior of the Atelier*, by M. Munkacsy, is also a work that has called forth great admiration, particularly from the artistic public. There are likewise many excellent examples of landscape in the Antwerp Salon, Belgian artists having as great a predilection as English for this branch of art. They generally choose, however, different effects, and snowy landscapes and grey twilights prevail at Antwerp instead of the bright green fields and full sunlight of our English exhibitions. The French contributions are numerous, but by no means remarkable, and many of the works exhibited made their *début* at the French Salon, and so have already had their share of notice.

AN exhaustive monograph on the Potteries of Delft, giving the result of careful researches into the archives of Delft, the Hague, and the State archives of Holland, many of which have yielded results of the highest importance, will shortly be published by M. Henry Havard.

AN appreciative article on "Old" Crome is contributed by Mr. Frederick Wedmore to last week's *L'Art*. Unfortunately it is not illustrated. A reproduction of one of Crome's charming etchings would have had great interest for lovers of his art.

THE Archaeological Congress of France, under the direction of the Société Française d'Archéologie, held its forty-third session last week at Arles, in the Hôtel de Ville. Numerous pleasant excursions were made by the members into the country round Arles.

THE new arrangement of the Renaissance Galleries in the Louvre necessitated by the setting up of the great gates of Cremona is now complete, and they will be opened immediately to the public. M. Barbet de Jouy, who has been entrusted with the redistribution of the various monuments and sculptures, has accomplished his work, it is said, most satisfactorily, and has at the same time prepared a supplement to the catalogue of the Sculpture of the Middle Ages and the Renaissance, which includes all the new acquisitions. These, according to the *Chronique*, are so numerous and important that "quite a surprise is in store for the public" with regard to them.

PROF. FR. MERKEL contributes to the current number of the *Zeitschrift für bildende Kunst* an article on the anatomy of the group of the *Laokoon*, in which he gives measurements of the normal height of boys and young men at different ages, and finds that the proportions of the sons of Laokoon do not agree. From this and other indications he considers the sons to have been represented as children, and not, as most critics suppose, as striplings advancing towards manhood. J. A. Wolff finishes his interesting study of the painters Johann Joest and Johann Stephan von Calcar, and gives us some romantic details of the life of the latter master, who, it seems, only escaped being murdered in some horrible thieves' den in Dordrecht by fleeing with the compassionate daughter of the house, with whom

according to official documents, he was still living in Venice in 1536, some years after the misadventure. Adolf Rosenberg also concludes in this number his long series of articles on the "Activity in Building in Berlin." Unfortunately, he is obliged to admit that his hopes of a development of architectural beauty and fitness in the buildings of Berlin have been disappointed, and that at the moment when he ends his study of the subject, the "building activity of Berlin, regarded from an artistic point of view, is in a state of complete stagnation."

THE Athens correspondent of the *Allgemeine Zeitung* reports that a marble figure of great beauty was lately discovered near Mitylene by workmen engaged in excavating the rock at Vunarak. This statue, which represents a female figure, double life-size, has unfortunately undergone considerable injury, and the head and arms are more especially mutilated, but enough remains to show that it came from the hand of a master. The statue has been claimed by the Governor of the island as national property, and will speedily be transferred to the Archaeological Museum at Athens.

THE excavations at Olympia were partially resumed in the middle of last month, but they cannot be prosecuted with full vigour till after the termination of the harvest. Dr. Hirschfeld and the Greek Commissioner, Dimitriades, are still engaged in making the arrangements necessary for their winter campaign, preparatory to the arrival of Prof. Curtius, who is expected to reach Greece before the middle of October, when he will assume the direction of this season's operations at Olympia.

THE STAGE.

"JANE SHORE" AT THE PRINCESS'S.

MR. W. G. WILLS'S *Jane Shore* has been brought to London by Miss Heath, who has been representing the heroine in this play for many months past in provincial towns. It is now being performed nightly at the Princess's Theatre before audiences who appear greatly to enjoy its rather melodramatic situations and its picturesque views of London streets and interiors in the time of Edward IV. Rowe's play of *Jane Shore* was, perhaps, the most successful historical drama of the last century, although its favour with managers and leading actresses seems to have outlasted its power to please. It was indeed a rather doleful production, written in blank verse, which its author fondly imagined to be in "Shakspeare's style." Some dramatic passages there certainly are in Rowe's play, besides situations which could not fail, if fairly acted, to excite and to awaken compassion. But a sort of funereal gloom pervades it, inasmuch that its revival in these times would be a step requiring on the part of a manager more than ordinary courage. Yet it has been performed at theatres in the suburbs within a very few years past, and the time is even not remote when Rowe's *Jane Shore*, by way of introductory piece to the Christmas pantomime at one of the "patent" houses, was an infiction only to be escaped on condition of submitting to the still more drowsy and melancholy influences of Lillo's *George Barnwell*. Folk were prone to believe that the object of this subjection of audiences to an exhausting penance was simply that of so depressing the spirits of pit and gallery that the dullest of pantomimes following immediately thereupon would be certain to be hailed as a welcome relief. But that could hardly be; for these mournful specimens of the *lever de rideau* were invariably performed amidst such uproar that the whole proceedings on the stage were reduced to inexplicable dumb show. The truth is that these pieces had, oddly enough, acquired a sort of reputation for holding up an awful example to vice and encouraging penitence boys and servant girls

at holiday time to persevere in the exercise of all Christian virtues. Their performance, therefore, was a cheap concession to employers and the graver class of the community, who have ever looked with a cold eye upon the entertainments of the stage. Mr. Wills's verse is encumbered with familiar imagery, and does not attain the level of his *Charles I.*, which contains many fine passages. Nor is his picture of the sorrows of the Royal favourite less depressing than that of the old play. His drama, however, has the advantage of greater variety of scene and generally of a picturesque air which is wanting in Rowe's work. Its most striking defect is its want of harmony of treatment and of definite purpose. Rowe's heroine is an abject penitent whose sufferings at last win the sympathy of her husband; and the tragic interest of the story is deepened by the fact that the succour extended to her by the man she has injured brings down upon him ruin and destruction. In the modern play the lady is also represented as sorrowful and contrite; but her speeches and actions convey rather the impression that she regards herself as a martyr to undeserved persecution. A repentance, moreover, which does not manifest itself till the death of her paramour, and which thereupon leads her at once to seek the shelter of her husband's roof, is necessarily open to some suspicion. Mr. Wills follows Rowe in representing Jane's husband as relieving her necessities in spite of the Duke of Gloucester's interdiction, but in deference, we presume, to the prejudices of modern playgoers, he provides for her a happy ending of her troubles in the manner of Kotzebue's *Stranger*. It is unfortunate for the play that Miss Heath performs the part of the heroine with so restless a tendency to attitudes and gestures; still more that she adopts so artificial a style of declamation. Little, indeed, could be justly said in favour of the acting of *Jane Shore* at the Princess's.

"PERIL" AT THE PRINCE OF WALES'S.

THE shortcomings of the gentlemen who have been entrusted with the work of adapting M. Sardou's *Nos Intimes* for performance at the Prince of Wales's Theatre do not arise so much from the attempt to transfer their story to English ground as from their tendency to overlook the spirit and purpose of that amusing production. An inappropriate name may easily be forgiven in the presence of substantial merits, and it is in itself a matter of little importance; but in this instance there is a significance in the choice of the title of the English piece which can hardly escape the attention of anyone who has witnessed the admirable performance of M. Sardou's work by M^{me}. Fargueil, M. Delaunoy, M. Parade, and their supporters. What sort of "peril" is referred to by these adapters, who choose to conceal their identity under the playful pseudonyms of Mr. Bolton Rowe and Mr. Saville Rowe, will be easily inferred. It is that peril at the hands of an unscrupulous admirer with which M^{me}. Fargueil, not without occasional damage to the furniture of her boudoir, was wont to wrestle with an energy and adroitness that always moved her audience to a high pitch of enthusiasm. It may be assumed that the slight amount of risk which adapters must necessarily run who decide upon converting that rather exciting incident into a scene in an English comedy did not enter into their calculations, for in the English piece attention is specially directed to this feature, as if it constituted the essence of the story, or the source of what moral, or what phase of social life, was intended to be set forth. It is evident, indeed, that to Messrs. Bolton Rowe and Saville Rowe, the comedy of *Nos Intimes* commended itself as leading to what is technically known as a powerful situation, in which Mrs. Kendal would find abundant opportunity for displaying her talents as an actress, and for awakening an anxious interest in the fate of so handsome and pleasing a heroine. That the expectations of the authors

in this respect were in great degree fulfilled must be acknowledged. The boudoir scene in *Peril*, albeit acted with a moderation to which the more uncompromising spirit of French audiences does not limit M^{me}. Fargueil and her stage lover, could hardly fail to absorb the attention of the audience, and to keep them in that sort of suspense which finds relief at last in enthusiastic plaudits. When by a *ruse* the too-pressing admirer is induced to step out on the balcony, and is then dexterously prevented from re-entering, it is equally clear that the authors are not likely to have been under any mistake as to the reception that awaited this clever stage-surprise. All this, however, is really only incidental to the purpose of M. Sardou's production. French managers, it is true, take care to give as much reality as possible to this celebrated scene; and this was unquestionably the author's intention. They would certainly choose for the lover, if the strength of their company would permit, a *jeune premier* of a more or less commanding aspect: for "peril" here arises more from the display of physical power on the part of the gentleman than from the ardent nature of his declarations. Hence they would not willingly make the mistake of entrusting this part to so boyish-looking a young gentleman as Mr. Sugden, who, though he acts in the Prince of Wales's version with spirit and with good taste and careful attention to the little details of the stage, appears throughout the business to be far less likely to carry off the comely wife of Sir George Ormond than he is to be taken out and soundly whipped by the direction of that lady. Yet, for all this, M. Sardou clearly had no intention either of reading a lesson to sentimental wives or of giving a warning to husbands too simple minded or too much preoccupied in the pursuit of a hobby to keep an eye upon matters that concern them within their own households. On the contrary, he treats this incident in a spirit of mirth, and has no sooner allowed its due impression to be made than he proceeds to efface it by that predilection for humorous and whimsical incidents which is characteristic of the comedy. *Nos Intimes* is simply a satire upon false friendship. As a picture of life it is not more open to objection than other famous comedies—the *School for Scandal*, for example—in which for the sake of effect a particular human failing is brought into a degree of prominence that in every-day affairs it could hardly be conceived to assume. M. Sardou's hero is M. Caussade, a good-natured gentleman who, having made a fortune in commerce or on the Bourse, supplements his Paris life with the attractions of a villa in the pleasant neighbourhood of Ville d'Avray, where he keeps open house for friends and acquaintances, and seeks to win them by his hospitality, and to inspire them with something of his own passion for agriculture and gardening. The result is in every case disappointing; but this M. Caussade, in his easy-going way, is slow to perceive. A peevish, selfish, exacting guest, named Marécat, who grumbles at the choice of his bedroom, and at the alleged annoyances of country life, brings with him his son, who is believed by the fond parent to be an exemplary youth, but is, in fact, a remarkable example of early depravity. With Marécat, who is apparently a well-to-do person, the author contrasts another guest and his wife, who are poor relations of the host, and who accept his hospitality eagerly while sneering at his ostentation, and regarding his very kindness as a cruel reminder of their less prosperous condition. No less amusing than these persons is an energetic military Algerine, calling himself Abdallah, who partakes of the enjoyments of the villa in a jovial blustering way, and nearly involves its proprietor in a duel about a matter in which he is no wise concerned, before it is discovered that he is only in the villa by reason of his having mistaken M. Caussade for a gentleman of the same name. By way of climax, the young gentleman guest, who is sheltered because suffering from an accident, and who,

being nursed by Madame Caussade, requites the kindness he receives from all in the house by making love to that lady. In contrast to these there is an eccentric, good-tempered, meddling family doctor, who takes a warm interest in the household, partly out of regard for M. Caussade—who, however, regards him with little favour—and partly because he is in love with Mme. Caussade's step-daughter. The function of the doctor in the piece somewhat resembles that of the experienced bustling, middle-aged lady who, in so many French comedies, contrives to look so charming and to do so much to protect the youthful heroine from the consequences of her own indiscretion; for it is he who administers reproofs to the false friends, and who, discovering the secret of the tender relations between Mme. Caussade and her young admirer, is ever at hand to baffle the young gentleman's schemes, to rescue the lady from painful embarrassments, and finally to remove the cause of the danger while leaving M. Caussade in happy ignorance of the grave aspect which affairs had been permitted to assume.

This story Messrs. Rowe have dealt with in the customary way of English adapters; the *cottage orné* at Ville d'Avray becomes Ormond Court in some English county, while the lucky stockbroker is converted into Sir George Ormond, Baronet. Marécot becomes Sir Woodbine Grafton, a testy old Indian officer with a diseased liver, and other characters undergo like transformations. This fancy for changing localities and persons cannot at least be attributed in the present instance to a common motive—a desire to conceal the source of the adapters' appropriations—and it may be excused in some degree by the natural preference in the minds of English playgoers for a comedy dealing, or purporting to deal, with English life and manners. But the modifications introduced have been attended with damage to the play, which is the more to be regretted because there seems to be no reason why false friends and selfish parasites should not be found in an English house as much as in a French one. Imperfect sympathy with the spirit of the comedy, in fact, seems to have had more to do with this result than any inherent difficulty in the task. If the adapters, for example, had been as mindful of the vein of satire which runs throughout as they have been careful to give importance to Lady Ormond's incipient intrigue, they could hardly have fallen into the error of converting the good-natured *parvenu* stockbroker into the English gentleman of old family, whose ancient mansion furnishes the two scenes to which the action is now confined. It is obviously not the country gentleman but the successful City man whose wealth, tending naturally to assume an appearance of ostentation, excites the envy and malicious gossip of old acquaintances. The guests in *Nos Intimes* are fond of referring to the partiality of fortune which has enabled their friend to grow rich before them; but nothing of this kind can apply to Sir George Ormond. The conversion of the mean and selfish Marécot into the Anglo-Indian Sir Woodbine Grafton is not to be atoned for even by Mr. Arthur Cecil's admirably-finished portrait of that arbitrary and testy old gentleman; for the personage has no place in M. Sardou's story. From these and similar causes the comedy of *Peril* presents throughout that indefinable air of insincerity which is rarely altogether wanting in adaptations of this class. Mr. Kendal, under the influence of some unhappy misconception, converts the lively, eccentric medical man, with his rattling tongue and inspiring gaiety and self-confidence, into a rather wearisomely didactic and serious personage, whose influence over all around him is not easily to be explained. It is hardly the fault of Mr. Bancroft that he cuts a somewhat humiliating figure in the character of Sir George Ormond. In these matters a very slight difference in position or in relation with other personages is apt to make a vast difference. The audience cannot help feel-

ing that Ormond Court, which adorns its breakfast-room with suits of mediæval armour, must have existed sufficiently long to get rid of ill-bred and impertinent guests, who might, on the other hand, be accepted readily enough as early associates of the *parvenu* stockbroker, meeting him in the character of owner of a picturesque villa and a newly-purchased estate. In the original play M. Caussade creates much unnecessary alarm by discharging his gun outside at a moment when he is erroneously supposed to be suffering the pangs of jealous despair; and he is able, or at least M. Beauvallet and M. Parade in this part were able, without much sacrifice of self-respect to appear immediately afterwards bearing in their hands a fox, whose depredations among their poultry had previously been referred to. In the English piece the fox becomes for obvious reasons a hare, which is a slightly less dignified animal; but the truth is that to carry off the trivial character of this incident required the full tide of gaiety which runs through the original play. The thin, tremulous tones by which Mr. Bancroft is accustomed to indicate strong inward emotion failed to excite sympathy with Sir George's distress at the first hints of his wife's supposed improprieties; but this may be explained by the lack of reality in the situation and the tendency of the adaptation to present him in a ridiculous light.

The two scenes which have been provided for the comedy by Messrs. Gordon and Harford and the gentlemen who are accredited in the play-bill with "the upholstery work" are even more elaborate and sumptuous than past efforts in this way under Mrs. Bancroft's management. Lady Ormond's boudoir is hung from the centre of the ceiling to the surrounding cornice with valuable lace, and the panels are decorated with paintings of birds in gold and colours. The more remarkable of the two scenes, however, is the hall on which the curtain rises, with its wide oak chimney, its armour, steep oak staircase and gallery, and its endless exhibition of *bric-à-brac* and nick-nackeries. The revelation of all this profusion of ornament and display of eccentric luxury was the signal on Saturday evening for enthusiastic applause; but it should be borne in mind that scenes in a play are to be commended rather for their fitness than for the pains and expense bestowed upon them. The time and the means at the disposal of the dramatist for producing his effects are so limited that nothing on the stage is really desirable which tends to make an unnecessary demand on the attention of the spectator. But so striking and unusual an exhibition as the hall of Ormond Court is apt to engender a feeling that there must be some hidden relevancy—some necessary indication of the character of the owner, or his surroundings, or something suggestive of the tenor of the story, in such laborious accumulation of details. No such fitness, however, is to be discovered in the eccentric furnishing of Sir George's residence. If there is anything necessary to be insisted on for the ready apprehension of the authors' theme, it is that the owner of the house loves his garden so much and is so preoccupied with his choice flowers and rare plants that he pays little heed to aught else, and is hardly capable of doubting that visitors will share in his enthusiasm. Hence M. Sardou's play opens very properly in a conservatory visibly communicating with gravel paths and ornamental flower-beds. There is obviously no such appropriateness in the interior referred to. In like manner the excessive luxury of Lady Ormond's apartments, no less than her magnificent costumes, tends rather to justify the envious complaints of overpowering ostentation made by the poor visitors in humble black than to enlist the sympathies of the audience in favour of the good-natured host and against envious detractors and disturbers of his peace. Many points in the performance won applause; and, though the humours of the guests are greatly curtailed, much laughter was occasioned. But interest in the story was not sustained; nor is it to be expected that *Peril*

will rival the past successes of this prosperous theatre.
MOY THOMAS.

THE Olympic Theatre has reopened with a revival of Mr. John Brougham and M. Fechter's version of *Le Bossu*, which has been slightly modified, and is now called *The Duke's Device*, instead of *The Duke's Motto*. The change of title does not seem judicious, because a motto can signify nothing else than a motto, whereas a "device" conveys no definite meaning to those who do not happen to know the play. This is, however, of little importance. *The Duke's Device* is a strong and picturesque melodrama, the improbabilities of which will not be much objected to by those who have a robust appetite for the entertainments of the stage, while the part of the hunchback hero is admirably suited to the vivacity and breadth of Mr. Henry Neville's style of acting. The play is fairly acted, and put upon the stage with care.

THE management of the Gaiety have withdrawn Mr. Byron's comedy *The Bull by the Horns*, after so short a run that the recent complaint of Mr. Hollingshead of somebody who had prophesied that its career would prove less enduring than that of *Our Boys*, by the same author, is necessarily deprived of any force it may have had a fortnight ago. This is, however, immaterial. Audiences at the Gaiety are clearly gainers by the substitution of Mr. Byron's amusing comic drama *Not such a Fool as he Looks*, in which the author performs, as before, the part of Sir Simon Simple.

MRS. JOHN WOOD will reopen the St. James's Theatre on the 14th inst. with an eccentric comedy, in four acts, entitled *Three Millions of Money*, which may be guessed to be a version of *Les Trente Millions de Gladiator*.

MISS LYDIA THOMPSON and her company will return to the Charing Cross, henceforth to be known as the Folly Theatre, on the 16th inst., when a version of *Martin Chuzzlewit* will be produced under the title of *Pecksniff*; to be followed by a revival of the extravaganza entitled *Blue Beard*.

Rome Vaincue, the new tragedy at the Théâtre Français, is a remarkable achievement for a man who is more Greek and more Italian than French. M. Parodi has chosen, however, to cultivate French literature, and having, as the fashion is, made a first appearance with ambitious work at the Matinées Balande, he has knocked at the doors of the Théâtre Français, and they have been opened to him. He has added a piece to the French stage; hardly perhaps a work to literature. The action of his piece takes place in the time of Hannibal, and has much in common with the *libretto* of Spontini's *Vestale*. What there is of newest in the conception is the character of the grandmother, who rather than that her grandchild shall suffer the conventional punishment of a lonely death by hunger—the punishment of love where love is forbidden—stabs her with her own hand. And the two characters most remembered by the playgoer, in a drama of which the earlier acts tax the attention very sorely, are those of girl and grandmother. The girl is played by a *débutante* from Brussels, who calls herself Mdle. Adelaide Dudley; but she has nothing English about her but her assumed name. Apart from certain faults of diction which Belgium is answerable for, she is already a capable actress of such a part as she now plays; she is a handsome blonde, more gifted in looks than in voice. The grandmother is played by Mdle. Sarah Bernhardt, and the part is her first assumption of a character so "much more elder" than her years. We shall not lengthily describe her performance, as she has been so often (and so recently) written about in this journal. We happen, indeed, to have been among the first to predict a success at that time little believed in. She is now praised everywhere; and this last performance is already most praised of all. The part

is by no means wholly terrible, or she could hardly succeed in it so completely as she does. Before the sombre despair of the fifth act there is the magnificent pleading of the fourth—the pleading of grandmother for girl—one of those famous recitals, too, on which the French dramatist and the French actor vaunt themselves, and this Mdle. Sarah Bernhardt accomplishes with extraordinary pathos and an amazing variety of power, subversive of the lately popular doctrine that she had “one note only, though it was a charming one.” Mounet-Sully has often quitted himself better than as the slave in *Rome Vaincue*, and there is nothing that the dignified and excellent Maubant does in this tragedy which he has not done as well before. Finally, Mdle. Reichenberg has much to look and little to do, and these conditions are both of them very much in her favour.

THE new little piece at the Gymnase, called *Andrette*, has made no mark, and it is difficult to account for its production on any other theory than that M. Montigny wished to bring out something new, but thought it was too early in the season to bring out something good.

Les Deux Orphelines, so enormously successful at the Porte Saint-Martin and in London, is finding favour at the Théâtre du Mont Parnasse, where it has just been revived.

MUSIC.

WAGNER'S “FLYING DUTCHMAN” AT THE LYCEUM.

BY the production of an English version of *Der Fliegende Holländer* at the Lyceum Theatre last Tuesday evening, Mr. Carl Rosa has fulfilled what is in many respects the most important of the promises of his prospectus. The work had, it is true, been previously heard in England: it was brought out in 1870 at Her Majesty's Opera, under the management of Mr. Wood; but it was only played two or three times at the close of a season, and has not been since repeated. There is, moreover, at the present time, so much more general knowledge on the subject of Wagner, and so much greater interest felt in his music than was the case six years ago, that I was by no means surprised to learn, on arriving at the theatre, that there was not a seat to be had in any part of the house.

The story of the *Flying Dutchman* is so generally familiar that it will be needless to dwell upon it in any detail. Suffice it to say that the three acts of the opera, as laid out by Wagner, show us, the first the ill-fated hero, the second his meeting with the maiden (Senta) who is to redeem him from the curse resting upon him, and the third the self-sacrifice of Senta and the consequent salvation of the Dutchman. For the episodic incidents of the drama, readers may be referred to the libretto itself.

The *Flying Dutchman* was first produced at Dresden, under the direction of the composer himself, in 1843; and after a recent visit to Bayreuth it was most interesting to compare and contrast the Wagner of thirty years ago with the Wagner of the present day. At first sight it would seem as if two works could hardly be more unlike than *Der Fliegende Holländer* and *Der Ring des Nibelungen*. In the former we find abundance of concerted music, in the latter scarcely any: in the former the various numbers of the work are mostly detached, and we find airs, duets, and choruses, much as in an opera of Mozart's; while in the latter, one piece runs on continuously into another throughout an entire act, and, in the *Rheingold*, throughout a whole drama: in the former the melody is of the conventional form, with a very large predominance of four-bar rhythms; in the latter we find the “unendliche melodie” so difficult, nay, often so impossible, to separate into its component parts. And yet, with all these important differences, no one who is tolerably familiar with Wagner's music can fail

to perceive that in the earlier work are to be seen the germs of every one of those innovations which make the Bayreuth tetralogy so different from everything that has preceded it. True, the composer has not carried out his own theories to their logical issue; he has in more than one number made concessions to public taste which now he would certainly repudiate: such, for example, as the double cadenza at the end of the slow movement of the great duet between Senta and the Dutchman in the second act, or the occasional repetitions of the text for the sake of musical rather than dramatic effect. But we see here throughout the work an early instance of Wagner's masterly employment of “Leitmotive,” of which the opera contains several; we meet with examples of his strikingly novel and abrupt harmonic transitions—such as the remarkable modulation from A major to G minor in Senta's ballad (act ii.)—nay more, we find passages in which purely musical beauty is sacrificed for the sake of dramatic appropriateness. Such is especially the case in the Dutchman's first song, “How oft i' th' ocean's deepest gloom.” Yet, on the whole, the difference of style between *The Flying Dutchman* and *Lohengrin* is even greater than that between *Lohengrin* and the *Ring des Nibelungen*.

If there were any present in the Lyceum on Tuesday evening who still believed the often refuted but hardly less often repeated calumny that Wagner cannot write melody, they must, if capable of appreciating melody at all, have been considerably astonished. The work absolutely abounds in “pretty tunes.” In the first act, the second subject of the overture, the Steersman's song, and the whole duet between Daland and the Dutchman; in the second act, the celebrated spinning-chorus, Senta's ballad, and the final duet; and in the third act, the Sailors' chorus, and Erik's song, “Is that fair day no more by thee remembered,” are overflowing with melody; and many other pieces might be named which, though less popular in style, and perhaps less attractive, are hardly inferior in real beauty. A curious and interesting point with regard to the melody is the coincidence in rhythm between the chief subjects in the great duet between Senta and the Dutchman in the second act, and those in the duet between Elsa and Lohengrin in the third act of *Lohengrin*. As there is very little resemblance between the dramatic situations, this coincidence is probably due to the fact that the poetry of both scenes is written in the same metre—the decasyllabic verse.

In one respect, the healthy influence of Wagner on our audiences is unmistakeable. It was most gratifying to observe how every attempt at applause in the middle of an act was resolutely hushed down. Even Mr. Santley, on making his first appearance in the work, had to forego the customary tribute. There was, indeed, an attempt made to interrupt the performance, but it was immediately suppressed in an energetic manner by the majority of the audience. That the silence did not arise from indifference was clearly proved on the fall of the curtain; and we may feel sure that Mr. Santley is far too genuine an artist not to rejoice at finding himself thus ignored for the sake of the work, while the opera was actually in progress.

A few words will suffice to speak of the performance, though a column would hardly do more than justice to Mr. Rosa's exertions in presenting so difficult a work in so thoroughly satisfactory a manner. The part of the Dutchman was splendidly sung and acted by Mr. Santley; while Mdle. Torriani, as Senta, could hardly have been surpassed. The part is one of her best, which is no mean praise. Mr. Packard was very satisfactory as Erik; but Mr. A. Stevens, as Daland, seemed scarcely to possess a sufficiently powerful voice for the part, being in places over-weighted both by the orchestra and by those who were singing with him. The small parts of Mary and the Steersman were excellently given by Miss

Lucy Franklein and Mr. J. W. Turner. The orchestra was, as it always is, perfection, and the chorus singing was most admirable, especial praise being due to the elaborate double choruses which open the third act. The whole performance was one reflecting the highest possible credit on Mr. Rosa.

CRYSTAL PALACE CONCERTS.

LAST Saturday the new musical season may be said to have been inaugurated by the resumption of the winter concerts at the Crystal Palace. These excellent entertainments have so long since taken the first place among our musical enjoyments, and are so universally appreciated at their true value, that it is needless to say one word about their merits. That the attendance last Saturday was but thin was no doubt owing to the miserable weather. None but genuine enthusiasts would travel down to Sydenham in such rain as fell during the whole morning. The esteem in which Mr. Manns is held by the visitors and subscribers to these concerts was shown by the prolonged applause with which he was greeted on taking his place at his desk—applause as hearty as it was well-deserved.

True to the traditions of past seasons, the first concert opened with a work from an English pen—the late Sterndale Bennett's overture to the *Merry Wives of Windsor*. This unpublished work of its lamented composer was produced at the Philharmonic concerts last season; but the present was its first performance at the Crystal Palace. The overture, which is an early work of Bennett's (having been written in 1834 while he was studying at the Royal Academy) is a composition of much beauty, and very remarkable as the production of a lad of eighteen. The connexion of the music with the title is by no means very apparent.

The second novelty on Saturday was a piano-forte concerto, in F sharp minor, by Hans von Bronsart, a pianist of repute in Germany, and a pupil of Liszt's. The work shows the hand of a thorough musician, but is distinguished by cleverness rather than by inspiration. The first *allegro*, though the subjects are not uninteresting, produces as a whole the effect of heaviness; the scoring is in places too thick, and much that is really ingenious, and looks very well on paper, does not come out clearly in performance. The slow movement is charming, and very delicately orchestrated, a part for a solo violoncello (admirably played by Mr. Robert Reed) being an important feature of the music. The finale is extremely brilliant, and the most popular of the three movements, but the least individual in style. Though hardly a work of genius, the concerto was quite interesting enough to deserve a hearing. The solo part was very finely played by Mr. Fritz Hartvigson, one of our best resident pianists. Mr. Hartvigson possesses not only enormous execution but true musical feeling, and combines the greatest fire and force with (where required) the utmost delicacy. Later in the afternoon he was heard, without orchestra, in one of Liszt's “Hungarian Rhapsodies,” in which he created even more effect than in the concerto.

The symphony of this concert was Beethoven's No. 7 in A, which was given by the band with such charming finish as to warrant the prediction that the orchestral playing this season will be just as delightfully perfect as hitherto. Yet another novelty concluded this most excellent concert—an “Intermezzo and Carnival,” from a suite by M. Guiraud, a French composer, whose opera *Piccolino* is at present very successful in Paris. For the “Intermezzo” I did not greatly care; the “Carnaval” is a most ingenious movement, full of pleasing melody, and charmingly scored.

The vocalists were Mdme. Sinico-Campobello, and Signor Campobello, who happily gave us a much better selection of pieces than has occasionally been heard at these concerts. The lady

sang Mendelssohn's *scena* "Infelice," and Mozart's "Deh vieni, non tardar," from *Figaro*; her husband brought forward "Rolling in foaming billows" from the *Creation*, and the two joined in the duet "Sorge la notte" from the *Puritani*.

This afternoon a programme of special interest is announced, including, among other items, Wagner's "Philadelphia" March, and the Funeral March from the *Götterdämmerung*.

EBENEZER PROUT.

WE regret to announce the death, on the 26th ult., of Dr. E. F. Rimbault, in the sixty-first year of his age. For many years Dr. Rimbault held a very high position as a musical antiquarian. He was one of the Council of the Musical Antiquarian Society, and himself edited some of the more important of its publications. He was also a member of the English Handel Society, which only discontinued its labours on the formation of a similar society in Germany. His works on the piano-forte and on the organ (the latter written in conjunction with Mr. E. J. Hopkins) have long since taken a place as standard authorities. Dr. Rimbault was also an energetic collector of music, and is said to have left behind him a most valuable library, especially rich in old and scarce books on music. He also published a large quantity of arrangements for the piano, organ, and harmonium.

NEXT Thursday afternoon Mdme. Arabella Goddard will make her reappearance in public, after an absence of four years, at the first of two recitals which she announces at St. James's Hall.

MR. W. REEVES, of Fleet Street, has forwarded to our office the Calendar for the academical year 1876-7 of Trinity College, London. Most of our readers will probably be aware that this college, formerly known as the "Church Choral Society and College of Church Music," has for its object the advancement of Church music and the improvement of musicians, not only in matters relating to the exercise of their profession, but in their general education. For this purpose evening classes have been established, at which, in addition to musical subjects, instruction is given in classics, mathematics, English composition and literature, natural science, and the French and German languages. Musicians are, we are happy to believe, becoming increasingly awake to the importance of a good general education, and Trinity College is doing admirable work in assisting its members in this direction. The Calendar gives complete information as to the arrangements of the college, the examinations, free scholarships, &c.; and it will be found useful by all who may be desirous of becoming members.

At the Hoftheater in Hanover two new operas are intended to be produced—*Edda*, by Carl Reinthaler, and *Jery und Bätely*, by Ingeborg von Bronsart, the wife of Hans von Bronsart, whose concerto is noticed in another column.

BOIELDIEU's *Caliph of Bagdad* has been revived with success at Frankfort-on-Main.

THE King of the Belgians has founded at the Brussels Conservatoire two scholarships for singers, of the value of 1,200 francs each, for which both male and female pupils are eligible.

THE theatre at Barmen, which was burnt down on November 25 of last year, has been already rebuilt, and was to be opened on Sunday last with a performance of Mozart's *Figaro*.

THE prospectus of the Glasgow Choral Union for the coming season, which has just been issued, shows no falling off in the enterprise previously exhibited by that excellent institution. Though the last two seasons have resulted in a financial loss, the directors have wisely resolved to try again. Such high-class concerts as those given by the Union require time to make good their footing; with perseverance, there can be no doubt of

their ultimate success. During the winter three choral and six orchestral concerts will be given, the former being conducted by Mr. H. A. Lambeth, and the latter by Mr. Arthur Sullivan. The chief works announced for performance are *St. Paul*, Gade's *Zion*, Gounod's *Gallia*, Rossini's *Stabat Mater*, and the *Messiah*; Beethoven's symphonies in C minor and F (No. 8), Mendelssohn's "Scotch" symphony, Raff's "Lenore," Schumann's symphony in C, Spohr's "Weihe der Töne," and overtures and miscellaneous pieces by Adam, Auber, Bach, J. F. Barnett, Beethoven, Cherubini, Gade, Gounod, Guiraud, Massenot, Mendelssohn, Meyerbeer, Nicolai, H. Reber, Rietz, Rossini, Rubinstein, Saint Saens, Schubert, Spohr, Sullivan, Wagner, and Weber. The orchestra, led by Mr. Carrodus, will consist of about fifty performers, the list including many London professors of eminence.

TABLE OF CONTENTS.

	PAGES
JIRECK'S HISTORY OF THE BULGARIANS, by OSCAR BROWNING	349
LANMAN'S BIOGRAPHICAL ANNALS OF THE CIVIL GOVERNMENT OF THE UNITED STATES, by COL. J. L. CHESTER	350
BISHOP WATSON'S SERMONS ON THE SACRAMENTS, by the Rev. N. POCOCK	351
BARDEKEN'S PALESTINE AND SYRIA, by F. A. EATON	352
SUMNER'S LIFE OF BISHOP SUMNER, by the Rev. JAS. DAVIES	353
ROBERTSON'S MATERIALS FOR THE HISTORY OF THOMAS BECKET, by G. F. WARNER	354
NEW NOVELS, by the Rev. DR. LITTLEDALE	356
CURRENT LITERATURE	357
NOTES AND NEWS	358
OBITUARY, NOTES OF TRAVEL, FOREIGN REVIEWS OF ENGLISH BOOKS	360
PARIS LETTERS, by G. MONOD	360
SELECTED BOOKS	361
CORRESPONDENCE:	
Land's Hebrew Grammar, by Prof. J. P. N. LAND;	
Leffer's Physiology of Consonants, by J. RHYS;	
Cuts in Ancient Greece, by T. J. ARNOLD and	
Prof. J. P. MAHAFFY; Jacopo d' Barbary and	
Prof. Vischer, by C. DRURY E. FOITUN and Mrs.	
CHARLES HEATON; James Howell, by T. POWELL;	
An Anglo-Jerish Catechism, by Dr. D. ASHKR.	361-3
RECENT ARABIC LITERATURE, by STANLEY LANE POOLE	363
SCIENCE NOTES (PHILOLOGY, &c.)	364
MÉNARD'S L'ART EN ALSACE-LORRAINE, by Mrs. MARK PATTISON	365
THE RETROSPECTIVE EXHIBITION OF THE "UNION CENTRALE," by Ph. BURTY	366
NEW FRAGMENTS OF THE PHIEZE OF THE MAUSOLEUM, by C. T. NEWTON	367
THE NATIONAL ART LIBRARY	367
NOTES AND NEWS	368
"JANE SHORE" AT THE PRINCESS'S, AND "PERIL" AT THE PRINCE OF WALES'S, by MOY THOMAS	369
STAGE NOTES	370
WAGNER'S "FLYING DUTCHMAN" AT THE LYCEUM, AND CRYSTAL PALACE CONCERTS, by EBENEZER PROUT	371
MUSIC NOTES, TABLE OF CONTENTS, NEW PUBLICATIONS	372

NEW PUBLICATIONS.

Adams (W. H. D.), Sunshine of Domestic Life, new ed. 12mo, cloth	(Nelson) 2/6
Allon (H.), Vision of God, and other Sermons, cr. svo	(Hodder & Stoughton) 7/6
Annie Donaldson; or, Evenings in a Happy Home, new ed. 12mo, cloth	(Nelson) 2/6
Aunt Ann Again; or, The Long Vacation, 18mo	(Hayes) 1/6
Beckett (Sir E.), Astronomy without Mathematics, 6th ed. revised, cr. svo, cloth	(S. P. C. K.) 4/0
Beechey (F. S.), Electro-Telegraphy, 18mo, cloth	(Nelson) 1/6
Beltrami (Vol. 3), svo	(Chatto & Windus) 7/6
Bernstein (Julius), Five Scenes of Man, 2nd ed. cr. svo, cloth	(King & Co.) 5/6
Birthday Album, 4to, cloth	(Waterson & Co.) 5/0
Blunt (Miss), Twenty Stories for the Young, 18mo	(Hayes) 1/0
Book for the Day and all Times. Edited by W. Tegg, 18mo	(Tegg & Co.) 5/0
Bramston (M.), For Faith and Fatherland, illustrated, cr. svo, cloth	(S. P. C. K.) 2/6
Bristowe (John S.), Treatise on the Theory and Practice of Medicine, svo	(Smith, Elder, & Co.) 21/0
Brothurst (B. E.), Lectures on Orthopaedic Surgery, 2nd ed. svo, cloth	(Churchill) 12/6
Carleton (W.), Traits and Stories of the Irish Peasantry, new ed. cr. svo	(Tegg & Co.) 5/0
Catulus, Tibullus, and Propertius, with Notes by Rev. James Davies, M.A. (Ancient Classics), 12mo, cloth	(W. Blackwood & Son) 3/6
Children's Guild (The), a Tale, 18mo	(Hayes) 1/6
Christian Art (The), Vol. 10, 3to	(Nelson) 5/6
Christine; or, the King's Daughter, 18mo, 10s. (Hayes) 1/0	
Clare (Austin), In the North Country, 18mo, cloth	(S. P. C. K.) 1/0

Commonplace Story (A), by Author of "Tales of Kirkbeck," 18mo	(Hayes) 1/6
Cooke (M. C.), Plain and Easy Account of British Fungi, 3rd ed. cr. svo	(Hardwicke) 6/0
Craig (A. R.), Your Luck's in your Hand, 2nd ed. cr. svo	(James Hogg) 2/6
Crompton (Henry), Industrial Conciliation, cr. svo	(King & Co.) 2/6
Cults (R. E. L.), Pastoral Councils, or Words of Encouragement and Guidance to Holy Living, cr. svo, cloth	(S. P. C. K.) 1/6
De Foe (Daniel), Robinson Crusoe, illustrated, cr. svo	(S. P. C. K.) 2/6
Eden (C. H.), Home of the Wolverine and Beaver; or, Far-Hunting in the Wilds of Canada, cr. svo, cloth	(S. P. C. K.) 2/6
Erling; or, the Days of St. Olaf, by F. S. Potter, cr. svo, cloth	(S. P. C. K.) 2/6
Fairy Land: Tales and Legends, illustrated, cr. svo	(Marcus Ward & Co.) 3/6
Fan, A Village Tale, cr. svo, cloth	(S. P. C. K.) 1/6
Foster (Mrs. J. F.), Letty's Plan, 18mo	(Hayes) 1/6
Foster (Mrs. J. F.), The Use of a Flower, and other Stories, 18mo	(Hayes) 1/6
Foster (Mrs. J. F.), Days at Leicestershire, 18mo	(Hayes) 1/0
Fox (T.) and Fox (T. C.), Epitome of Skin Diseases, with Formulas, 32mo, cloth	(Renshaw) 2/6
From Darkness to Light; a Confirmation Tale, 18mo	(Hayes) 1/6
Garnier (Rev. T. P.), The Parish Church; a Simple Explanation of Church Symbols, cr. svo, cloth	(S. P. C. K.) 1/6
Goodenough (Commodore), Journal, edited by his Widow, 2nd ed. svo, cloth	(King & Co.) 14/0
Gospel of St. Matthew, typographically revised, cr. svo	(Bazster) 2/0
Haeckel (Ernst), History of Creation, 2nd ed. 2 vols. svo, cloth	(King & Co.) 22/0
Hamel (John), Law of the Customs, 12mo, cloth	(Butterworths) 6/0
Harold Austin. By Author of "From Darkness to Light," 18mo	(Hayes) 1/0
Higher and Higher: a Book for Children, 18mo, cloth	(S. P. C. K.) 1/0
Hilton (John), On Rest and Pain. A Series of Lectures, 2nd ed. cr. svo	(Bell & Sons) 9/6
Hood (Thomas), Serious Poems. New and Complete Edition, cr. svo	(Ward, Lock, & Co.) 5/0
Hood (Thomas), Comic Poems. New and Complete Edition, cr. svo	(Ward, Lock, & Co.) 5/0
How to Dress well on a Shilling a Day, cr. svo	(Ward, Lock, & Co.) 1/0
Hurst (J. T.), Handbook of Formulae for Architectural Surveys, 10th ed., 32mo	(Daldy & Co.) 2/0
Hymns selected from Faber, 18mo, cloth	(Daldy & Co.) 2/0
In the Marsh. By Miss B. C. Curteis, cr. svo, cloth	(S. P. C. K.) 2/6
Island Home (The); a Story of Adventure in the Southern Seas, 12mo, cloth	(Nelson) 2/6
Jack (J. D.), Simplified Weights and Measures, svo	(Spon) 2/6
Jay (William), Works of, new ed. 8 vols. cr. svo	(Hodder & Stoughton) each 5/0
Jones (Miss), Church Stories for the Sundays and Holy Days of the Christian Year, 4 vols. 18mo sewed	(Hayes) each 1/6
Jones (Miss), Our Childhood's Pattern, 18mo, sewed	(Hayes) 1/6
Jones (Miss), A Little Life in a Great City, 18mo	(Hayes) 1/0
Locke (John), Four Letters on Toleration, cr. svo	(Ward, Lock, & Co.) 2/6
Lord's Prayer (The), by Rev. M. Margollouth, M.A., svo, cloth	(Bazster) 7/6
Love and Hate. By Author of "An Object in Life," 18mo	(Hayes) 1/0
Macgregor (Miss), Life and Times of St. Edward the Confessor, 18mo	(Hayes) 1/6
Manuals of Health.—Food, by A. J. Bernays, 12mo, cloth	(S. P. C. K.) 1/6
Manuals of Elementary Science.—Matter and Motion, by J. C. Maxwell, 12mo, cloth	(S. P. C. K.) 1/0
Martin (Lau), Outline of Scripture History, 12mo, cloth	(S. P. C. K.) 1/0
Mendelssohn, Life of, by W. R. Lampadius, cr. svo, cloth	(W. Reeves) 5/0
Menet (Rev. John), Short Notes for Lessons on the Church Catechism, cr. svo	(S. P. C. K.) 2/0
Mimi's Charity, and its Reward after Many Days, 12mo	(Marlborough & Co.) 1/0
Neale (Rev. Dr.), Victoria of the Saints, 18mo	(Hayes) 1/0
Newton (Joseph), Landscape Gardener, folio	(Hardwicke) 12/0
Old's Magisterial Synopses, 12th ed. by T. W. Saunders, 2 vols. svo, cloth	(Butterworths) 3/0
On Both Sides of the Sea; a Story of the Commonwealth and Reformation, new ed. cr. svo	(Nelson) 6/6
Peschel (Oscar), Races of Man, and their Geographical Distribution, svo, cloth	(King & Co.) 9/0
Philipp (J. C.), Climate of Jamaica, cr. svo, cloth	(Churchill) 3/6
Physion (Dr. T. L.), Familiar Letters on some Mysteries of Nature, &c., cr. svo	(Low & Co.) 7/0
Potter (F. S.), Heroes of the North; or, Stories from Norwegian Chronicle, cr. svo, cloth	(S. P. C. K.) 2/6
Praise and Principle; or, For Which Shall I Live, 12mo, cloth	(Nelson) 2/6
Prince Consort (H. R. H.), Life of, by Theodore Martin, vol. 2, svo	(Smith, Elder, & Co.) 19/0
Questions on the Orders for Morning and Evening Prayer, and on the Litany, 12mo, cloth	(S. P. C. K.) 1/6
Quiver (The), Volume for 1876, 8vo	(Caswell & Co.) 7/6
Relfarn (W. B.), Old Cambridge; a Series of Original Sketches, folio	(Spalding) 31/6
Reid (Capt. Mayne), The Castaways, new ed. 12mo, cloth	(Nelson) 3/0
Religious Fables, translated from the Spanish by Mrs. Greenwell, 18mo	(Hayes) 1/0
Robertson's (Rev. J. C.), Plain Lectures on the Growth of the Papal Power, cr. svo	(S. P. C. K.) 3/6
Roe (E. P.), Near to Nature's Heart, 2 vols. cr. svo, cloth	(Ward, Lock, & Co.) 10/6
Rose (J.), Complete Practical Machinist, cr. svo, cloth	(S. Low & Co.) 10/6
Rowley (Rev. H.), Africa Unveiled, with maps and illustrations, cr. svo, cloth	(S. P. C. K.) 5/6
Sayer's Aids to Memory, 12mo, sewed	(Daldy & Co.) 1/0
Scenes with the Hunter, by W. H. D. Adams, 12mo	(Nelson) 2/6
Shelley (Percy B.), Poetical Works, edited by H. B. Forman, vol. 1, svo, cloth	(Reeves & Turner) 12/6
Shipley (Mary E.), Little Helpers; or, What Children may do for Jesus, 18mo, cloth	(S. P. C. K.) 1/0
Smith (Rev. H. T.), Religion and Morality, cr. svo, cloth	(S. P. C. K.) 1/6
Somerville (R.), Protest against the Extension of Railways in the Lake District, svo	(Garnett) 1/0
St. Chrysostom's Picture of the Religion of his Age, cr. svo	(S. P. C. K.) 1/6
Statutes (Public General), for 1876, svo	(Stevens & Sons) 7/0
Story of a Pupil-Teacher, by the Author of "Gather up the Fragments," 12mo, cloth	(S. P. C. K.) 1/6
Surr (E.), Sea-Birds and the Lessons of their Lives, 18mo, Nelson	(Nelson) 2/6
Button (P. J.), Systematic Handbook of Volumetric Analysis, 3rd ed. svo, cloth	(Churchill) 15/0
Tales on the Parables, 18mo	(Hayes) 1/6
Taylor (John), Student's Handbook of the Science of Music, cr. svo	(Phillips) 6/0
Taylor (W. M.), Ministry of the Word, cr. svo	(Nelson) 4/6
Thomson's (J.), The Land and the People of China, with map, cr. svo, cloth	(S. P. C. K.) 5/0
Thompson (J.), Fairy, 12mo	(Marlborough & Co.) 1/0
Tristram's (Rev. C.) Land of Israel; a Journal of Travel in Palestine, 3rd ed. svo, cloth	(S. P. C. K.) 10/6
Use and Abuse of the World, series 1 to 3 in vol. 12mo, cloth	(S. P. C. K.) 2/6
Verne (Jules), Journey to the Centre of the Earth, new ed. cr. svo	(Griffith & Farran) 6/0
Voyle (Major-General G. E.) and Captain J. De S. Clair-Stevenson, Military Dictionary, 3rd ed. cr. svo, cloth	(Croses & Sons) 16/0
Wander and Wander; a Tale of the Retreat from Cautub, by A. L. O. E., 12mo, cloth	(Nelson) 2/0
Waverley Novels, by Sir W. Scott, new library ed., vol. 8, svo	(A. & C. Black) 8/6
Widdow (Rev. W. H.), Catacombs of Rome, cr. svo, cloth	(Hodder & Stoughton) 7/6
Yonge (C. M.), Aunt Charlotte's Stories of Bible History, 12mo, ed. 12mo	(Marcus Ward & Co.) 2/0

SATURDAY, OCTOBER 14, 1876.

No. 232, New Series.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

LITERATURE.

Turkistan: Notes of a Journey in Russian Turkistan, Khokand, Bukhara, and Kuldja. By Eugene Schuyler, Phil. Dr., &c. With Three Maps and Numerous Illustrations. In Two Volumes. (London: Sampson Low & Co., 1876.)

SAMARKAND, Bukhara, and Khokand were places of mysterious renown not many years ago, associated with feats of the most courageous, enterprising travel, and with visions of unfortunate Englishmen and Russians devoured by ticks in deep dungeons, or led out to torture and execution. That period of Central Asiatic travel may be said to have ended with Dr. Joseph Wolff's extraordinary journey to Bukhara in order to discover the fate of Stoddart and Connolly; and then came a long interregnum when nobody went to Central Asia, and it passed very much out of sight. News of Russian conquests and Vambéry's famous travels again brought that region before the public, and of late years we have had a good many books of travel relating to it. Of these by far the most important are the two elaborate and richly-illustrated volumes now before us, by the gentleman who has just attained a world-wide celebrity as the American Consul-General at Constantinople, who went lately to report on the Bulgarian atrocities. His journey in Central Asia was made in 1873, when he was Secretary of Legation at St. Petersburg, and ran from the Aral Sea along the valley of the Syr Darya to Tashkent, the headquarters of Russian dominion in Turkistan. From thence he visited Khokand, Samarkand, and Bukhara, and then bisected Eastern Turkistan, going as far as Kuldja, which is close to Mongolia, to Chinese territory, and to the dominions of the Yarkand ruler. This latter part of his journey presents the most of novelty; but it is as a general account of Turkistan, and of the Russian position there, that this work has the most importance; and though most unusual opportunities were given him for enquiring into the condition of Turkistan, that has not prevented him from commenting in the severest manner on the conduct of the Russians.

Mr. Schuyler's work will convince the most fastidious that he is very far from being a sensational writer, either in a low or in a high sense. His work is perfectly free from the strained efforts of sensational newspapers and novelties, nor does it indicate those pictorial powers of genius which never mislead a really great mind, but which sometimes afford a convenient pretext for

raising the cry of "exaggeration." On the contrary, throughout these volumes the author is remarkably sober-minded, critical and painstaking. He does, indeed, present us with a good deal of information which must rest on very slender authority; but he is careful, in making such statements, to insert such words as "it is said." His style is never particularly graphic or forcible, but it is always exceedingly clear, and he manages, without any apparent art or effort, to present an intelligible, interesting, and tolerably vivid reproduction of what he saw and learned in Central Asia. Considering the strangeness and roughness of his matter, and the vast amount and variety of detail which he presents, his work is a decided literary success, and even the general reader will have no difficulty in getting through its 800 pages. The chief cause of this success is evidently a shrewd, practical, official mind, possessing great power of both collecting and arranging information; but along with this our author writes clear nervous English, and some of his unpretentious descriptions, as that of Tashkent, for instance, are models of their kind.

Mr. Schuyler's well-known linguistic capacity, his knowledge of Russian, and the ease with which he picked up enough of the dialects of Central Asia to serve a traveller's purpose, have been of essential service to him; and he has not failed to make himself acquainted with, and to turn to good use, the large mass of European, and especially Russian, literature relating to his subject; but it is apparent that in one important respect he was not well prepared for a journey in Asia. More acquaintance with Mohammedanism and with the results of European scholarship in regard to the East generally could scarcely have failed to make his work a more interesting and valuable one than it really is, and it may easily be seen that here is his weak point, though the natural *aplomb* of an American, and the shrewdness of a man of the world, have usually prevented him from falling into egregious mistakes, or even often committing himself seriously when he was on unfamiliar ground. No one well acquainted with Mohammedanism would seriously remark in regard to a Takhti-Suleiman, or "Solomon's Throne," so common in many various parts of the East, that "probably, this Solomon was some local saint or hero, who has become confounded with the Jewish king." Neither would he write of the "*pir*, or leader," of a religious community, because *pir* simply means a saint: the *pir* of such a community is not necessarily its leader, for he may be dead or otherwise inaccessible, and the word belongs to the alphabet of Central Asiatic theology. But the errors of this kind are wonderfully few as well as insignificant, and our cause for regret on this head lies more in some of Mr. Schuyler's more general remarks, and in what he has not said rather than in what he has. For instance, in discussing the existence of Asiatic customs in Russia, and of Asiatic words in the Russian language, he entirely overlooks the fact that the Russian language and the Slav dialects of Southern Europe approach more nearly to the Sanskrit than do any other of

the languages of Europe, and that in the people speaking these languages we have the latest Aryan, and possibly Indo-Aryan, emigration into Europe. The Russian word for fire, *agoun*, is a simple but very crucial illustration of the proofs for this conclusion. The existence of "Eastern words" in Russian is by far too vague a ground on which to argue that the "Mongols or Tartars" have exercised a great influence on Russian customs and language. No doubt they have; but the subject cannot be treated of in anything like a satisfactory way except by those who are competent to enter into the larger subject of the relations of Russian words and customs to those of the earlier Aryans.

We should also like to know why a gypsy race in Central Asia which bear the name of Jiutchi "are probably Kafirs from Kafiristan." If that were true, they would be exceedingly interesting as illustrating the ethnology of the hitherto unvisited Kafirs; but the name Jiutchi would seem to point rather to a connexion with the Jats of the Indus valley, who have long been recognised as the congeners of the European gypsies.

A still more important point in Mr. Schuyler's book on which we desiderate further information is the formidable accusations which he brings against Russian conquest in Central Asia in general, and against General Kaufmann in particular. His courage is to be admired in his fearless exposure of what he saw, and his reports of what he heard; but there is another side to this kind of literature. Everyone who has had experience of a camp knows what "shaves" mean; and connected with every movement of a large force, or the civil arrangements of a newly-conquered district, there are always some weak or shady characters who, in their disappointment, have stupendous stories to tell, and are able to put a pessimist gloss on everything which has been done at the headquarters where they were not sufficiently appreciated. It is well that the knowledge of such observers should be taken into account; but a rapid traveller is hardly in a position to estimate the value of their statements, and, while they themselves remain in an obscure background, he is not always warranted in presenting such statements to the world. It is hardly the duty of a diplomatist to act the otherwise useful part of an able newspaper reporter. The concluding chapter of this work is defective in indicating the sources of much of Mr. Schuyler's information, and, therefore, can hardly be admitted as yet as an altogether trustworthy contribution to contemporary history. To a certain extent its statements are supported by reference to official documents; but even there much is unsatisfactory. We have an account of the character of the expedition against the Yomuds by a certain "Mr. Gromof," without the slightest indication as to who Mr. Gromof is, or as to how far his statements may be relied on. And when we come to a great variety of statements as to duplicity, mean motives, and dishonourable conduct, the critic can only observe that all this may be quite true, but no indication is given of any sufficient grounds for believing it, and that it is not very likely that Mr. Schuyler's hasty journey afforded

him sufficient opportunity of distinguishing between trustworthy information on the one hand and camp gossip, along with the statements and insinuations of *mauvais sujets*, on the other. However, he does quote an order of General Kaufmann's which appears to show that the General ordered the destruction of a whole tribe and of their families; and the Russians will be none the worse for having their conduct in Central Asia reported upon by a clever American. So long as they reserve that part of the world as sacred for military officialdom, they have no reason to complain even if they should be misrepresented.

If Mr. Schuyler, previous to his journey, had paid a visit to India, he would have seen that some weaknesses which he points out in Russian rule in Central Asia belong not so much to Russian character as to human nature, and especially to official and military nature. We have noticed something in Simla very like this in Tashkent: "Should the Governor-General be seen shaking a person warmly by the hand, or conversing with him for five or ten minutes, the man so honoured immediately becomes a figure in society." After all, this does not count for much. The quidnuncs are always on the look out for a new celebrity, and if a Governor-General acts wisely he will spend ten minutes, or ten hours, in talking where talking justifies itself.

It is more important to notice that common human nature leads to one of the most natural as well as one of the most dangerous of our mistakes in India, though in India it attaches itself not so much to individuals as to the Government in general. In almost every district there is some shrewd native who has learned to speak Russian, who has succeeded in ingratiating himself with the officials, and *uses them for the purpose of oppressing the natives, and making the fortunes of individuals*. It is interesting to notice that the Russians, with all their military aristocracy, have fallen into this snare. A good deal of this sort of thing goes on in India; but it is no doubt worse in Central Asia, owing to the impecuniosity of the Russian officers and their relations to the people.

Mr. Schuyler's observations on the position of the Russians in regard to India, and to Asia in general, will be read with interest, but they do not add very much to our knowledge of that subject, for it is not altogether news that Russian policy in Central Asia has been perhaps more confused, contradictory, and hand-to-mouth than even that of England in India. Most sensible people, too, will not require much persuasion to lead them to admit that the Russian advance in Central Asia has not been a thing planned, or even desired, at St. Petersburg, but has been forced upon the Czar piecemeal by the ambition of Russian officers and the difficulty of maintaining peace with warlike semi-savage tribes. But this does not render the Russian position there a less threatening one. Moreover, there is a distinct danger in the fact that the Central Asiatic provinces do not pay, and cause a large yearly deficit. Mr. Schuyler suggests that the best way of meeting this would be to colonise Central Asia with the thrifty Chinese, but such an

expedient is not likely to be approved of in Russia. The occupation of these non-revenue-paying provinces is exceedingly likely to lead the Russians on to the revenue-paying provinces beyond—that is to say, to India or to China, but in all probability to China.

ANDREW WILSON.

A Popular History of France, from the earliest Period to the Death of Louis XIV. By Elizabeth Sewell. (London: Longmans & Co., 1876.)

THE time is not yet very long past when a historical work, especially an elementary and popular work, was scarcely anything but an endless series of names, dates, and facts arranged in regular succession, in which the actions of kings and princes, and battles lost or gained, played the principal part. Now, however, our conception is changed. We ask of the historian, not to load our memory with facts and dates, but to recall the dead past to life, to give us a vivid, animated, and truthful picture of the times that are no more. We require him to make us live the life of our forefathers; to initiate us into their ideas, their beliefs, their passions; to disclose to us all the motives, good or evil, on which they acted; to reveal to us their virtues and vices, their joys and sorrows. We require him to depict the condition of the poor and lowly, of the people, of the masses, as well as that of kings, princes, and the great; and we thus say of the historian, what used to be said only of the poet, that he must be a painter.

Even in the case, not of a long and detailed history, as complete as it can be made, but of a summary, an elementary book, the object of which is to narrate briefly in one short volume the history of a whole people, we require the author not to confine himself to a simple record of dry and lifeless facts, but to present to us a picture addressing the imagination as much as the memory, and enabling us to understand what were at various periods the manners, the intellectual condition, the character, the tendencies of the nation which is the subject of his work.

Such then is the end which the author of this *Popular History of France* has kept in view, and this end she seems to us to have attained. Drawing her inspiration from Michelet, from Duruy, from Bonnechose,* and other authorities, she has composed an attractive story, which, while easy reading, is fully adequate to instruct the readers for whom it is intended, and to prepare for more complete studies those who wish for a minute acquaintance with a special period of French

* The author has fallen into a slight mistake in her preface (p. vi.). She attributes a History of France which she has consulted to the Cardinal de Bonnechose. We believe that she is in error, and that this History is not by the Cardinal, who, to the best of our knowledge, wrote nothing on the subject. But an elder brother of the Cardinal, M. Emile de Bonnechose, now deceased, left an elementary History of France which is very widely circulated. M. E. de Bonnechose was a highly distinguished writer, but instead of being a Cardinal he belonged to the Protestant Church, and his numerous writings (*Les Réformateurs avant la Réforme, L'Histoire de France, &c., &c.*) bear the stamp of the religious and liberal spirit of Protestantism.

history. Eight maps of the country at various dates, genealogical tables of the various Houses which have reigned in France, and a very complete alphabetical index, which greatly facilitates the student's researches, combine to make the book a very convenient manual, which will doubtless have the success it deserves.

The composition of such a book needs much art, and also really scientific knowledge; the author possesses both qualifications, and has acquainted herself with the most recent works. For instance, her account of the St. Bartholomew appears to us very accurate. It is well known to what long controversies the dark events of that night of blood have given rise. At the present day the responsibility seems to be justly divided between the guilty parties, and the memory of Charles IX. is cleared to some extent at the expense of that of his mother and the Guises. Of this the author seems to have a very distinct perception.

A book like hers has to contend with many kinds of difficulties. Intended for all classes of readers, young girls included, the author is forced to pass lightly over many facts, which, shameful and ignoble as they may be, have often exercised a great influence over the destinies of a people. Louis XIV. cannot be understood without La Vallière, Montespan, and Maintenon; but this side of his history is too perilous ground to allow the author to give it as much prominence as historical reality would demand. There is here no ground for complaint or astonishment; but we are inclined to find fault with our author for a too constant inclination to take a lenient view. She does not seem to us sufficiently severe towards Henry III., one of the most infamous princes known to history. Nor does she blame as severely as it deserves the abjuration of Henry IV.; certainly she brings out the fatal consequences which that act of hypocrisy brought in its train, from the moral and religious point of view: but there is yet more to be said. The abjuration of the Béarnais was the most useless of treasons; it did not hasten by a single day the submission of his enemies; had he remained a Huguenot he would have reigned all the same, and his reign would perhaps have founded a more durable state of things. On this point we cannot agree with Miss Sewell, who seems to believe that but for his abjuration Henry IV. would have remained Henri de Béarn; but clearly this is one of those problems which will always remain open to discussion. On the other hand, the judgment passed by the author on Louis XIV. appears to us to be just and perfectly well founded.

The narrative ends with the death of the "Grand Roi." The author in her preface promises to continue it to our own days if her volume meets with a favourable reception from the public. Its reception has been favourable; and we sincerely trust that the promise may be kept.

ETIENNE COQUEREL.

M. LEMERRE will very shortly issue in a luxurious form a little collection of poems by M. François Coppée—about three hundred lines in all.

The Complete Poems of Sir John Davies.
Edited, with Memorial Introduction and
Notes, by the Rev. Alexander B. Grosart.
Two Vols. (London; Chatto & Windus,
1876.)

SIR JOHN DAVIES has always been a favourite with poets, but his works are little known except by repute to the ordinary readers of poetry. Mr. Grosart is therefore to be congratulated upon the publication of his elegant edition, and we trust that the circle of readers of this true poet will be greatly enlarged thereby.

Mr. Grosart is so thorough an admirer of his author that none of the praise that has been lavished upon the fine poem *Nosce Teipsum* is strong enough for him. He will allow of no reservations, and Hallam's criticism is treated as inadequate, and Dr. George Macdonald's remarks as superficial. In all this Mr. Grosart seems to have been misled by his own high appreciation of the poem into a misapprehension of the public taste. Sir John Davies's position as an author has long ago been settled, and, although this edition will gain him new readers, we cannot agree "that he has not yet gathered half his destined renown." At all events until the day arrives when this prophecy is fulfilled the wording of the dedication to Mr. Gladstone will appear highly inappropriate. Mr. Grosart writes that "in common with all Great Britain and Europe and America," he recognises in the ex-premier the equal of Sir John Davies "in nearly every department wherein the elder distinguished himself." In other words, many nations recognise "England's foremost living name" as the equal of a man of whom most of them never heard, and who, in spite of his greatness, was certainly not "the foremost name" of his own age. Some excuse for Mr. Grosart's unmeasured praise of his author may be found in the uncompromising industry which induced him to "read and re-read every page, sentence, and word" of the work by Nemesius on the Nature of Man, and Wither's dreary translation of the same, in order to refute the charge made by Alexander Dalrymple, "the great hydrographer," that *Nosce Teipsum* was chiefly drawn from a forgotten author.

Our poet must not be confused with several other authors who bore the same Christian- and sur-names, three of whom also seem to have worn the knightly title. Our John Davies, whose name has been spelt at least seven different ways, was born at his father's house of Chisgrove, Wilts, apparently in 1569, as on April 16 of that year he was baptised in the parish church of Tisbury. He was entered on the books of the Middle Temple in 1587, and took his degree of B.A. in 1590. In 1593 his poem *Orchestra* was licensed to John Harrison, and in 1595 he was called to the bar. At this period he seems to have lived a ruffling, roaring life, and in 1598 he was disbarred and expelled from the Middle Temple for an aggravated assault upon Richard Martin, who two years previously had been his "owne-selves better halfe." After this sudden annihilation of his prospects, he retired to Oxford, turned sober and wrote his *Nosce Teipsum*. He soon afterwards

obtained the favour of Elizabeth, made his mark in the world, and in 1601 was reinstated in his position at the bar by a parliament of the Middle Temple. On the accession of James I. his great work in Ireland was commenced. In November, 1603, he was appointed Solicitor-General for Ireland, and in the following month was knighted. Three years afterwards he was promoted to the Attorney-Generalship, and in 1612 was chosen Speaker of the Irish House of Commons. In 1619 he finally left Ireland, having achieved all that he set himself to perform. During this period he published those valuable works on Irish affairs which have been so highly praised by all competent judges. He died in 1626. Davies had friends among the most eminent of his contemporaries. Lord Chancellor Ellesmere was one of these, Bacon was another; but the one with whom he was on the most intimate terms was the learned Sir Robert Cotton, called by him in his letters "sweet Robin." He was not so fortunate in his wife, who gave him and the Government much trouble by her claims to prophetic powers. She was Eleanor, fifth daughter of George Audley, Earl of Castlehaven, and in the fulsome Latin inscription to her memory which was set up in the Church of St. Martin's in the Fields she was said to have been meek, humble, affable, and learned, and to have possessed a man's spirit in a woman's body. She was a great believer in the virtues of anagrams, and made a special point of the fact that she could resolve her name, *Eleanor Audley*, into *Reveale O Daniel*. On one occasion she showed her husband his doom written in his name—*John Daves—Jove's hand*—and then told him that he would die within three days. She constantly warned men of their approaching death, and gave so much trouble generally that she was brought before the Court of High Commission. Here she flaunted the motto of *Reveale O Daniel* in the faces of her accusers, until the Dean of Arches settled her claims by turning her arms against herself, and handing her a purer anagram than her own—

"*Dame Eleanor Davies:*
Never see mad a ladie."

We have already alluded to Sir John Davies's chief work: the next in importance is his *Orchestra*: or, a Poeme on Dauncing. Mr. Grosart does not notice Ben Jonson's references to this in his conversations with Drummond of Hawthornden. On two separate occasions Ben censured the opening lines; once he said that "he scorned such verses as could be transposed":

"Where is the man that never yett did hear
Of fair Penelope, Ulysses Queene?
Of fair Penelope, Ulysses Queene,
Wher is the man that never yett did hear?"

At another time he related an anecdote in illustration of his view. "A gentleman reading a poem that began—

"Wher is the man that never yett did hear
Of fair Penelope, Ulysses Queene?"

calling his cook, asked if he had ever heard of her? Who answering, No, demonstrated to him—

"Lo, ther the man that never yett did hear
Of fair Penelope, Ulysses Queene!"

This is, of course, highly hypercritical, and there must have been some reason why Ben

Jonson was blind to the merits of this elegant poem. Is it not to be found in the fact that Richard Martin, who was bastinadoed by Davies, was Jonson's staunch friend? In the "Orchestra" Davies attempts to prove that dancing "with the world in point of time began," and he brings many elegant fancies to bear upon his argument. The beautiful description of the sea that "with his arms the timorous earth embrace" is a stock quotation, but the following stanza is not so well known:—

"For when you breath, the ayre in order moves,
Now in, now out, in time and measure trew;
And when you speake, so well sho dauncing lores,
That doubling oft, and oft redoubling new,
With thousand formes she doth her selfe endow,
For all the words that from our lips repaire
Are nought but tricks and turnings of the ayre."

Besides "Nosce Teipsum" and "Orchestra" the first volume also contains twenty-six "Hymns to Astraea," all acrostics on the words "Elizabetha Regina," in which Davies very cleverly manages to appear unconstrained; but to some readers the contents of the second volume will be the most interesting. Here are those epigrams which have been so largely used by critics in illustration of the Elizabethan literature. They were laid under contribution by Malone in his edition of Shakspeare, and by Gifford in his edition of Ben Jonson. They made Davies's name popularly known, and obtained for him the epithet of the "English Martial." J. Ashmore, as an old translator of Horace, wrote the following upon Davies and his works:—

"If Plato lived and saw those heaven-breathed
lines
Where thou the essence of soule confines;
Or merry Martiale read thy epigrammes,
Where sportingly these looser times thou blames:
Though both excel, yet (in their severall wayes)
They both ore-come, would yeeld to thee the
Prise."

These epigrams contain vivid pictures of the habits of the time; although it must be said that they do not do much credit to the morals of the actors. Davies seems to have been much taken with the newly-introduced term "gull," which he defines in one line:—

"A gull is he which seemes, and is not wise."

Besides an epigram on the subject he wrote nine "gulling" sonnets. The rural situation of some of the old theatres is shown by the expression—

"He rides into the fields playes to behold,"

and the habits of the frequenters when there by the line—

"He that dares take tobacco on the stage."

The hours of the man about town are clearly set down in the epigram on Fuscus:—

"Fuscus is free, and hath the world at will;
Yet in the course of life that he doth lead,
He's like a horse which, turning round a mill,
Doth always in the self-same circle tread:
First he doth rise at ten, and at eleven
He goes to Gyls, where he doth eate till one;
Then sees a play till sixe, and sups at seven,
And after supper straight to bed is gone;
And there till ten next day he doth remaine,
And then he dines and sees a comedy;
And then he suppes and goes to bed againe:
Thus round he runs without variety."

In epigram No. 6, among the chief London sights "the elephant" is mentioned; upon this Mr. Grosart makes the note:—"It is curious to find 'the' Elephant. . . . But

query is it the famous inn named by Shakespeare, 'I could not find him at the Elephant' (*Twelfth Night*, iv. 3)? If, however, he had looked on to No. 30 he would hardly have hazarded this conjecture, for there it is shown that "the elephant" was exhibited like Bankes's still more famous horse. Dacus is said to have written speeches for the showmen:—

"The man that keeps the Elephant hath one
Wherein he tells the wonders of the beast."

Bishop Hall also alludes to this sight (*Satires*, Book iv., Sat. 2). The entertainment of Queen Elizabeth at Harefield by the Countess of Derby is an interesting reminiscence of a place glorified by Milton's footsteps, and till lately supposed to be also associated with Shakspeare. Mr. Grosart has, however, not been very clear in his mode of editing it, for in his note he says: "the entertainment has the additional interest of having been that wherein the 'Lottery' was introduced." On turning, however, to p. 87 we read that this Lottery was presented to the Queen in the year 1602, at York House, the residence of Thomas Egerton, Lord Keeper, and, on going still farther back to the "Memorial Introduction," we find that Nichols is wrong in assigning the Lottery to York House instead of Harefield.

Mr. Grosart has added to this edition a considerable number of hitherto unpublished poems from a MS. in the possession of Mr. David Laing, among which is a paraphrase of some of the Psalms.

In despite of certain shortcomings, which have been noticed above, this book will be a welcome addition to the literary man's bookshelves, and we ought perhaps to excuse a certain amount of overpraise of one who was described by so sober a writer as Lord Stowell as "a man of various and extraordinary talents; a poet, a lawyer, and a statesman; and highly distinguished in every one of these characters."

HENRY B. WHEATLEY.

The Romantic Legend of Sakya Buddha.
From the Chinese Sanscrit. By Samuel Beal. (London: Trübner & Co., 1875.)

THE book of which we have here a translation is one of the most interesting in the whole range of the Buddhist library. It is a record of Buddha's life, with a full supply added of the marvellous legends which grew up during the first few centuries after his death. To acquire an understanding of northern Buddhism it is more important to have a book with the legends than without them, because we can here trace the steps by which Buddha came to be worshipped as a being higher than the gods themselves and better able to help mankind.

We shall feel very thankful indeed to know the exact truth about what Shakyamuni was as a man; and we owe much already to Burnouf, and the investigators who have followed in his track, for their descriptions of the historical Buddha. Here we have rather the legendary Buddha, and it is a picture worth a careful study.

The secret of Buddha's immense popularity must be sought more in his moral qualities than in his metaphysical belief. It

was his intense sympathy with suffering that won to him the hearts of the millions of northern India; and it was contempt for the world's pleasures that secured their admiration. Had the Brahmins who were his contemporaries been as self-sacrificing as Buddha was, and had as compassionate a heart, they would not have lost the spiritual control of India for a thousand years. His great eminence in these two qualities made his followers willing to accept his metaphysics with all their direful consequences.

To travellers in a Buddhist country like China or Tartary it seems at first view impossible to believe that this religion is atheistic. Very many persons who visit such countries never come to see how the perfectly true statement that Buddhism is an atheistic religion is to be reconciled with the patent fact that the Buddhist believer adores images without number. This anomaly is explained in the volume translated by Mr. Beal.

Shakyamuni holds a discourse with Alāra on the question whether one supreme God alone deserves worship, and argues that the Great Brahma cannot be supreme because at the time of the next great catastrophe, when heaven and earth will be destroyed, he in whom Alāra believed as the Creator will be destroyed also.

Buddha believed in an impersonal fate, which determines the life and death of gods and men, and this made him necessarily an atheist. He also denied, when discoursing with Alāra, that there could be a supreme Creator, because (Ishwara) that Creator would have made the world free from misery, from change, and from a division of power among various divinities. All things would have been good. Evil would have been impossible. There would have been no belief among the people in Brahma as distinct from Ishwara. Religious belief and every other good thing would have been perfect and invariable.

When Alāra hinted that if the world owed its existence to a law of necessity, at any rate a Creator must have originated that law, Buddha declined to continue the discussion, on the ground that he spoke as a man who participates in the great mass of existing evil, and seeks only a physician to give him health.

The Buddhist mind is keenly alive to the existence of evil, and regards the origin of the world as a matter of unprofitable discussion. Buddha thought he discovered the cure for all misery, and his followers believed him. They adopted his view that the gods are finite in power and in the period of their existence, and so they all became atheists also. But they immediately proceeded to put Buddha in the place of the dethroned gods, and, true to the Hindoo instinct, as they had been polytheists before, they became polytheists again. Every Buddhist saint, real or imaginary, became to them a god, and deserved an image because they had each helped, or desired to help, others to escape from misery.

Buddhism was the product of an age when critical discussion on knotty points was quite the fashion in India. We cannot wonder, then, that the popular belief in Brahma and Ishwara (later called Shiva) received a rude shock. But metaphysical

opinion cannot become shared in by the people. The only possible result, therefore, was a new polytheism.

The translator has omitted the legend of the origin of Buddhist images. I have read it in a work called *Fo tsuo pen ke*, in which the part referring to Buddha covers much the same ground as the *Fo pen hing tsi king*, which he has here given us so seasonably in English dress. He has also omitted the last scenes in Buddha's life. Either he has not felt the want of these from the circumstance that he was bent on rendering "the stories which throw light on contemporaneous architectural works of India," or they are not found in the book at all. The plan of abridgment is much to be approved, for Buddhist books carry to an intolerable excess the habit of repetition and turgid exaggeration. The translator was wise in resolving to curtail. But the close of Buddha's life is particularly important, because it shows what the Nirvana really was. The death of this greatest of all the Hindoos is regarded and spoken of by every Buddhist as the entrance into the Nirvana. What the Nirvana was has been much disputed. There is one historical instance in which it has been seen to take place. The manner in which the early followers of Buddha chose to describe the death of their master needs special study for the illustration of this subject. Other men when they died were still within the circle of transmigration. Not so Shakyamuni. In his death was an example of the attainment of perfection which to every one else has been in this life unattainable. But Buddha being from the moment of his death more than ever the object of veneration to his followers, and clothed by them with all divine attributes, it seems impossible, in accordance with the views of the Northern Buddhists, to regard the Nirvana as the extinction of existence. It is to them rather the attainment of a very pure and exalted immortality coming as near as possible to absorption into the Absolute.

There are some other very interesting points on which information may be derived from this book. What usages already existing in India did Buddhism retain? How was Buddha the child of his age, and not purely original?

The Kashāya was an old hermit robe worn by ascetics who lived in the mountains and forests, and it was on that account adopted by Buddha and his followers.

The cutting off his hair-locks and the clean shaving of the remainder seems in the book to be a thought of Buddha's own, but may also have been imitated. These customs have been ever since retained by the monks in all Buddhist countries.

The gold-coloured body of Buddha leading to the practice of gilding clay images, originated, as here shown, in the old Hindoo idea of the beauty of such a colour in the body.

Sheep were slain in sacrifice in Buddha's time by the worshippers of the Indian gods. Buddha opposed this custom on the ground that, if a man in slaying an animal to propitiate the gods does well, he will in slaying a child, a relative, or a dear friend, for the same purpose do better. He succeeded in checking animal sacrifice, and in spreading

widely the belief that to save animal life is meritorious. Other believers in transmigration may have aided in the extension of vegetarianism in food and pity for all forms of animal life, but the Buddhists were the chief instruments. Yet Buddhism showed itself capable of adapting itself to climate when in Tibet, at the foundation of Lamaism in the fifteenth century, animal food was allowed to the priests, and has ever since been retained there and in Mongolia.

The legends that embody the first worship of the clothes and rice bowl of Shakyamuni are very curious. A Deva disguised as a hunter exchanged an old tattered hermit's robe for Shakyamuni's Kasika garment, worth one hundred thousand lakhs of gold pieces. When he had received it from the new *muni* he assumed his original god-like form and flew away with it to the heaven of Brahma, in order that Brahma might pay it religious worship.

Delicious food was once offered to Shakyamuni, when weary, by Sujata, daughter of a village lord, upon a golden dish. She urged him to keep the golden dish, but when he had concluded his meal he threw it into a river. The river dragon seized it, and was carrying it to his palace, when the great god Indra, assuming the form of a Garuda, snatched it from his hand and flew with it to the heaven of the thirty-three gods, his own imperial abode, where it is still, says the legend, an object of worship.

This remarkable depreciation of the mightiest Hindoo gods noticeable in the representation of them as serving Buddha as worshippers, shows most clearly at once the nature of the Hindoo atheism of the time, and the impossibility of preventing a new polytheistic development suited to all the common class of minds under the influence of Buddhism. The degraded character of the new polytheism, which elevated into gods Buddha and all Buddhist saints, is manifest in the adoration paid to vessels, clothes, and especially the Shâkira, over which the towers called Stupas and pagodas were erected.

Buddha is described by the legend-makers as pleased with the worship of his discarded garment, but he can scarcely be viewed as the originator of relic-worship in India, for contemporary Rishis are in this book described as the objects of extraordinary veneration on the part of the people; and after his death the garment of any holy man would be worshipped.

Monasticism was Buddha's creation, and it was intended by him equally as a refuge from worldliness and a preaching institute (p. 287). Here lies a prime element of his wonderful success. The support of man in India costs little and the soil is very productive. A grant of land to a monastery would ensure the sustenance of a larger number of preaching monks than in most other parts of the world. Just at that time the art of writing began to prevail and the new monasteries became identified with education. The success of the new religion was aided not so much probably by the patronage of Buddhist kings, though that was a powerful help to it for many centuries, as by the monastic system, so long as the zeal of the monks in teaching and in acts

of self-denial attracted to the new religion everywhere the favour of the people.

By a wise process of abridgment the translator has reduced within a space of not more than a third of our English Bible one of the Lives of Buddha written probably about the time of Christ. Some Buddhist works extend to six times the space of our Bible. The reader may judge how grateful he should feel to the translator in this case.

In his Introduction Mr. Beal criticises those writers who tell us that Buddhism teaches the non-existence of the soul after death, annihilation and atheism. Of the two latter I have spoken; of the former it is a curious confirmation of Mr. Beal's opinion that the controversy between Buddhism and Confucianism in China hinged for some centuries on this pivot. The Buddhists defended the future existence of the soul and the Confucianists denied it.

JOSEPH EDKINS.

Geschichte Toscana's seit dem Ende des Florentinischen Freistaates. Von A. von Reumont. Erster Theil: Die Medici, 1530-1737. (Gotha: Perthes, 1876)

It is to be regretted that the form of the present work has prevented Herr von Reumont from carrying on his History of Florence in a continuous way from the point where he left it in his *Lorenzo de' Medici*. His work is one of the series *Geschichte der Europäischen Staaten*, originally edited by Heeren and Ukert. It is, consequently, a History of Tuscany and not of the Medici family. There is a gap in Herr von Reumont's writings which the accident of form, and not any want of interest or knowledge in the writer, has prevented him from filling up. The period from the death of Lorenzo in 1492 to the rule of Alessandro de' Medici in 1532 is only briefly touched upon. Yet these years were years of momentous importance for Florence and for the Medici. We hope that Herr von Reumont will at some future period return to them, and so make his sketch complete.

The book before us is an important contribution to Italian history of a period which is often overlooked. Historians of Florence are apt to stop with the fall of the Florentine Republic, and bring their work to an end with eloquent reflections on the blessings of liberty in general. Yet neither the importance nor the interest of Florentine history ceases at that period. The sixteenth century was destructive to the political system of Italy. It brought in foreign domination, which checked the free development of the individual spirit, destroyed political life, and burdened the people with ruinous taxation. Still, it is important to notice that Florence suffered less than did any other part of Italy. It was no longer a free State, as it had been in the days before the domination of the Medici: nor had it the forms of its old freedom, as it had under the rule of Cosimo the Elder and Lorenzo, in the fifteenth century. But it was not oppressed by any foreign conqueror. It was governed by the Medici as it had been before, though the predominant influence of a powerful citizen had passed into the rule of a prince. In fact, Florence in the six-

teenth and seventeenth centuries had as much independence and freedom as Milan had enjoyed under the Visconti, or Verona under the Delle Scale in the fourteenth century. While foreign domination prevailed elsewhere in Italy, Florence still retained, under princes of its old ruling family, much that was distinctive of its former self.

In bringing forward this fact Herr von Reumont has done good service to Italian history generally. He has helped to define its general outlines more clearly. He has especially thrown light upon the meaning of the relations of the earlier Medici to the Florentine State. Sprung from the people, and deriving their power from popular sympathy, they owed their position in the State to the fact that they were the ablest and most powerful exponents of the popular will. They ruled over Florence because Florence recognised in them fit representatives of herself. Under their rule Florence enjoyed a consideration in Europe far beyond what she could reasonably claim.

The Medici gained their position partly by their merits, partly by their mastery of political intrigue and statecraft. Friends or foes may emphasise either of these qualities at will. It is the great merit of Herr von Reumont that he sets both sides of their domination clearly before his readers. In his pages for the first time the Medici are impartially portrayed. Their relations to the entire system of Florentine politics and society are carefully marked out. They are not encircled with a halo because they were munificent patrons of art and letters, nor are they dismissed with angry denunciations because they were the subverters of liberty. Without any *a priori* conceptions, Herr von Reumont shows us what the Medici did at Florence, and leaves us to draw our own conclusions.

The Medici were the only dynasty in Italy which gained its position by civil and not by military means. Their dominion was not founded upon force: nor did the presence of a bodyguard of soldiers secure them in their power. Their rule rested at the bottom on popular consent. Their measures, good and bad alike, were the expression of the feeling of Florence. The aspirations of Florence became so clearly and definitely embodied in Lorenzo de' Medici, that a traditional policy was formed for the Medici family, which ultimately led to their restoration. The religious enthusiasm kindled by Savonarola, the restoration of old Florentine feeling by Soderini, were not strong enough to overcome the conception of Florence which Lorenzo had expressed and defined. This conception was strong enough to outlive even the dangers and difficulties into which Italy was plunged in the sixteenth century. If Florence had maintained the appearance of a Republic, it would probably have fallen a prey to a foreign conqueror. Florence, under a prince of the house of the Medici, realised in many points its old ambition. It became the undisputed ruler of Tuscany; it held an independent, and often an important, position in the politics of Europe; it was still the centre of the art and literature of Italy.

Under the later Medici, Florence reaped the fruits of her past efforts; she received

both the good and the bad which she had sown. The Medici were, in fact, a great link of continuity in the history of Italy. They preserved much of the old sentiment, because they alone were strong enough to hold out against the overwhelming pressure of foreign influences. Florence suffered much in the evil days of Italy; but it retained more of the old Italian spirit than did any other of the famous cities of Italy's past days. It had, at least, trained up a ruling family under whose sway it could still retain in some degree the marks of its individual character.

The interest of Florentine history goes on increasing up to the time of Lorenzo de' Medici; from that period it gradually declines. Hence Herr von Reumont has undertaken rather a thankless task in the work before us. Page after page his subject becomes less important and less interesting. Perhaps in the case of a writer like Herr von Reumont we regret this fact less than we would do in one who aimed at greater picturesqueness of style. Herr von Reumont is careful, accurate, and trustworthy rather than pictorial or brilliant. He does not seize on the dramatic side of things, nor does he excel in bringing characters before us in all their force and intensity. He can amass details and give us sound results of his judgment and of his criticism. He is animated by no desire except that of discovering the truth, and showing the full importance of the events which he is narrating. But he cannot combine the separate traits of a man's character so as to make him live and move before us, nor can he combine the facts of a people's history so as to make his pages animate with the impulse of the times he is treating of.

The character in whom Herr von Reumont feels the greatest interest is Cosimo I., a man worthy of study in every respect. After the siege of Florence in 1532 the party of the Pope and of the Medici were supreme within the city. A committee was appointed by the assembly of the people to reform the constitution. The old institutions were swept away by a new scheme. The *signoria*, the *gonfaloniere*, the *balia* were all done away. An hereditary duke of Florence was put in their place, and the shadows of the old councils were retained in a harmless fashion. Alessandro de' Medici was the first duke: but he had neither the prudence nor the vigour to establish and define the new form of government. After five years of his rule the old Florentine spirit found an unexpected champion in Lorenzino de' Medici, who, in the name of liberty, treacherously stabbed his cousin, with whom he lived on terms of intimacy, and then fled without endeavouring to carry out any plan for the future (1537). In much uncertainty the Council met together. No voice was raised for the restoration of the Republic of Florence. Various members of the Medici family were discussed, but on the proposal of Guicciardini, Cosimo, a youth of seventeen years of age, was elected.

The change of government in Florence gave hope to the numerous exiles scattered throughout Italy. A plan was formed for attacking the city and again establishing the old form of government. The young Cosimo

found himself immediately in danger. The exiles were, however, defeated in their attempt, and their defeat at Montemurlo was a great epoch in Florentine history. It formed once for all the character of Cosimo; it both showed him the end to be attained and gave him the means of attaining it. The chief men of the Republican faction were prisoners in his hands: by getting rid of them his position in Florence would be made independent. The clear-sighted boy understood this at once. Calmly, quietly, but with deep tenacity of purpose, he set about the destruction of all who had opposed him. One by one they were put to death. Different charges were brought against them, but not one escaped.

Moreover, Cosimo made his position strong not only by the destruction of his enemies, but by the removal of his too-powerful friends. The old Florentine party was slowly but gradually annihilated. The men who had hoped to rule in Cosimo's name were put to one side. Guicciardini spent the end of his days in retirement, without any voice in public affairs. Cosimo made himself independent and took the control of all business into his own hands. He raised up a body of officials dependent only on himself. The Florentine people were reduced to the position of subjects under the rule of a master. The history of Florence lost from henceforth its richness of colouring, as the people lost their many-sided activity of thought and action.

Cosimo lived long enough to bring about this great change. He was a born ruler, and to great natural gifts of intellect he added untiring diligence in State affairs. Nothing escaped his observation, and he knew how to use every opportunity. His object was to establish in Florence a monarchical government, and at the same time to make use of the condition of foreign affairs so as to assert the independence of Tuscany and convert Florence into the capital of a considerable State. At these ends he laboured unceasingly, and with success. Macchiavelli's ideal of an Italian Prince was more nearly realised in Cosimo than in anyone else. In political wisdom and statecraft Cosimo was all that Macchiavelli could have wished. Unfortunately, the stranger had laid such firm hold upon Italy that Cosimo could not aspire to the end which Macchiavelli had proposed. He could not hope to unite all Italy under his sway; but he succeeded in forming Tuscany into an independent and powerful State.

The history of Cosimo's rule is the most important and most valuable part of Herr von Reumont's work. Here for the first time his character and policy are clearly and dispassionately traced. We see in Cosimo a natural and worthy result of the age which had gone before. We see the policy of the Medici and the ambition of the Florentine people worked out to their natural conclusion in the altered state of Italy.

We have not space to follow Herr von Reumont through his history of Tuscany under the later Medici. It is written with the most thorough carefulness and with great breadth of view. The character of its rulers and the place of Tuscany in European politics are not sketched with greater care

than are the conditions of life and society, the improvements in agriculture and the fertility of the country, and the state of art and literature. Herr von Reumont has given us for the first time a philosophic estimate and an adequate account of Tuscany in the sixteenth and seventeenth centuries.

M. CREIGHTON.

The Teacher's Handbook of the Bible: a Syllabus of Bible Readings and connecting Epitomes, with Comments. For Use in Schools and Families. By Joseph Pulliblack, M.A. (London: Longmans & Co., 1876.)

Not long ago, Lord Northbrook, when describing the gradual overthrow of the ancient religious systems in India by the solvent agencies of European civilisation and Christianity, predicted that out of the approaching chaos of religious thought there would at length emerge a purer and simpler Christianity than that taught by any of our existing Churches. To those who in our own country are watching the signs of the times a similar thought suggests itself when reviewing the influence of the School Board system upon our elementary religious teaching. Elected as most of them are by constituents who, though agreeing in the desire to give children a religious education, are still at variance as to the peculiar shade of Christianity to be inculcated, the School Boards have been forced to adopt an eclectic system of religious teaching which enables them to modify all that is harsh, and to lay stress upon that which is common to all, in the many tenets of the various Christian Churches. And of this necessity the *Teacher's Handbook* is a conspicuous example. It is an honest and commendable attempt to simplify the difficulties which arise from sectarian expositions of Christianity.

Mr. Pulliblack's book has already been unanimously adopted by the Liverpool School Board as its Handbook of religious instruction. In its schools, therefore, the children will be taught—we quote from Mr. Pulliblack's preface—"the fundamental truths which are generally held by the Christian Churches." These "fundamental truths" are set forth at length in a series of 219 lessons, which range from the felicity of Eden to the persecutions of the early Christian Church. The lessons are, it appears, designed for the especial perusal of school-teachers, who are requested to simplify what they read, so as to meet the capacity of the children under instruction. In some cases they will have a peculiarly difficult task before them. For Mr. Pulliblack is singularly unfortunate in his explanations of common Biblical words. Most people are aware of the usual Sunday School explanation of the word "parable," as an earthly story with a heavenly meaning. That definition, however, is wonderfully simple as compared with that which Mr. Pulliblack unearths from Dr. Lowth, who substitutes for the one difficult word "parable" the following luminous sentence—"a continued narrative of a fictitious event, by way of simile to the illustration of some important truth" (p. 298). The simplest explanation of what is meant by the word "prophet" Mr. Pulli-

blank conceives to be "the man whose eyes are open" (p. 256), which would convey to children an idea which is simply ludicrous. Such a common book as Dean Stanley's *Lectures on the Jewish Church*, vol. i., or the article "Prophet" in Smith's *Bible Dictionary*, would certainly have furnished material for an explanation much more explicit and intelligible to ordinary minds.

We do not expect in reading a Handbook to meet with many graces of style, and Mr. Pulliblack does not disappoint us. We expected it to be heavy, and it is heavy. This is, perhaps, unavoidable in the nature of the undertaking; but still sentences of the singular infelicity of the following: "One of our poets makes a man say," ought to be expunged from the next edition. A superabundant use of synonyms is also very noticeable, and it would add much to the brevity and usefulness of the work if the obvious reflections scattered throughout were uniformly omitted. Nor do we always agree with Mr. Pulliblack's comments. The notion that Elisha by requesting a double portion of Elijah's spirit desired to be looked upon as Elijah's first-born (p. 194) seems to mystify an incident which, without any fanciful supposition, is explained simply enough in the Biblical narrative itself. It would be useless, however, to offer these suggestions if there were not excellent matter in the book which deformities such as these tend to obscure. The matter and aim of the lessons is, in the main, well thought out, and those on Hospitality, Intemperance, and Health are worthy of special notice, as bringing out social life in its relation to religious teaching.

But it is as an exponent of School Board Christianity that this book is chiefly valuable; and with its aid we are enabled to arrive at the "fundamental doctrines" now "generally held." Several of these doctrines stand out with the utmost distinctness. Throughout the whole book the absolute historical accuracy of the Biblical narrative is unhesitatingly accepted. The three words in the Genesis account of the Creation, "after their kind," furnish a sufficient basis for the demolition of the whole of the Darwinian theory of Evolution. This *Handbook* keeps clear of chronological difficulties altogether; but exhibits a complete belief in the reality of the miracles both of the Old and New Testament. On such a matter as the nature and manner of Baptism the author expresses no opinion of his own, but quotes a striking passage from one of the sermons of the late F. W. Robertson. When he speaks in his own person, baptism is represented as a "ceremony." Again, the many difficulties which have arisen as to the Lord's Supper are never once alluded to, which in a Teacher's Handbook is an omission difficult to account for: but the narrative of the first Supper is very carefully given. Probably the idea of the compiler of this manual is that the children are to be taught the facts upon which such ordinances are based, and afterwards allowed, with the assistance of Sunday instruction, to evolve from them their own particular theory. Throughout the book there is a decided reaction against Scholastic definitions, and a steady return to the teaching of the Author of Christianity and that of

his immediate followers. Hence we do not find any such thing as a "Sacrament" mentioned; nor is there any "scheme of salvation" hinted at, such as in an ordinary theological book would find a distinct place. If one should obtain a first glimpse of Christianity by means of this book, there would seem to be perfect unanimity as to its facts, and absolute uniformity in its teaching. How different this is from the real state of things unhappily becomes more evident day by day; but it is as aiming to bring in, under the auspices of School Boards, a more golden age that this book merits a more than ordinary degree of attention.

JOSEPH R. DIGGLE.

NEW NOVELS.

The Two Destinies. By Wilkie Collins. In Two Volumes. (London: Chatto & Windus, 1876.)

In the Counsellor's House. From the German by E. Marlitt. Translated by Annie Wood. In Three Volumes. (London: R. Bentley & Son, 1876.)

The Sun Maid. By the Author of "Artist." In Three Volumes. (London: R. Bentley & Son, 1876.)

Madame. By F. Lee Benedict. In Three Volumes. (London: Samuel Tinsley, 1876.)

The Chapel Girls. By Edward Garrett. In Two Volumes. (London: Tinsley Brothers, 1876.)

MR. WILKIE COLLINS has chosen a subject connected with spiritualism for his latest romance, but he has cleverly avoided committing himself to any opinion. His plot is based on the supposed power of the brain of one living person upon that of another, and the supernatural element gives interest to a story which from its wild improbability would otherwise be without it. The hero and heroine are devotedly attached to each other at the tender ages of twelve and thirteen. They are then separated for many years, and meet again without mutual recognition. The heroine is married to a scamp, and is saved from suicide by her old lover, who also exerts a curious spiritual influence over her. Their spirits, without recognising the old bonds, are supposed to be *en rapport* at once, and that of the woman appears supernaturally on two or three different occasions to her lover, and makes written appointments in his pocket-book—the writing fading out as she wakes from the trance-like sleep in which she is disembodied. An episode in the second volume concerning a veiled lady in the North of Scotland rather tends to dissipate the interest of the book. In the end the discovery of a childish gift brings about a recognition at a critical juncture, and the *Two Destinies* become united. There is a curious complication in one of the spiritual appearances where the child of the heroine is part of the apparition; but, on the whole, the supernatural element is too much confined to one class of manifestation to make a powerful story, and the reader feels wronged that when he has been expecting a really thrilling ghost-story from Mr. Wilkie Collins, and has given himself up to be

startled, he gets only the somewhat monotonous hallucinations of two people of apparently weak intellect.

From the powerful opening of the novel *In the Counsellor's House* it seemed likely to be a strong and well-sustained story, but like too many other German stories it becomes prolix. At the beginning there is a well-conceived and well-grouped scene of a miserly miller, an ambitious merchant, and a clever young doctor. The miller's life is lost by his disobedience to the doctor's orders; the merchant is cognisant of the fatal act, but as his own reputation is involved in it he allows the blame to be shifted on the doctor, thereby ruining his prospects, which depended largely on his success as an operator. Here was the opening for a really fine story. The merchant might have formed a good study of remorse, while he witnessed the gradual decline of the doctor's reputation and success, and the doctor's nobler character might have been dramatically contrasted; but instead of this the story wastes itself in petty details, just as a stream, after flowing rapidly in a deep channel, will waste itself over a large tract of sand before it joins the sea. The doctor gets immediate employment in Court, and becomes prosperous. The merchant suffers no remorse, but goes on to commit one fraud after another. The proud girl, who has tried to ruin the peace of the doctor, becomes a nonentity, and the real heroine is only a vehicle for the moral. In spite of this falling off, the book is so pleasantly translated that it is very readable.

The story of a mysterious Russian lady who has a charming villa at Pau, while her husband is a convict in his native land, is told in *The Sun Maid*. But a very large proportion of the book is taken up with descriptions of the scenery of Pau, and gives the impression that it consists of leaves from some diary kept during a winter season, into which a little story has been introduced as a happy thought. It overflows with princes and princesses, possibly in compliment to the Princess Amelia of Schleswig-Holstein, to whom it is dedicated, and the beautiful Russian says softly to her English lover, "I feel more at home in the world, I feel more at home in this wide wide world, now that the Princess has returned to Pau." The lover "smiled, and they pursued the subject a little." We must enter a protest against the misquotation of the exquisite sonnet commencing:—

"Thou, in whose presence I forgot to smile,
Counting the moments that too quickly flee."

The third line does not run as this autho has written it:—

"Oh hide, oh hide my fearful eyes awhile,"

but ought to be:—

"Couldst thou but blind my dazzled eyes awhile
To that dark future where thou wilt not be."

The story of *Madame* is also that of a mysterious and wealthy lady living abroad; but this time the lady herself, and not her husband, is supposed to be under a cloud. Madame is believed to be a noted murderess, who has poisoned her husband, but has escaped justice. The whole story is written in a highly excited and over-coloured style, and might be most fitly described a

one long shriek from beginning to end. The plot is utterly improbable, and the feverish action and hysterical dialogue become wearisome, so that by the time justice is done to the wrongfully-accused Madame, we are heartily tired of her.

The Cupel Girls is a book with high moral teaching in it, and the story is made subservient to this. There is talent and originality shown in much of the dialogue, only we fear that, as a fact, when "the carpenter's young man" comes to tea with the cook on the happy occasion of their engagement, they would not be likely to discuss the spiritual meaning of the oppression of the children of Israel, as Tom and Pops are made to do. Neither is it very probable that a lady could work as a charwoman in the house with her husband and daughters, without having her identity discovered, but with these exceptions the story is a soberly-tinted picture of common life, and the hint which is given about the sympathy which ought to exist between servants and their employers is really useful, while the whole book is full of moral reflections such as the following:—

"We all might be [great]. If I had kept true, heart and life, to my husband when he slighted me; if I had kept my reason, and not been bewildered into thinking the love of God to be a cheap price for a false man's base passion, then I should have been a great woman, though none but God would have known it. We just grow to the height that is in us."

F. M. OWEN.

RECENT VERSE.

The Jerusalem Delivered of Torquato Tasso. Translated in the Metre of the Original, by the Rev. Charles Lesingham Smith, M.A. (Samuel Harris and Co.) Mr. Smith has preserved the form, and very fairly rendered the meaning of Tasso's great poem, but he has failed, as all translators from Italian must fail, to give any true idea of the pomp and beauty of sound which does so much to carry the reader over whatever is heavy or strained or affected in the *Jerusalem Delivered*. Mr. Smith has not dethroned Fairfax and Hoole from their supremacy as translators of Tasso, though there is much that is meritorious in his attempt. Tasso, far less than Dante, is independent of his translator: the great thoughts of the man who had in spirit seen hell and scaled the heights of Paradise can penetrate even the dullest rendering; but Tasso needs the genius of his interpreter to be read with satisfaction in another tongue. We take, as an instance of what we mean, fair translation, yet falling wholly short of adequacy, the famous description of the trump of hell in the fourth canto:—

"Chiama gli abitator dell' ombre eterne
Il rauco suon della tartarea tromba;
Tremar le spaziose atre caverne,
E l' aer cieco a quel rumor rimbomba.
Nè si stridento mai dalle superna
Regioni del cielo il folgor piomba;
Nè si scossa giammai trema la terra
Quando i vapori in sen gravida serra."

Here is Mr. Smith's rendering, but the pomp of sound is gone:—

"The hoarse sound of the hellish trumpet calls
The tenants of the eternal shades around;
The dark caves tremble through their spacious
halls;
And at that roar doth the blind air rebound:
Never with crash so great the thunder falls
From heaven's supernal regions to the ground;
With shock so great the earth is never rent
When vapours in her labouring womb are pent."

The second verse of the birds' song in Armida's garden is thus given by Mr. Smith:—

"Thus passes with the passing of a day
The flower and verdure of the life of men,
Nor, though young April may return, and May,
Rebloss-oms ever, nor grows green again.
Pluck we the rose then in the morning ray,
For the day's calm may fall we know not when;
Pluck we love's rose: for love now let us yearn;
While loving, we too may be loved in turn."

And now we turn to the true poet, and see that a translation may be, even without the Italian in our ears or thoughts, a fair and lovely poem:—

"So passeth in the passing of a day
Of mortal life the leaf, the bud, the flower;
No more doth flourish after first decay,
That erst was sought to deck both bed and
bower
Of many a lady and many a paramour.
Gather, therefore, the rose, while yet in prime,
For soon comes age that will his pride deflower:
Gather the rose of love, whilst yet in time,
Whilst loving thou may'st loved be with equal
love."

It is true that Spenser has interpolated some ideas that are not in the original, but of the lines he has literally turned how great is the beauty and force. But Mr. Smith's work has no doubt already done one good service; it must have taught himself to enter into the true beauties of Tasso, and it may be a useful help to other Italian students.

Rakings over Many Seasons. By Richard Trott Fisher. (Pickering.) This is a somewhat misleading title. We were at first afraid that Mr. Fisher was, like Justice Shallow, about to "prate to us of the wildness of his youth and the feats he had done about Turnbull Street," but we have only harmless poems, English, Latin, and Italian, gathered from those written between, at least, 1832 and 1861. They are the lines of a scholar and a gentleman, show a neat turn for versification—classic as well as modern—and are worth preserving. The paper, print, wide margin, and simple binding, are all delightful in these days of cheap and pretentious books, and the volume is one which may live by these merits, and find a place on library-shelves. We can fancy some old scholar of the future, some Fellow of a College—if any still survive—finding a copy in some ancestral house in years to come, and turning over the pages with the same interest with which we light on verse written when gentlemen were termed the "ingenious Mr." So and So, and wore knee-breeches and three-cornered hats. Mr. Fisher's "Pan is Dead" is very different from Mrs. Browning's. His "Shepherd's Lament," though put into the mouth of a keeper of sheep, seems to spring from the heart of a shepherd of souls, who, having left the academic towers and courts for distant meadows, looks at his pastoral neighbours and thinks how they would feel if they had his education. Here are three stanzas in answer to the question "What shall a modern shepherd do now Pan is dead?"—

"He may play the lord and master in his puppy's eye,
He may converse with the raven watching him hard
by.

He may count his sheep at morning, and again at
even;

He may dream of Amaryllis, and a shepherd's
heaven.

Such was yesterday his pastime, and to-day the same;
Such shall be his sport to-morrow, such the next
day's game:

Day by day his face grows duller, and more slow
his tread:

O that Pan were still alive, or he with Pan were
dead!

For, though nought of poesy now soothes a shep-
herd's life,

Foot-rot, scab, and fly, and tick, are very very rife:
Who then would a shepherd be, where things like
these are bred,

And not a Hamadryad left, and Pan himself is
dead?"

The translations and imitations are good. There is an especially excellent one of Goethe's "Der Snger," at which so many have tried their hands in vain.

Songs of a Song-Writer. By W. C. Bennett. (Henry S. King and Co.) How many singable songs, or first-rate lyrics under that name, have even great song-writers given to the world? Campbell will live for ever by less than half a dozen; Burns and Heine, greatest of all, will live by far less than Dr. Bennett here gives us, some hundred and seventy in all. It cannot, therefore, be expected that all should satisfy us as songs, or even many; it is enough that some do, and that as a whole, it is a collection of lyrics for which he has no need to blush. Of the longer lyrics, one at p. 161, "Soon, o'er the cold heart, the still grass will be growing," is very graceful; a shorter one at p. 65 has great merit:—

"Of gipsy blood you surely came;
Those eyes are light and fire,
Love leaps along your veins in flame,
In throbs of dear desire.
And he who wins a burning kiss
From that delicious mouth,
Has surely known the rapturous bliss,
The wild love of the south.

I press your hand, and I forget
The world beneath my eyes;
Before me clicks the castanet,
And vine and olive rise.
O deep dark eyes! who looks from you
To see soft gleaming forth
The tender faith that sparkles through
The blue eyes of the North?
In you the storm and lightning sleep,
And hate and death are there;
Life that must know a love how deep!
And O what wild despair!"

For these poems, and they do not stand alone, we may thank Dr. Bennett. But he should not provoke comparisons with his masters. He writes:—

"I'm a lad to war bred, who's proud to wear the red,
And this coat and this bearskin you see upon my
head

By the Russians they were seen
On the Alma's slopes of green," &c. &c.,
which would be poorish in any circumstances, but most poor to those who remember the lyric which suggested it, Burns's glorious soldier-song, which stirs the blood like wine:—

"I am a son of Mars, who have been in many wars,
And show my cuts and scars wherever I come:
This here was for a wench, and this other in a
trench,
When welcoming the French at the sound of the
drum."

Epistles, Satires and Epigrams. By James E. Thorold Rogers. (R. Bentley and Son.) Critics, says Mr. Rogers, in the first of his imitations of Horace,

"Spare their eyes,
And rarely read the books they criticise."

He thinks also that there is "a good deal of mutual compliment on the part of such reviewers as write books or have friends who write them. The world has lately witnessed an extravagant illustration of this contingency." "Let the galled jade wince, our withers are unwrung," for we have read Mr. Rogers's volume, we have not the honour of his acquaintance, and we are able to say that it is extremely amusing, which probably is all he claims for it. He is a good hater, a hard bitter, and no respecter of persons, and he clothes his thoughts in terse and vigorous English. His adaptations of modern instances to Horace's and Juvenal's most Roman allusions are sometimes very happy.

"England was not in those remoter years
Crowded by such a crushing weight of peers,"
with the note

"nec turba deorum
Talis ut est hodie," &c.

Everyone knows how reverentially the average Englishman treats the peerage, and what excellent reason he has for his polytheism" (p. 130). For the Satires themselves, no doubt many will say that they are too violent, too personal, and the like; but this raises a question, not as to Mr. Rogers alone, but one in which those he imitates, and Pope, Dryden, Byron, and a dozen others, are equally concerned, a question which we cannot here discuss. It may be said, however, that to mere political foes Mr. Rogers is always good-humoured, if rough, and that real vituperation is reserved for real wrong-doing, not for differences of opinion. The Epigrams at the end of the volume are not, with one or two exceptions, at all of the same merit with the rest of the book.

Poems. By Henry Weybridge Ferris. (Henry S. King and Co.) We presume that this volume can only be printed in order that the labour of many pleasant hours to the writer should be embodied in a permanent form and laid before friends who will prize it. Mr. Ferris has no reason to be ashamed of his work, which is even and painstaking; his translations from the Greek are careful and scholarly. He has probably called his verses "Poems" because it was difficult to give the volume a distinctive title, but to speak of him as a Poet would be in excess of his merits.

The Weirwolf: a Tragedy. By William Forster. (Williams and Norgate.) The *Weirwolf* is dramatised, as the title-page tells us, from a story by Mrs. Crowe. The author of the present form of the work is, we believe, a Colonial Prime Minister, who, like the Earl of Beaconsfield, alternates the toils of office with literary pursuits. We are glad he should find such innocent *délassement*, but for the readers Australian Blue-Books would be lively study by the side of Mr. Forster's *Tragedy*. A lyrical Chorus of Peasants which concludes it is, however, pretty and fluent. The following lines have decided merit:—

"True hearts at thy tale shall kindle—young breasts
at thy name shall glow—
And the fame thou hast earned this morning with
the growth of the grass shall grow;
And the music and songs of ages, from the lips of
the brave and just,
Shall out of the mazy (?) future make sacred thy
mouldering dust.
Yet never let tongue bewail thee, nor voices lament-
ing say,
'Too early her fate pursued her—too soon was she
called away.'
'Twere vain to have lingered after thy work was so
bravely done—
'Twas well to go out in glory, as a comet that sets
in the sun."

Llewellyn: a Tragedy. By A. E. Carteret. (Remington and Co.) Of *Llewellyn* we have only to say that it is hopelessly unreadable, and that, like M. Jourdain, poor Mr. Carteret talks prose quite unconsciously. To print such prose in lines of ten syllables each does not, *ipso facto*, convert it into poetry.

Cumberland Talk: being Short Tales and Rhymes in the Dialect of that Country. By John Richardson, of Saint John's. Second Series. (Bemrose.) Neither as poetry nor as throwing light on English dialects has Mr. Richardson's book interested us. There is no glossary to the few words which are not quite intelligible, and surely Cumberland should have a far greater wealth of local words than is here indicated. Nor can we trust his ear for the pronunciation of dialect words, if, as we suppose from his spelling, he makes any difference between the sound of "said," the past of "to say," as usually pronounced, and "sed" as the word is here spelt. If we can say little for the book as a help to the scientific study of dialect, it has none whatever as coming under the heading of our section and considered as a volume of verse.

Adventures of Ulysses. By Abel Reid and A. N. Broome. (Washington.) This pamphlet

of twenty-four pages, which bears no publisher's name, is intended as a satire on President Grant, and is meant to be funny, but signally fails. General Grant retiring from office, somewhat damaged in reputation, is not indeed so kingly as to remind us of Aesop's dying lion, but the fable is nevertheless presented to our mind by the behaviour of the creatures who thus fling up their heels in his face.

NOTES AND NEWS.

PROFESSOR SIDNEY COLVIN has in preparation a complete prose translation of the Homeric Hymns, to be published with introductions and illustrations from Greek art.

We learn that Messrs. Macmillan are just about to publish a fifth edition of Prof. Fawcett's *Manual of Political Economy*. The book has been carefully revised, and two new chapters have been added bearing on the depreciation of silver, a subject which is now attracting so much attention.

MESSRS. TINSLEY BROTHERS will shortly publish the notes of Mr. and Mrs. Arthur Arnold's ride through Persia.

THE second volume of Prof. E. H. Palmer's edition of the Arabic Poet, Behâ-ed-din Zohair, containing the translation in English verse, is now completed, and will be published shortly by the Cambridge University Press. Prof. Palmer has also in the press a volume of *Legends and Lyrics*, consisting of verse translations from the Persian and Arabic, and original humorous pieces in English verse. Messrs. Trübner are the publishers.

THE editors of the *Sheffield Post* have resolved to devote part of their space to law and questions of law reform. Mr. Philip Aldred, B.C.L., of Hertford College, Oxford, has been appointed editor of this department.

PROF. W. K. PARKER, F.R.S., and Mr. G. T. Bettany, B.A., of Caius College, Cambridge, are preparing a work on the Morphology of the Skull, in which for the first time will be brought together for comparison descriptions of the remarkable succession of modifications through which the skull passes in development in the principal types of vertebrate animals. The forms illustrated will be the Sharks and Rays, the Salmon, the Axolotl, the Frog, the Snake, the Fowl, and the Pig. A simple description of each form at successive stages will be followed by a chapter dealing with theoretical questions, and summarising the results of study. The work will be illustrated by a large number of woodcuts, and will be published by Messrs. Macmillan and Co.

AT their last meeting the Council of the Camden Society decided upon issuing the following books for the year 1877-8: 1. *Letters from and to the Members of Christ Church, Canterbury*, to be edited by J. B. Sheppard; 2. *Wriothesley's Chronicles*, vol. ii., containing the reigns of Edward VI. and Mary, to be edited by W. D. Hamilton; 3. *The Debates of the House of Lords in 1624*, to be edited by S. R. Gardiner. Of the issue for the present year, Mr. Gairdner's volume of the *Collections of a Citizen of London* will be almost immediately in the hands of members, and the *Documents Relating to William Pryune*, with the late Mr. Bruce's biographical fragment, is in the press.

MESSRS. MACMILLAN AND CO. will publish shortly a book on the Californians, by Mr. W. M. Fisher, who has spent some years in that country collecting materials for Mr. H. H. Bancroft's *Native Races of the Pacific States*. The volume is divided into ten chapters, dealing respectively with the Country, its Pioneers, its Spanish Inhabitants, its Chinese, its Reprobates, its Women, its Men, its Politicians, and its Writers. The last chapter is an ardent protest against the religious quackery which is gaining ground in California.

IN accordance with the express wishes of the late Dr. Strauss, his friend and co-labourer Dr. Eduard Zeller, of Berlin, has undertaken the task of collecting and re-editing his works. The first volume of the series, which is to include his best-known writings, has appeared, and the remaining volumes will soon follow. It is understood that after the publication of this first series, which is to comprise the purely literary remains of the author, the older and strictly theological writings of Strauss will be collected and published in a similar form, in order that the two may supply one complete collection of his works adapted for purposes of reference.

THE increase of the Society of Biblical Archaeology has obliged its committee to establish an office and reading-room at 33 Bloomsbury Street, W.C., where the library will be deposited and arranged for the use of the members. The attendance will probably be at first on Monday, Wednesday, and Friday, from 10 till 5 p.m. The meetings will take place as usual at 9 Conduit Street, W.

MESSRS. HURST AND BLACKETT have in the press the following new works:—*Historic Châteaux*, by Alexander Baillie Cochrane, M.P.; *My Year in an Indian Fort*, by Mrs. Guthrie, author of *Through Russia*, &c.; *Tales of our Great Families*, by Edward Walford, M.A., author of *The County Families*, &c.; and new novels by Mr. Hepworth Dixon, Mr. George MacDonald, Miss Kavanagh, Miss Georgiana Craik, Miss Isa Duffus Hardy, Mrs. Spender, Mrs. Mackenzie Daniel, and the Author of *St. Olave's*, &c.

MR. W. B. TEGETMEIER'S *Shilling Handbook of Household Management and Cookery*—the appearance of which has been unfortunately delayed by the illness of the author—is now all but ready, and will be published in a few weeks by Messrs. Macmillan and Co.

THE new volume of "Hurst and Blackett's Standard Library" is to comprise the popular story of *My Little Lady*, by Miss E. Frances Poynter, with an illustration by Mr. E. J. Poynter, R.A.

THE Bulgarian delegates now in England are both men of letters. M. Zankof is the author of a Bulgarian History, and also of a Bulgarian Grammar, written, at the suggestion of Miklosich, in German. At Constantinople, where he was Professor of Bulgarian at the Imperial Lyceum, he was also employed in the Bureau de la Presse. M. Balabanof, besides being the author of many documents relating to the Exarchate of Bulgaria, to which he was the chief secretary, was the editor of a political journal called the *Viek*, or "Age," which used to appear, in Bulgarian, a couple of years ago at Constantinople. Another Bulgarian now in London, Dr. Protich, Professor of Medicine in the University of Bucharest, has just printed for private circulation a poem in French, with the English title of "The Voice of Bulgaria." It is dedicated to Mr. Gladstone, whose name forms the subject of an acrostic occupying the first page.

THE name of Herr Pertz, who has just passed away in his eighty-second year, is one which has for ever associated itself with the great collection of German mediæval writers known as the *Monumenta Germaniæ historica*, the first volume of which appeared in 1826. He attracted the attention of Baron Stein by an early work on the *Merovingian Mayors of the Palace*, published in 1810, and was set by him upon that which proved to be his life's work, though he did not altogether neglect independent labours, such as those which led to his Life of his early patron, Stein. The *Monumenta* continued to be his chief occupation till advancing age made his further participation in its compilation impossible. The funds for its production were formerly found by the old German *Bund*. It is now to be continued by other hands, and it has the proud distinction of being the only

object to which the whole of the German States, including Austria, contribute in common.

DR. CARL HORSTMANN of Sagan, Silesia, is printing in Herrig's *Archiv* the Miracles of the Virgin from the Vernon MS. in the Bodleian, and two texts of the Legend of St. Alexius, of which Mr. Furnivall has five in type for the Early English Text Society. The Alexius story is like part of that of Guy of Warwick: the bridegroom leaves his bride, and after years comes back as a beggar to be fed continually in her hall. Not till he is dead does she find out who he is.

THAT unwearied editor of black-letter books, Mr. A. B. Grosart, has lately circulated a list proposing a subscription for fifty copies of twenty-two more rare tracts, many of which are very valuable as illustrations of the manners of the time. He also gives hopes of editing from MSS. *The Poems of Richard James*, *The Poems of George Daniel*, and last, not least, *The Monarchy of Man* of the great Parliamentary orator whom he calls Sir John Elliott, but whom modern usage and his own signature combine in styling Sir John Eliot.

THE Chaucer Society has at press an essay by Dr. Hugo Simon of Schmalkalden, on the Parson of the *Canterbury Tales*, and his Tale. Dr. Simon contends that the General Prologue and the Man of Law—Shipman Link prove the Parson to be a Lollard, and that his tale justifies the title, as the first part only is genuine, according to Dr. Simon, after certain insertions of Roman Catholic doctrine have been removed. Dr. Simon believes the tale to have been recast and corrupted by some monk directly after Chaucer's death, and before any separate copy of the genuine treatise by Chaucer had been made. This view is not likely to find favour in England, though it is urged with great ingenuity.

MR. SKEAT has just finished the notes to his fine three-version edition of William's *Vision concerning Piers the Plowman*, for the Early English Text Society, and they will be issued in one volume in the society's Original Series early next year. Mr. Skeat has also in the press for the society's Extra Series this year the completion of his edition of Barbour's *Brus*, and the alliterative romance of *Alexander* from a MS. in the Bodleian. At the foot of the pages of the latter he has added the Latin version from which it was written and altered.

UNDER the title of *John Cheap: the Chapman's Library*, Porteous Brothers, of Glasgow, propose to issue a classified reprint of the Scottish chap-literature of the last century. It will be in shilling monthly parts, but in various sizes, which we think a mistake. The publishers say that—

"An examination of a few of the tracts under the Religious head soon brings out the popular creed in forms of thought and illustration quite unexpected, and with a definiteness and force the originality of which cannot be mistaken. . . . That the most instructive of the chap-books, from a student's point of view—those of Scottish origin—are faithful reflections of the manners and modes of thought of our agricultural and village populations from very remote times till a recent period, and in some out-of-the-way places still, is shown by the striking resemblance of the *mêlée* in *Christ's Kirk on the Green*, by King James I., so popular in 1716, when reproduced by Ramsay, and that at the bedding of *Jockie and Maggie*, by Dougal Graham; and justifies their preservation on far higher grounds than those of mere literary curiosity."

Part I, the "Comic and Amusing Adventures," is to contain *The Life of Dougal Graham*; *The Witty Sayings and Exploits of George Buchanan*; *Adventures of Bamfylde Moore Carew*; *Daniel O'Rourke's Voyage to the Moon*; *The Comical Tricks of Lothian Tom*; *Comical History of the King and the Cobbler*; *John Cheap, the Chapman*.

M. CHARLES BIGOT'S *Portraits littéraires*, reprinted from the French magazines, will before long be gathered together into a book.

M. EDMOND DE GONCOURT is writing a new novel; the first he has written since the death of the brother with whom he collaborated.

THE Christmas number of the *St. James's Magazine* is now in the press. The principal story is written by Mr. Ellis J. Davis, author of *Pyrra*, *Coralia*, &c.

THE Council of the Society of Arts have accepted an offer of a medal from Mr. Benjamin Shaw, to be awarded every fifth year "for any discovery, invention, or newly-devised method for obviating or materially diminishing any risk to life, limb, or health, incidental to any industrial occupation, and not previously capable of being so obviated or diminished by any known and practically available means." The medal will be of the value of 20*l.*, and the first award will be made in May, 1877.

A CORRESPONDENT sends us the following statistics on the subject of university education in Scotland for 1864-5 and 1874-5 respectively:—

Universities	Matriculated Students		Increase	Decrease
	1864-5	1874-5		
St. Andrews . . .	174	143	...	31
Glasgow . . .	1,242	1,484	242	
Aberdeen . . .	560	635	75	
Edinburgh . . .	1,393	2,076	683	
	3,369	4,338	1,000	31

"The population of Scotland in 1875 was about 3,500,000, and the number of students attending the universities was 4,338, which gives one student for every 806 inhabitants. For 1865, when the population was about 3,250,000, and the number of students 3,369, the proportion was one in 964, so that the number of students has increased in a much greater ratio than the population."

THE number of Gymnasias or high schools supported by Government amounts in Prussia to 231, with a staff of 3,544 teachers. The number of pupils during the summer was 58,924, during the winter 57,956. Of 7,916 pupils who left, only 1,279 were able to pass their "Maturitäts-examen;" 2,766 migrated to other schools, 3,736 found different employments, and 135 died. Preparatory schools, connected with some of the Gymnasias, had in addition 7,847 pupils during the summer, 7,526 during the winter, while the so-called Pro-gymnasias, 34 in number, taught 3,611 pupils in summer, 3,378 in winter. The "Realschulen" of the first class, 80 in number, taught 22,957 boys, the preparatory "Realschulen" 3,620, while the number of pupils at the "Realschulen" of the second class amounted to 4,437, at the preparatory schools to 1,414. Lastly, 11,021 pupils frequented the 92 higher "Bürgerschulen," and 3,001 the preparatory schools. Altogether, if we may trust the last statistics, the number of boys taught at the public schools in Prussia has been diminishing.

In the *Contemporary Review* Mr. Lowe gives the following neat summary of our present legislation for the protection of animals:—1. Absolute liberty to torture all non-domestic animals, except by way of scientific experiment. 2. Practical liberty for any one who can afford to pay five pounds to torture domestic animals, except by way of scientific experiment. 3. No punishment for painful experiment, except by leave of the Secretary of State. II. G. Hewlett writes severely on the imperfect genius of William Blake, pointing out the want of originality even in his Antinomian and Apocalyptic writings.

In the *Fortnightly Review* Sir Charles Dilke tells us a little about English influence in Japan, and a good deal about the leaders of the revolution: he also informs us that the pensions of the Daimios, amounting in the aggregate to

2,500,000*l.*, are likely to be largely reduced, and that there will soon be no foreign *employés* but a few French lawyers. Mr. Stephen's paper on Godwin deals with his shyness and the other constituents of his curious personality, and observes in passing that women generally are attracted by conceit and priggishness, to account for Godwin's influence on those he did not try to marry. The article concludes with a short summary of the creed he held, which Shelley probably accepted from him.

THE *Gentleman's Magazine* contains a paper on *Daniel Deronda* by Mr. Francillon, who thinks that it is a romance, and the first that George Eliot has written; an account of Truganini, better known as Lallah Rookh, the last survivor of the Tasmanians, who did much to help Mr. Robinson to collect the remnant of her people and conduct them to quarters where they could die in peace; and a most entertaining translation of most of the speeches made by the Basutos at a "Pitso," or parliament, held by the agent, Mr. Griffith, in 1874 at Maseru. Most of the speakers were enthusiastic about the benefits of British rule, and anxious at the narrow extent of their territory: there was a good deal of divergence of feeling as to how much authority the chiefs were to retain, some fear that the new lords dealt too favourably with women and children, and some soreness on the part of some members of the tribe who thought they had not had their fair share of the spoils of Langalibalele.

THE *Revue des Deux Mondes* for September I contains another paper by M. Vacherot on "Modern Science and Final Causes," which sets forth a rather original view of the First Cause as infinite in power, wisdom, and goodness, but not therefore perfect, because perfection is only intelligible in relation to human ideals, which are never realised and always surpassed, as the continual progress of the world compels us to revise them. M. de Laveleye gives an interesting account of Winkelblech, Rodbertus Jagetzou, and Marx, the chief German Socialist theorists, laying especial stress on the economical orthodoxy of the premises from which Marx deduces his revolutionary conclusions. M. Adolphe d'Assier writes as a Positivist of the historic evolution of peoples, which have their ages like individuals. According to him humanity, as a whole, is still young and just passing from the period when belief is swayed by imagination into the period of manhood and knowledge; on the other hand, the planet is old. The essay is avowedly tentative and full of good suggestions.

THE following Parliamentary Papers have lately been published:—Report from the Select Committee on the Depreciation of Silver, with Minutes of Evidence, &c. (price 3*s.*); Index to Ditto (price 6*d.*); Report of the Metropolitan Board of Works for 1875 (price 1*s.* 5*d.*); Copy of Correspondence of Royal Irish Academy on the proposed Science and Art Museum in Dublin (price 3*d.*); Return showing Places to which Weather Intelligence was sent in 1875, Number of Telegrams, Storms Reported, &c. (price 3*d.*); Report from the Select Committee on Employers' Liability for Injuries to their Servants, Minutes of Evidence, &c. (price 10*d.*); Annual Statement of the Navigation and Shipping of the United Kingdom for 1875, Part II. (price 1*s.* 5*d.*); Ditto, Part III. (price 11*d.*); Report of the Commissioners of Patents for Inventions, 1875 (price 1*s.* 2*d.*); Return relating to Savings Banks (price 1*s.*); Report to the Secretary of State for India for 1875-6, by Juland Danvers, Esq., Government Director (price 1*s.* 9*d.*); Standing Orders of the House of Commons, 1876 (price 1*s.* 1*d.*); Return of Owners of Land, Ireland (price 2*s.*); Return of Railway Accidents and Casualties during April, May, and June, 1876 (price 1*s.* 2*d.*); Fifth Annual Report of the Local Government Board (price 4*s.* 10*d.*); Twenty-third Annual Report of the

Science and Art Department of the Committee of Council on Education, with Appendices (price 3s. 6d.).

NOTES OF TRAVEL.

On the first of January next a new monthly magazine, entitled *Revue Géographique*, is announced to appear at Paris under the editorship of M. Ludovic Drapeyron.

We believe that Messrs. Sampson Low and Co. will this season publish a volume of his experiences for Sir Rose Lambert Price, Bart., late of the Royal Marines, an officer who saw a good deal of service in the last China war.

THE eminent Danish mineralogist, Prof. Johnstrup, who was commissioned by his Government to investigate the present condition of the volcanic district of Thingoe, in Iceland, has given in his report. From this it would appear that during the present summer, which Prof. Johnstrup has spent near the scene of the active eruptions that occurred in 1875, no earthquake or other violent exhibition of volcanic activity has been observed. He considers that the present regular emission of gases from the various craters constitutes a safeguard against any destructive manifestation of energy, and he is, moreover, of opinion that a long period will probably elapse before the internal heat will be so far diminished as to admit of the formation of sulphurous gases in any considerable quantities.

News has just been received at the Geographical Society that Mr. Lucas, to whose Central African expedition we have frequently referred, has been obliged through ill-health to turn back from his attempt to penetrate the lake region by way of the Nile. He reached Lado (near Gondokoro) on May 30, and was warmly received there by Colonel Gordon, who persuaded him to alter his original plans, and to make for the south end of the Albert Lake as a starting-point whence to endeavour to reach the Congo at Nyangwe. It appears that before reaching the Albert Lake Mr. Lucas was prostrated by repeated attacks of fever, and was ultimately compelled to turn back towards Egypt to recruit his health, intending afterwards to make another essay by way of Zanzibar.

In the *Geographical Magazine* for this month Mr. Ravenstein supplies a quantity of very useful statistical information on the distribution of the population of European Turkey, mainly derived from the tables drawn up by the Director of the Statistical Bureau in Belgrade from the enumerations of the year 1864. This he has illustrated by means of four maps, two of which especially, those showing the nationalities of the inhabitants of Turkey and the percentage of Mohammedans in each of its provinces, will not fail to be of high interest at the present time. Mr. David Ker gives a graphic little Central Asian sketch of a walk over the hills from Samarkand to Tashkent. In a note on the Geographical Conference at Brussels it is stated that a Swiss lady, Mrs. Heine, has presented 20,000 francs to the New African Association; this with the 100,000 francs subscribed by the King is a good sum to begin upon, but very large sums will be required if the plans proposed are to be realised.

At a meeting of the members of the London Missionary Society and of the Friends' Foreign Mission Association, which was held at Antananarivo, the capital of Madagascar, on August 10, 1875, a paper was read by Mr. J. S. Sewell on a journey recently made by him in company with the Rev. W. Pickersgill, to the Sakalava country of the west. A lively discussion ensued on the paper, and, seeing the interest excited, Mr. Sibree suggested that the missionaries should prepare every Christmas or New Year's Day a pamphlet containing accounts of any journeys made or new information gained about little-known parts of the island. His suggestion was cordially adopted, and as a result some copies of *The Antananarivo*

Annual and Madagascar Magazine for Christmas, 1875, have just been sent home from the mission press at Antananarivo. The magazine contains no fewer than seventeen papers, embracing a great number of new facts on the topography, natural productions, customs, traditions and languages, of different parts of Madagascar. Those who are aware of the exceedingly imperfect state of our knowledge of the geography of Madagascar will at once estimate the value of this yearly collection very highly: excepting in the region of the central provinces, mapped by Dr. Mullens in 1874, and the districts visited by M. Grandidier between 1865 and 1870, the interior of the island is almost a *terra incognita*.

The sixth number of the *Verhandlungen der Gesellschaft für Erdkunde* for this year contains a capital account of the scientific expedition of the German Government ship *Gazelle* during 1874-75, by her commander, Captain Freiherr von Schlegelitz. Fitted out for marine exploration after the pattern of the *Challenger*, the *Gazelle* left Kiel in June 1874, and returned to the same port in April 1876, after having examined the Atlantic sea-bed in two crossings, the Indian Ocean on three separate lines, and the Pacific between New Guinea, Australia, and South America, in a voyage of nearly 50,000 nautical miles. The methods employed in sounding, and their results, bear out completely those obtained in the *Challenger*, and will form a valuable adjunct to these, especially in those parts of the route which pass over separate ground. Among the special discoveries made in the *Gazelle* was that of a great rise of the Atlantic sea-bed on the line between Liberia, Ascension Island, and the mouth of the Congo, in West Africa; and of the remarkable effect of the interruption caused by this submarine elevation in the system of distribution of the colder waters moving up along the bottom from the Antarctic Ocean.

SEVERAL letters from Dr. Lenz, of the German African expedition, describing a stay of three months in Asimba Land, a district on the Ofue, a tributary of the Ogowe, with notices of the peoples of the Ogowe, and the geology and meteorology of the region, are published in the same part of the *Proceedings*. From Asimba Land Dr. Lenz has been in vain trying to penetrate farther into the country, to reach the districts of Oshebo and Aduma: still he says, "the Okanda people are now very friendly, and I have not altogether given up hope of reaching the desired goal."

In a little book called *The Cruise of the "Freak,"* newly published at Launceston, Tasmania, the Rev. Canon Brownrigg has given a most interesting little narrative of a cruise among the islands of Banks and Bass' Straits between Tasmania and Australia. He describes their inhabitants, natural history, and scenery, and has illustrated the narrative with auto-lithographed sketches and plans. The profits arising from the sale of the work will be devoted towards supplying useful books for distribution among the islanders.

THE publication of the scientific work accomplished during the voyage round the world of the Swedish frigate *Eugenia* from 1851 to 1853 has just been completed in the issue, by the Royal Academy of Sciences at Stockholm, of the third part of the Physical Observations. This section, which is published in French and Swedish, contains the final result of the magnetic observations made by M. Johansson, of the University of Upsala, and the Baron C. J. de Skogman, then a lieutenant in the Royal Navy. After the death of the former observer the reduction of the data was taken up and has now been completed by M. J. Ångström.

In *Les Missions Catholiques* of September 29, Père Jean Damascène, Missionary to the Gallas in East Africa, gives a good account of the town and people of the neighbourhood of Zeila, which lately passed under Egyptian dominion.

THE journal kept by Mr. Lewis, the leader of a Government expedition to examine the country north of Lake Eyre in South Australia in 1874 to 1875, has newly been received from the Secretary of State for the Colonies. Though the expedition has mapped out a great deal of previously little-known territory, no new features of importance have been noted; the same uniform scrub and saltbush appears to have presented itself day after day, with here and there a little oasis of possibly useful grassland.

A BULGARIAN FOLK-TALE.

THE *Archiv für slavische Philologie* has completed its first volume. The third part, just published, contains an invaluable record by Prof. Jagić of the books which have appeared since 1870 on Slav antiquities and philology. It occupies no less than 142 pages, giving critical summaries of the principal works referred to, as well as a complete classified index to the literature in question. Besides this, Prof. Jagić contributes an excellent article of seventy-five pages, *Ueber einige Erscheinungen des slavischen Vocalismus*, and critical notices (occupying pp. 412-453) of Miklosich's *Comparative Grammar of the Slav Languages*, vols. ii. and iv., and of that scholar's recent contributions to Slav grammar—i.e., his *Altslovenische Formenlehre in Paradigmen*, 1874; *Beiträge zur altslovenischen Grammatik*, 1875; *Ueber den Ursprung einiger Casus der pronominalen Declination*, 1874; and *Das Imperfect in den slavischen Sprachen*, 1874. Among shorter contributions may be specially noticed three letters addressed in 1811 by Dobrowsky to Jacob Grimm, on Slav Popular Tales and Poems. Also an interesting article by Prof. Alexander Wesselofsky, on a Bulgarian Popular Tale about Alexander the Great, in which he calls attention to the curious mixture of *Volks-glaube* with literary tradition, which so often occurs in Slav folk-lore. The story, which occurs in the collection of Bulgarian Songs published at Agram in 1861 by the late Brothers Miladinovich, is to the effect that: King Alexander travelled far, through a land where no daylight was, in search of the Water of Immortality. Having at last found it, after passing between opening and shutting mountains (Symplégades), he filled a flask therefrom, which, on his return, he entrusted to his sister. Through her carelessness it was broken. Whereupon he was so angry that she threw herself into the sea, and became a dolphin, which always sinks to the bottom as soon as it hears uttered the name of Alexander. With this popular tale Prof. Wesselofsky compares a literary tale extracted from a Bulgarian MS. of the fifteenth or sixteenth century, referring his readers for its origin to the Greek Alexander romance of the Pseudo-Callisthenes. The Bulgarian tale (which is given in the original and in Latin) relates how the Water of Life was accidentally discovered by a youth named Andrew, to whose care a flask of it was entrusted by Alexander, who intended to drink it when his end should draw near. But Alexander's daughter, Panora, extracted the secret of its virtue from Andrew, whereupon she killed him, and drank the water herself, thereby becoming invisible and immortal, but subject to her father's curse. Attention has more than once (see ACADEMY, vol. x., p. 385, vol. xi., p. 42) been called in these columns to the great value of the *Archiv* to all who are interested in Slav philology, &c. Now that a complete volume, with a good index, has appeared, the time is a fit one for doing so again, and emphatically.

W. R. S. RALSTON.

RESULTS OF SOSNOFSKY'S EXPEDITION.

St. Petersburg: Sept. 29, 1876.

The return to St. Petersburg at the beginning of this year of the Russian Scientific-Commercial Expedition to Western China has resulted in the

opening of an exhibition of various articles of Chinese industry collected and brought home by its chief.

It may be remembered by some of your readers that in 1874 the Russian Government organised an expedition to the least known and most inaccessible parts of North-Western China with the view of ascertaining the true state of these countries, the possibility of opening a new trade-route for Russian commerce, and of developing commercial relations with China. It was also intended to collect every information on the so-called Dungan insurrection, its vitality, and the resources at the disposal of the Chinese Government to suppress it. For this purpose ample funds were granted from the Imperial Treasury, and two trained officers, Dr. Piassetsky and Surveying-Engineer Matusofsky, were selected for the task. The whole expedition was placed under the orders of Colonel Sosnofsky.

The final equipment of the party was completed at Semipalatinsk. Hence they took the overland route through Eastern Siberia *via* Kiakhta, the Gobi, and Kalgan to Peking, which was to be their starting-point. According to the original plan, as stated in the Russian newspapers in 1874, it was intended that the expedition should proceed overland from Peking to Han-kau; but this part of the programme was, for reasons best known to the commander (perhaps as being the most expensive), omitted; only the two interpreters were sent by this route, the rest of the party proceeding by sea *via* Tientsin and Shanghai to Han-kau on the Yang-tze-Kiang. Leaving the great river at Han-kau, they ascended its tributary, the Han-Kiang, for about eight hundred miles, to Han-chung-fu, whence they journeyed overland, skirting the south-western border of the province of Shensi, and—without turning aside, as had also been originally intended, to visit Ching-te-fu, the capital of Sze-chuen—took the direct road through Tsing-chau, Kun-chau-fu, Lan-chau-fu, Liang-chau-fu, Kan-chau-fu, and Suh-chau. From the last-named of these towns they crossed the desert of Gobi to Hami, situated one day's march from the eastern branch of the Thian-shan Mountains, the pass over which is 9,000 feet above sea-level. Barkul, their next halting-place, is to the north of these mountains, and beyond it lies the well-beaten track through Guichen, touching the Russian frontier at Fort Zaisan in the valley of the Black Irtysh. We have given a brief outline of a journey which might have produced brilliant results, but these are certainly not to be found in Sosnofsky's collection nor in his Report published in the second number of the Imperial Geographical Society's *Proceedings* of this year. As for the exhibition, arranged in a room adjoining the suite lately occupied by the Oriental Congress, the various articles displayed possess a minimum of scientific interest, and are intrinsically of little value, with the exception of some lumps of silver in a glass case, and an embroidered Chinese silk dress at one end of the room. For the rest the collection consists of such objects as one would have expected from their triviality to escape the notice of a scientific traveller entering a new country for the first time. On a long table occupying the centre of the room are disposed a few specimens of Chinese industry, small models of houses and instruments of torture, joss-sticks, scales and weights, tea samples, bank-notes, chop-sticks, &c. All these are familiar to every traveller in the best known parts of China, and it is only when we examine the photographs by M. Boiarsky that we can realise how much interesting and almost untrodden ground has been gone over, and what a rare field for scientific research has been thrown open to the travellers. The only Europeans who have visited these countries in modern times are Baron Richthofen, Colonel Prejevalsky, and Père Armand David. The first of these in the course of his explorations in China went alone from Peking to Han-kau, ascended the Han-kiang by

water to Lao-ho-kau, proceeding thence by land to Sin-gan-fu, and from this city to Ching-te-fu, whence he retraced his steps to Sin-gan-fu and returned to Peking by a more direct route, his line of march crossing that of the Russians in the plain of Han-chung-fu.

Prejevalsky passed some months in Kan-suh in 1872-73, and Père Armand David extended his adventurous journeys in 1865-68 considerably within the eastern border of this little-known region. But these are the only travellers upon whom we could rely for information. For the cartography we had still to depend on Klaproth's maps founded on the Jesuit surveys in the eighteenth century. Circumstances were unusually favourable to Sosnofsky, as he himself tells us in his Report (vol. xii. No. 2, *Russ. Geog. Soc. Proc.*, 1876), for the Chinese authorities, warned by the recent events in the extreme south-west of the empire, and the deep indignation excited in England by the murder of Margary and the consequent return of Colonel Browne's party, received the Russians with courtesy and were willing to give them every assistance. But, notwithstanding these advantages, the Report of the chief is remarkably scanty, only twelve pages being devoted to it. One might have inferred that time did not allow of his writing more. That this is not the case, however, is evident from the lengthy and verbose descriptions of unimportant matter contained in it. Many of the statements are exaggerated and highly coloured; thus, on page 146 of the *Proceedings* we read as follows:—

"But what a fearful picture of ruin! Extensive towns, numerous independent settlements, only a short time ago boiling with life and activity, stand even at the present time in gloomy silence, stained with bloody ruins. All is empty—not a soul—only here and there from a hastily-constructed hut, or from a hole dug out of a glebe of earth, appears a shrinking, emaciated figure. It is not old age that has furrowed the face with deep wrinkles and laid a stamp of infirmity upon it; but the lot of hard sufferings, sufferings of times hardly yet passed by. This is the only surviving member of a numerous family—all of whom perished, sacrificed to internecine war, and laid down their existence for ever in the family burial-mound hard by. The country has undergone terrible sufferings: it was so bad that a pound of beef cost three to four roubles, a bag of bread 100 roubles; the people ate dead bodies—ate *their own children*."

Why they should have devoured their own children when they could have eaten other people's passes our comprehension. But it is at all events satisfactory to learn that this frightful state of affairs is not likely to last, and that order is at length being restored. The above extract, which we have translated literally from the Russian, is a fair specimen of Colonel Sosnofsky's style. More than half a page of the Report is devoted to a description of the Chinese Governor-General Tso-tsung-tang, with whom the Russian colonel entered into a contract to provide grain for the army. "He positively astonished me," writes the Colonel, "by the soundness of his views, and his accurate information about Russia." Yet the same functionary is said to have enquired of one of the members of the expedition whether the Russians ate dead horses. Instead of interesting facts such as one would have expected from a work of this kind, we meet with the broadest generalisations (pp. 147, 148, 150, 151, 152, and 153). Indeed, the Report is worth reading for the sake of knowing, not what a Russian scientific expedition has done, but what it has left undone. The rapidity of their march did not allow sufficient time for the scientific observations for which the other members of the expedition were prepared. They left Han-kau in January, 1875, and in October the same year arrived in Russian territory. It is astonishing that under these circumstances it was possible to make any observations at all, and we cannot speak too highly of Dr. Piassetsky and Matusofsky, who strove gallantly to redeem the success of the enterprise. In the 4,000 plants, 200 skins of birds and animals, insects and reptiles,

and minerals collected by the former and topographical and meteorological observations of the latter we have special scientific information of the highest value. But besides these labours, Dr. Piassetsky has made no less than 1,000 water-colour and pencil drawings which bring before us the whole country with a fidelity and art which no word-painting or even photography could rival. Nearly 300 of these sketches were exhibited at the Imperial Academy during the meeting of the Oriental Congress, and from their remarkable artistic merit claim a more detailed notice than we can give in this article. We have pleasure, however, in announcing that their author proposes opening an exhibition of his works in London during the ensuing season.

E. DELMAR MORGAN.

SELECTED BOOKS.

General Literature.

- BISMARCK, Prince de, les discours. Vol. VI. Berlin: Van Mayden. 4 M.
BOUKHAROW, D. de. La Russie et la Turquie depuis le commencement de leurs relations politiques jusqu'à nos jours. Amsterdam: Schuitmaker. 6s.
BRAHMI, Tychonis, et ad eum doctorum virorum epistolae, nunc primum collectae et editae a F. R. Friis. Fasc. 1-4. Hauniae.
DAVIS, J. Catullus, Tibullus, and Propertius. Blackwood. 2s. 6d.
INVENTAIRE général des richesses d'art de la France. Paris. Monuments religieux. T. 1. 1^{re} fasc. Paris: Plon. 3 fr.
MARTIN, Theodor. Life of H.R.H. the Prince Consort. Vol. II. Smith, Elder & Co. 18s.
SHELLEY'S Poetical Works. Ed. II. B. Forman. Vol. I. Reeves & Turner. 12s. 6d.

History.

- CHRONIKEN, die der deutschen Städte, vom 14. bis ins 16. Jahrh. 13. Bd. Die Chroniken der niederrheinischen Städte. Köln. 2. Bd. Leipzig: Hirzel. 15 M.
DAHN, P. Langobardische Studien. 1. Bd. Paulus Diaconus. 1. Abth. Leipzig: Breitkopf & Härtel.
DENKMÄLER, Niederdeutsche. 1. Bd. Das Seebuch. Von K. Koppmann. Bremen: Kuhnmann. 4 M.
DURUY, V. Histoire des Romains, depuis les temps les plus reculés jusqu'à la fin du règne des Antonins. T. 6 (fin). Paris: Hachette. 7 fr. 50 c.
FRIEDERICIA, J. A. Danmarks ydre Politiske Historie i Tiden fra Freden i Lybek til Freden i Prag. Kjøbenhavn: Hoffensberg.
LÉTTRES inédites de Marie-Antoinette et de Marie-Clotilde de France, publiées par le Comte de Reiset. Paris: Firmin-Didot. 6 fr.
LINDNER, Th. Geschichte d. deutschen Reiches vom Ende d. 14. Jahrh. bis zur Reformation. 1. Abth. 2. Bd. 2. Hälfte. Braunschweig: Schwetschke.
SUSANE, le général. Histoire de l'infanterie française. T. 4. Paris: Dumaine. 3 fr. 50 c.

Physical Science and Philosophy.

- FECHNER, G. Th. Vorschule der Aesthetik. 2. Thl. Leipzig: Breitkopf & Härtel. 6 M. 50 Pf.
HEER'S Primeval World of Switzerland. Ed. J. Heywood. Longmans.
PESCHKE, O. The Races of Man and their Geographical Distribution. Henry S. King & Co. 9s.
SCHUBNER, W. Dioptrische Untersuchungen insbesondere üb. das Hansen'sche Objectiv. Leipzig: Hirzel. 3 M.

Philology.

- MÜLLER, F. Grundriss der Sprachwissenschaft. 1. Bd. Wien: Holder.

CORRESPONDENCE.

A COMMISSION FOR GREEK ANTIQUITIES.

King's College, Cambridge: Oct. 7, 1876.

I am glad to see in Mr. Newton's letter in today's ACADEMY a recognition of the fact that fragments of ancient sculpture of the highest importance may be expected to be found scattered about in various buildings of Europe. My object in writing to you is to ask whether there is not special reason for supposing that such fragments may be discovered in our own country, and whether it would not be quite worth while to institute a regular search for them.

It is well known that Thomas, Earl of Arundel and Surrey, was a strong lover of ancient art, and his name has been justly given to one of our societies which has contributed as much as any other to the intelligent study of mediæval painting.

Peacham, writing in 1634, speaks of Lord Arundel as of one

"to whose liberal charges and magnificence this angle of the world oweth the first sight of Greek and

Roman statues, with whose admired presence he began to honour the gardens and galleries at Arundel House about twenty years ago, and hath ever since continued to transplant old Greece into England."

It is not, however, so generally notorious that Charles I. and the Duke of Buckingham were equally active in the same field, and that they did not confine their researches to Italy, but extended them into Greek waters. In 1650, 450 pieces of ancient marbles which had belonged to Charles I. were sold for 16,000*l*. Peacham says of him:—

"King Charles also, ever since his coming to the crown, hath amply testified a royal liking of ancient statues by causing a whole army of old foreign emperors, captains, and senators, all at once to land on his coasts to come and do him homage and attend him in his palaces of St. James's and Somerset House."

Milton, after travelling in Italy, had intended to proceed to Greece if he had not been recalled by the Civil Wars, and his description of Athens in the *Paradise Regained* shows how well he had prepared himself for his journey. Happy, indeed, if he could have beheld the Parthenon before its destruction by Morosini! The knowledge of the treasures of ancient art existing in England induced Profs. Michaelis and Matz to undertake a journey to this country in the autumn of 1873 for the purpose of cataloguing the ancient sculptures which they might find. The results of their labours are contained in the first number of the *Archäologische Zeitung* for 1874, and it must have been a discovery to most of those who have read this catalogue that English country houses contain such unexpected wealth. My object in writing to you is to urge that steps should be taken to organise a systematic search throughout England for remains of this kind. Marbles differ very widely from pictures, they are liable to be ill mounted, disfigured, wrongly described, neglected, or even destroyed. The possessors of these treasures are extremely likely not to understand or appreciate their value, whereas there is no danger of their value being impaired by the inspection of the learned. The owner of a reputed Raphael may be reluctant that his delusion should be destroyed by the judgment of an expert, but no one would be sorry to learn that he possessed in a neglected lump of mutilated marble a fragment of the work of Pheidias. The best means for effecting this purpose would be the formation of a commission similar to the Historical MSS. Commission, whose duty it should be to examine all collections of ancient marbles throughout the country and to report on their value. Such a commission would be fortunate in being able to employ the services of Mr. Newton, whose skill in practical diagnosis of this kind is unsurpassed in Europe. It is not too sanguine a hope that if this were done England would be found to supply a very large material for the stimulus of that new Renaissance which has only in these later days begun to reveal to us the deeper and purer half of Greek thought and culture which the earlier Renaissance of literature had left unknown and even unsuspected.

OSCAR BROWNING.

LEFFLER'S PHYSIOLOGY OF CONSONANTS.

Cambridge: October 9, 1876.

I hope it will be clear to everyone that my polemic is directed solely against Dr. Leffler's views, not against Mr. Rhys's review of them. On the contrary, we have every reason to be grateful to Mr. Rhys for presenting us with so clear and concise a summary of those views. Nor should I be justified in reproaching Mr. Rhys with want of familiarity with the details of Swedish pronunciation. The sole point in which I think Mr. Rhys himself is mistaken is in his idea that *p* in *öp* is necessarily different from *p* in *öp*, although even here he is only following Dr. Leffler.

The leading difference between us is now, as Mr. Rhys indicates in his last note, the question of *tenuis* and *media*. The valuable remarks of

Mr. Ellis show how endless are the details of this question. In my own remarks I endeavoured to make clear that the problem, as usually discussed, is an insoluble one, owing to the vague way in which the names *tenuis* and *media* are employed. As Mr. Rhys has alluded to the views of Prof. Sievers as confirming those of Leffler, I may state that I have not only read Prof. Sievers's book, but have had the great advantage of hearing the sounds from the writer himself, who possesses a fineness of ear and power of imitation which are very uncommon among German philologists. It seems quite clear that the distinction between voice and voiceless consonants is in South Germany represented by one of force only, *p* and *b*, for instance, being both what I would call "half-voice" consonants, the *p* being pronounced with more force than the *b*. But I consider that Sievers fails entirely in his attempt to apply the criterion of force to other languages as well. I can only repeat that the South German distinction has nothing whatever to do with the English and Swedish, except in the mere accident of being written in the same way.

HENRY SWEET.

P.S.—In the third paragraph of my last note read "after" instead of "before [short vowels]," and substitute "happy" for the example given.

JAMES HOWELL.

Bottesford Manor, near Brigg: Oct. 7, 1876.

My authority for stating that James Howell "was a Caermarthenshire man" is Anthony Wood, the Oxford antiquary. He says that "James Howell was born in Caermarthenshire, particularly, as I conceive, at Abernant, of which place his father was minister. In what year he was born I cannot precisely tell you." As his authority for this statement, Wood puts "Lib. matric. P. pag. 473." (See *Athenae Oxon.* edit. 1721, vol. ii. col. 381.)

EDWARD PEACOCK.

Fairwater, Taunton: October 9, 1876.

In my note on the above in last ACADEMY, October 7, there is a misprint of Cwnbryn for Cevnbryn. Having since looked through the "Familiar Letters," I may here add that they contain several allusions to the author's family leading to the conclusion that he was a Breconshire man. A letter addressed "To my Father, from London" (*Epistolae Ho-Eliaanae*, third edition, vol. i., sect. 4, letter vii., pp. 171-2), ends "with my love to all my brothers and sisters at the Bryn, and near Brecknock." This "Bryn" I take to be the hill-farm of that name on the side of the chain of hills called Epynt in the county of Brecon. In another place (vol. i., sect. 1, letter xliii. p. 67) he refers to these "Eppint" hills, contrasting them with the Alps. It appears also from the "Letters" that there were members of his family living at Trecastle and Devynnock in the same county; and that one of his sisters married a Hugh Penry, possibly of the same family as the Welsh martyr John Penry, who lived at Cevnbrith, a few miles from the Bryn.

T. POWELL.

SHAKSPERE'S POSSIBLE TROTH-PLIGHT.

3 St. George's Square, N.W.: Oct. 7, 1876.

Many folk, troubled by the too speedy birth of Shakspeare's eldest girl after his marriage, find relief in believing that he had gone through a form of troth-plight with Ann Hathaway the due time before, and that that was looked upon as essentially a marriage. As I have not heard of an old form of troth-plight being reprinted in any modern book, I think it will interest Shakspeare students to see the one that Mr. John Wilson has referred me to, in Robert Cleaver's *Godly Form of Household Government*, 1598, which I suppose is not his own imitation of the marriage-service, but one that was in general use in his time. But still, if only those young people used it who

desired "to marie in the Lord," one may doubt whether young Will Shakspeare of eighteen troubled himself much about that kind of marriage. And as the consent of parents was to be part of the troth-plight, one may also doubt whether John Shakspeare was a consenting party to his boy of eighteen's pledge to marry a woman seven years older than himself. I believe that the said John would have been much more likely to say to his son, "Don't make such a young fool of yourself, Will!" However, this is what Cleaver says on the matter (p. 111):—

"There must needes bee before the publicke act of marriage, some speciall time appointed, wherein both Parents, and parties, may Ratifie and signifie their mutuall liking and consents, vnlesse they despise to marie in the Lord. . . .

"Now then, in the next place, let vs see and learne, what a contract is. to the end, that vpon sound knowledge and right judgement, wee may alwaies vse it well, and neuer ill, for want of good vnderstanding.

"A Contract, is a voluntarie promise of marriage, mutually made betweene one man and one woman, both being meete and free to marry one another, and therefore allowed so to do by their Parents.

"This short sentence, sheweth the whole nature, qualities, propertie, vse, and abuse, with all other things, that are to be obserued or eschued in a right Contract, as shal appeare by the unfolding of euerie word contained therein . . . [and the author then unfolds them all].

"And least we should bee ignorant, or forget what those errors are, which disauowe and lawfully frustrate a Contract, these they be. First, if there be onely a naked shewe of a promise, and yet no promise in deede. Secondly, if any other thing bee promised then marriage. Thirdly, if the promise bee conuincied to be meere hypocriticall or forced. Fourthly, if one of the parties alone, do promise, and not both. Fifthly, if it were made betweene other creatures, or other persons, or betweene more then one man and one woman. Sixthly, if the persons contracted, or either of them be formerly betrothed, or have committed adultrie after the contract, or be alied or a kin, or for any other cause not at libertie to marie. Eighthly, if there lacke the consent of y^e parents.

"If al or any of these be undoubtedly known and clearly proued, they doo ioyntly and seuerally frustrate or nullifie the contract, so as the Magistrate may lawfully dissolve the same, and set the parties at libertie.*

"But contrariwise, if all these concur and accord, the contract is inuoluable as marriage it selfe, neither can the parties bee set at libertie by themselves, or by any power whatsoeuer,* because this contract, and euerie parsell thereof, is in the Lord . . .

P. 36. "This being done, the Parents and parties are to bee charged in the name of God, as they will answer at the day of judgement, plainly to bewray and declare, if they know any of the foresaid impediments in themselves or in their children, for which this Contract ought not to bee made. If they say, they know none, or if they declare none, then the consent of the Parents is to bee demanded; which, if they yielde, then the consent of the parties is also to bee required. And so the parties are to bee betrothed and affianced in these words, or such like.

"I N. do willingly promise to marry thee N. if God will, and I lue: whensoeuer our parents shall thinke good and meet: til which time, I take thee for my onely betrothed wife, and thereto plight thee my troth. In the name of the Father, the Sonne, and the holy Ghost: So bee it.

"The same is to be done by the woman, the name onely changed, and all in the presence of the Parents, kinsfolkes, and friends.

"After this, the Parents are to be admonished, to set and appoint the day of marriage, neither too neare nor too farre of, but to appoint a competent space of time, that it may be sufficient for the learning and triall of all lets and impediments, whereby promised marriage might be hindered, and yet giue no occasions, by reason of the length thereof, to prouoke the parties to incontinencie. In the meane time, the parties affianced are to be admonished, to abstaine from the

* This was Cleaver's doctrine, and not the law of the land. What he knew about "the Lord" was, of course, fancy.

use of marriage, and to behave themselves wisely, chastly, lowly, and soberly, till the day appointed do come. And so with a Psalm and prayer, to conclude the holy action.

"1. Because there might be some preparation for the things pertaining to house-keeping, betwixt that time and the celebrating of marriages: but this is not a chief cause.

"2. Because the Lord would by this meanes make a difference betwixt brute beasts and men, and betwixt the Prophane and his children.

"For they, even as beasts, do after a beastlike manner, being led by a naturall instinct and motion, fall together: but God will have this difference, whereby his children should be seuered from that brutish manner, in that they should haue a certaine distance of time, betwixt the knitting of affection, and the enjoying one of another, and a more neere ioyning of one vnto another.

"3. That they should in that time, thinke on the causes why they are to marrie, and the duties of marriage: For many enter therinto, not considering at all, of the great duties belonging to them in the same, nor thinke of the troubles and afflictions that followe marriage.

"But the Lord would haue these things thought on, and a consideration to bee had, both of the causes of marriage, and the duties to bee performed, and the troubles to be undergone."

Had Cleaver's opinion of Shakspeare been asked, he would evidently have set him down as a "bruite beast," and one of "the prophane."

F. J. FURNIVALL.

P.S. In connexion with this subject I may note that in the picture now owned by Mr. Jn. Malam, of a betrothal—probably Flemish, but professing to be Shakspeare's—the lad of 18½ is (so far as the photograph shows) represented as a bald-headed, bearded man, and the intended bride is evidently younger, and not seven years older, than her husband. The inscription now on the picture:—

"Rare Lymminge
with vs dothe make appere
Marriage of Anne Hathaway
with William Shakespere
15—"

"only came to light when the picture was being restored by Mr. Holder, at Scarboro', in 1872, who sold it to Mr. Malam." Can it not be put in darkness again? To suppose that the picture represents Shakspeare's betrothal is too absurd a notion to be entertained for one moment.

SCIENCE.

The Chemistry of Light and Photography in its Application to Art, Science, and Industry. By Hermann Vogel, Professor in the Royal Industrial Academy of Berlin. Second Edition. (London: Henry S. King and Co., 1876.)

History and Handbook of Photography. Translated from the French of Gaston Tissandier. Edited by J. Thomson, F.R.G.S. (London: Sampson Low & Co., 1876.)

DR. VOGEL'S book is a flagrant case of mere book-making without sufficient capital; and, like that of Tissandier, is almost completely useless as a scientific or practical text-book or manual. Neither the one nor the other follows the practical applications of photography to the latest improvements, and neither of them gives any direction which would enable a tyro to help himself out of the elementary or advanced difficulties. Tissandier's title was not, however, like that of the translation, a misnomer. It was "The Marvels of Photography," and the work did not pretend to be a manual, but simply an interesting book about photography, which it is; and the appendices added by the editor are not so complete or so lucid

as to add much to the practical value of the book. The chemical accuracy of it may be judged of from such expressions as "a sheet of paper which had been soaked in iodised silver"—"fixed the picture by means of gallic acid." However, the book is not so ostentatiously ignorant of scientific matters as that of Dr. Vogel, who insists on showing how superficial is his knowledge of astronomy, chemistry, and acoustics, of art and perspective, all in one book. At least in this he has succeeded.

The re-editing of the second edition of the book should not be allowed to affect the scientific notoriety of Dr. Vogel, which is based on an alleged discovery in spectrum photography which shall be stated in his own words:—

"The writer of this work succeeded, in the end of 1873, in making photographic plates sensitive even to colours that were before considered to be inoperative—i.e., yellow, orange, and red. He found that if certain coloured substances that absorb light were added to bromide of silver, which is by itself too little sensitive to green, the sensitiveness of this bromide to green is considerably increased. In like manner, if coloured substances absorbing yellow or red light are added to it, they make bromide of silver sensitive to yellow and red light. After this discovery we may hope that the difficulties attending the taking of coloured objects may be soon overcome."

This "discovery" has, thus far, not found any confirmation at the hands of any chemist of authority, and is discredited by those who have repeated Dr. Vogel's experiments. His original statement was less vague than this, and was to the effect that the addition of a red substance to the bromide film makes it sensitive to the red lines of the spectrum, &c. So far every observed modification in the range of the bromide of silver in reference to the spectrum rather disproves than confirms such an hypothesis. Certain substances do affect the range of the bromide of silver in this respect, but their colour has no observed relation to this fact. The very substances, moreover, which Dr. Vogel reported on, tried by the leading photographic chemists, produced no such effects as he claimed. Nor is it correct, as he states, that certain rays were considered inoperative. Becquerel long ago produced a complete photograph of the spectrum on a silver plate, and Dr. Draper, of New York, repeatedly succeeded with the same expedient, while his son, Prof. Draper, has since produced a collodion negative going through the extremes—the fact being, as shown most conclusively by Dr. Draper (*Researches in Actinic Chemistry*), that every part of the spectrum is photographically operative to a greater or less degree, and that all that is necessary to a complete image of it is to protect the most advanced lines from over-exposure until the retarded ones are impressed. Of all these results Dr. Vogel seems to have been ignorant.

Tissandier's book, as an amusing one, deserved better translation and better editing than it has had.

W. J. STILLMAN.

MESSRS. HENRY S. KING AND Co. send us, under the title of *The Races of Man and their Geographical Distribution*, a translation of Dr. Oscar Peschel's *Völkerkunde*, reviewed by Mr. E. B. Tylor in the ACADEMY of June 13, 1874.

ORIENTAL ARCHAEOLOGY.

An Archaic Dictionary. By W. R. Cooper. (London: Bagster & Sons, 1876.)

Cory's Ancient Fragments. New and Enlarged Edition, by E. R. Hodges. (London: Reeves & Turner, 1876.)

Dates and Data relating to Religious Anthropology and Biblical Archaeology. (London: Trübner & Co., 1876.)

Histoire Ancienne des Peuples de l'Orient. 2nde Edition. Par G. Maspero. (Paris: Hachette & Cie., 1876.)

THE startling discoveries that have been made of late years in Egypt and the East, the decipherment of forgotten languages, and the disclosure of primitive civilisations, have all combined to revolutionise the history of the ancient Oriental world. Instead of the scanty and half-fabulous legends reported by Greek and Latin writers, we now have the contemporaneous records of the monarchs and nations of the East; facts have taken the place of fiction, and actual knowledge the place of conjecture. A new light has been shed on the origin of the culture and civilisation of to-day, the history of civilised humanity has been tracked back, if not to its beginnings, at all events to its earliest era, and the study of comparative religion has received new and important illustrations. Races and populations, kings and priests, wars and conquests, have become familiar to us, the very existence of which was unknown but a half century ago. And though what has already been recovered from the past is but a tithe and an earnest of what remains to be done, yet the new material is already so abundant and so important as to claim comparison with the old stores of classical learning.

Mr. Cooper's *Archaic Dictionary* of the proper names occurring on the Egyptian and Assyrian monuments comes, therefore, at an opportune moment. Now that so general an interest has been excited in the revelations of the cuneiform inscriptions, a Dictionary was greatly needed which would do for Egypt and Assyria what Lemprière did in the last century for Greece and Rome. The time has not yet arrived when the whole tale of the monuments can be read in its completeness, and the conclusions derived from it treated in accordance with a strictly scientific method: Oriental archaeology is still in its descriptive or natural history stage, and must be dealt with accordingly. Those who want to be told in a few words what is known about Hatasu or Horus, about Assur-bani-pal or Hea, ought to find Mr. Cooper's work very useful. Its usefulness is increased by the Appendices he has added, as well as by his excellent introduction and "Suggestions for a Systematic Study of Egyptian History." Besides the proper names taken from Egyptian, Assyrian and Accadian monuments, the names of divinities found in Etruscan inscriptions have also been inserted in the volume. Whether the author was right in adding to these a selected number of proper names from Hindu and Scandinavian history and mythology may perhaps be questioned.

Of course in a work of the kind, misprints and errors are unavoidable; but Mr. Cooper seems to have done his best to render them

few; the hope, however, may be expressed that in a future edition some of the more important articles may be expanded, and that references may be added wherever possible. A list of references at the end of each article is the surest way of securing the reader's confidence, and at the same time of enabling him to control the statements of the text.

While Mr. Cooper has been arranging the results of Assyrian and Egyptian decipherment for the use of the historian, Mr. Hodges has been no less usefully employed in re-editing Cory's *Ancient Fragments*, which bring together every scrap of classical literature that bears upon the history and antiquities of the ancient East. The importance of the fragments can hardly be over-rated; they contain all that remains to us of the works of Manetho and Berosus, by whose assistance alone the materials furnished by the monuments can be thrown into chronological order. The historical study of the inscriptions is in great measure an inductive one; a hint here, a stray word there, are often all that the historian has at his disposal for the re-construction of the past. Hence the great value of the fragments which record the order and duration of successive dynasties, unsatisfactory and conflicting as may be the channels through which they have been transmitted to us.

Mr. Hodges has brought Cory's work up to the level of modern knowledge by adding illustrative notes and prefixing two very interesting Introductions, one on "The Origin, Progress, and Results of Hieroglyphic and Cuneiform Decipherment," and the other on "Phoenician Literature." He has also published some new fragments not given by Cory, one of them being the important extract from Nicolas of Damascus (contained in the *Πρόδρομος Ἑλληνικῆς Βιβλιοθήκης*), in which the legend of the Assyrian Nannaros is given. As M. Lenormant has pointed out, Nannaros is the Assyrian Nannar or Moon-god.

Mr. Hodges has made the book at once more convenient and cheaper by omitting the Neo-Platonic fragments which Cory had placed at the end of it, as well as Cory's learned but antiquated preface. He has also omitted the Greek and Latin texts, no doubt wisely. Those who want to consult them will have no difficulty nowadays in doing so, while the translations given in the volume before us may be fully trusted. The student of the native monuments will be grateful for having them placed before him in so handy and well-printed a form.

The anonymous author of *Dates and Data* states that the object of his work "is to bring together, in consecutive order, under specific dates, some of the results of recent researches in Prehistorical and Biblical Archaeology and Comparative Mythology, with the view of attempting to furnish trustworthy materials for the advancement of the study of Religious Anthropology." The idea is a good one, and has been carefully carried out. Under various specific dates, beginning with 14,000 B.C., the chief facts furnished by geology, ethnology, language, or monumental evidence as to the early history and civilisation of man have been grouped together. A great mass of very

interesting materials has thus been collected and arranged in a form convenient for reference. The author has generally gone to the best authorities, though now and then the statements he adopts are somewhat questionable. In one point, however, he has laid himself open to severe criticism, and that is in his philological flights. When will students remember that the science of language is as serious and exacting as the sciences of chemistry and physiology, and that only those who have undergone the requisite training and education can be qualified to deal with linguistic questions? Had the author made himself acquainted with the first principles of Comparative Philology he would never have compared certain Aryan, Semitic, and Egyptian words in the way that he has done on pages 31 and 32. What can be said of a writer who classes the Egyptian *ra*, "the sun," with the Sanskrit "*Ra(j)*" and (*Mit*)*ra*" and the non-existent "Chaldean" *ra*? By the latter word I suppose is meant the termination of the Accadian *dimirra* or *dingirra*, "god." Equally preposterous is the comparison of the names Jonah and Oannes. Apart from his philology, however, and an inclination to assign too definite dates to the palaeolithic and neolithic relics of early man, the author has succeeded in the task he proposed to himself, and has produced a really useful little book.

A reference is all that is needed to the new edition of Prof. Maspero's well-known *Ancient History of the East*. The work is simply indispensable for all those who wish to have some acquaintance with the subject. The maps which have been drawn up by the author, and the final chapter on writing and alphabets, add greatly to the value of the book. M. Maspero's profound knowledge of the Egyptian monuments renders his account of ancient Egypt and its history the best accessible to the ordinary reader. It is only when dealing with Assyrian subjects that his information has had to be derived at second hand, and his statements upon Assyrian history, therefore, are not always quite correct. The new edition is provided with an index, which will be highly appreciated by those who use the work.

A. H. SAYCE.

SCIENCE NOTES.

PHYSIOLOGY.

What becomes of Salicylic Acid after it is absorbed?

—Two answers have been given to this question. It is believed by some authorities that the acid enters into combination with the alkaline bases of the blood as soon as it mingles with that fluid, and that it is subsequently eliminated as a salicylate. Feser and Friedberger, on the other hand, assert that it unites in the first instance with the albuminates of the plasma, and is only converted into a salicylate when those albuminates are broken up—i.e., just before it is excreted by the kidneys. The former of these views is adopted by Binz, but with one important modification. He argues that the carbonic acid generated in the tissues is able to decompose the salicylate and to liberate minute quantities of salicylic acid in immediate proximity to the germinal centres. The question has been investigated afresh by Fleischer (*Centralblatt für die Med. Wiss.*, September 2, 1876). He finds that free salicylic acid is never present in the blood, and that it forms a permanent compound

with a base immediately after its absorption. A portion of it displaces carbonic acid from the carbonates; another portion acts upon the neutral sodic phosphate of the plasma. Salicylic acid, like hippuric and benzoic acid, is able to withdraw sodium from the neutral phosphate, sodic salicylate and acid sodium phosphate being formed. This fact is all the more curious as phosphoric acid readily expels salicylic acid from its combinations.

On Recurrent Sensibility.—It has long been known that irritation of the peripheral end of a divided nerve, whether motor, sensory, or mixed, may, under certain conditions, give rise to pain. MM. Arloing and Tripièr have performed a great variety of experiments with a view to the more complete elucidation of this anomalous fact (*Archives de Physiologie*, Mars-Avril, 1876). They have studied it in the branches of the fifth nerve, of the portio dura, and in the mixed nerves of the extremities, and hold themselves justified in asserting that recurrent sensibility is manifested, more or less distinctly, by all nerves, at any rate in mammals. It is always more marked as the peripheral expansion of the nerve is approached, and may be altogether absent, especially in a mixed nerve, when the division takes place high up. The sensibility of the distal end of the divided nerve is due, in every case, to the presence of fibres whose connexion with the percipient centres has not been interrupted by the operation, of fibres derived by anastomosis from other nerve-trunks. These fibres are derived, in the portio dura, from the fifth; in the purely sensory nerves, from their homologues on the opposite side of the body. They pass upwards to a variable distance in the nerve-trunk to which they are affiliated, diminishing in number from the periphery towards the centre. Their existence was anatomically demonstrated in every case by the method of Waller. Whenever the phenomenon of recurrent sensibility was manifested by the distal stump of a divided nerve, microscopic examination showed that amid the mass of degenerated tubules there were always a few that retained their normal aspect, thereby testifying to their continued connection with their centres.

The Action of Lactic Acid on the Bones.—It has been repeatedly asserted that lactic acid is capable of withdrawing the earthy salts from bone-tissue during life; and theoretical views concerning the pathology of such diseases as rickets and malacosteon, in which the skeleton undergoes partial softening, have been based on this supposed fact. Heiss has succeeded, by means of one very complete experiment, in proving that the assertion in question is incorrect (*Zeitschrift für Biologie*, xii. 2). A dog was kept for 308 days upon a diet of known composition, consisting of flesh, lard, and distilled water; during the whole of this time an average dose of 7·4 grammes of lactic acid was administered daily. When the experiment was at an end, the bones were found to be quite normal, both in structure and chemical composition; moreover, the normal proportion between the amount of earthy salts in the food and that contained in the urinary and intestinal excreta was maintained throughout. Doubtful traces of the acid were occasionally detected in the urine; but by far the greater part of it appears to have undergone oxidation in the system, and to have been got rid of as carbonic acid and water.

On some Effects produced by Stimulation of the Cortex Cerebri.—Besides the co-ordinated contractions of the voluntary muscles which result from stimulation of the surface of the brain with weak induction-currents, many other phenomena are simultaneously produced. There may be a rise or fall of blood-pressure; the pupil may contract or dilate; the secretory activity of the salivary glands, of the pancreas, of the liver, may be excited; the respiratory movements may be modified in rate and rhythm; the bladder, the intestinal tube, the spleen, the Fallopian tubes, may be thrown into a state of contraction. These phenomena have

been experimentally studied by Bochefontaine (*Archives de Physiologie*, Mars-Avril, 1876). He lays great stress on the fact that any one of the above results may be achieved by stimulating small areas of the cortex which are topographically distinct from one another; while, on the other hand, several of those effects may be simultaneously produced by faradisation of a single localised spot. Moreover, the modifications thus induced in the functions of organic life are always associated with co-ordinated muscular movements. If, therefore, we regard the cortical areas as centres localised in the grey matter of the convolutions, we are constrained to admit that one and the same fraction of the cortex may be the centre for a great variety of wholly independent actions, some of which are normally controlled by the will, while others are always involuntary. Rather than accept so improbable an hypothesis, Bochefontaine adopts the reflex theory of Schiff and Brown-Séquard. It is unnecessary, he says, to believe that the grey matter is itself excitable; provided that electrical currents are capable, as they undoubtedly are, of being diffused through it, and thus reaching the fibrous layers of the convolutions, we may explain our experimental results without difficulty. Accordingly, these results afford no convincing proof of the existence of special centres, localised in the grey matter of the cerebral cortex.

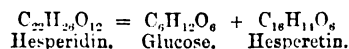
Researches on a West African Arrow-Poison.—MM. Gallois and Hardy have succeeded in isolating a poisonous principle, which they call *erythrophlaeine*, from the bark and leaves of *Erythrophlaeum guineense* (Nat. Ord. Leguminosae) and an allied species from the Seychelles, *E. Coumunga*. It exerts a specific influence on the tissue of the muscles, above all on that of the heart. When introduced into the circulation of a warm-blooded animal it causes muscular twitchings, followed by great dyspnoea and cardiac paralysis. In cold-blooded vertebrates, the muscular system is gradually paralysed and relaxed, the nerve-centres and fibres retaining their functional vitality long after the heart has ceased to beat and the voluntary muscles have lost their contractility. The heart fails before the other muscles, simply because it receives a greater supply of the poisoned blood in the same time. Atropia is unable to rouse the heart when paralysed by erythrophlaeine; curare seems to delay the manifestation of the symptoms.

CHEMISTRY AND MINERALOGY.

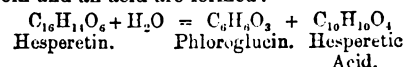
The Book of the Balance of Wisdom.—Dr. Carrington Bolton, of the School of Mines, Columbia College, New York, has published in the current number of the *Quarterly Journal of Science* an interesting sketch of the Arabic treatise on the water-balance, which was written in the twelfth century (about 1121–1122 A.D.), and bears the above title. For the discovery of this remarkable work science is indebted to the Chevalier Khani-koff, sometime Russian Consul-General at Tabriz, an important city of Northern Persia, who communicated copious extracts from the work, translated into French, as well as a transcript of the original Arabic version, to the *Journal of the American Oriental Society*, and the Society have rendered his notes into English. *The Book of the Balance of Wisdom* treats exclusively of the balance and of the results obtained by the use of that instrument. Its exposition of the principles of centres of gravity, of researches respecting the specific gravity of metals, precious stones, and liquids, shows these Orientals to have possessed a knowledge of physical science, entirely unknown to the ancients, and of a character which cannot fail to excite deep interest. The dedication of the work proves it to have been composed during “the year 515 of the Hegira of our Elect Prophet Mohammed,” and at the Court of the Saljuke Sultan Sanjar, who reigned over a large part of the ancient Caliphate of Bagdad from A.D. 1117 to

1157. The author of the treatise, who speaks of himself in the third person, is “Al-Khazini;” the weight of evidence of Oriental scholars who have examined the question of authorship is, it is stated, in favour of regarding him as the same with Alhazen, the Arab optician and physiologist. Al-Khazini describes at great length several forms of balances, giving details for their construction and use, one attributed to Mohammed Bin Zakariya, of Rai, differing from that of Archimedes by the introduction of the needle. “The Balance of Wisdom,” of Abu-Hatim al-Muzaffar Bin Ismail, of Isfazar, is stated to have had a length of beam equal to four bazaar cubits (two metres), and to have been constructed of iron or bronze; it is remarked, moreover, that “the length of the beam influences the sensibility of the instrument.” In the fifth chapter of the first lecture of this treatise the following passage occurs:—“When a heavy body, or whatever substance, is transferred from a rarer to a denser air, it becomes lighter in weight; from a denser to a rarer air, it becomes heavier.” A table of the specific gravities of metals, given by Al-Khazini, and a similar list drawn up by Abu-Raihan, who lived A.D. 970–1038, and wrote *The Book of the Best Things for the Knowledge of Mineral Substances*, when compared with one of the determinations of density made in the present day, show a very remarkable accordance, “when we take into consideration the coarseness of their means of graduating instruments and the backward state of the mechanical arts at that period.” Other tables of specific gravity of solid and liquid substances, more than forty in number, are also given, and in these instances also the close agreement with modern observation is astonishing. Dr. Carrington Bolton ends his paper with the following summary of the principal propositions contained in this curious treatise on chemical physics:—(1.) *The Book of the Balance of Wisdom* shows the Arabian philosophers of the twelfth century to have entertained advanced views regarding attraction. They recognised gravity as a force, and attributed to it a direction towards the centre of the earth; they also knew that it diminishes with the distance, but erroneously supposed its diminution to be in direct ratio to the distance. 2. They were acquainted with the connexion between the weight of the atmosphere and its increasing density. 3. They understood the theory of centre of gravity, and applied it to the construction of the balance and the steelyard. 4. They made frequent use of the hydrometer, which they inherited from antiquity; and possibly they employed this instrument as a thermometer for distinguishing by variations of density the different temperatures of liquids. 5. They observed the action of capillary attraction. 6. They compiled full and accurate tables of the specific gravities of most of the solid and liquid substances with which they were acquainted. 7. Their system of philosophy was founded on experiment and observation.—It is satisfactory to gain any additional information regarding the history of this book, with which Dr. Draper had already made us acquainted in his *Intellectual Development of Europe*, and to which Prof. Tyndall directed the attention of the British Association in his presidential address. Many will remember a sentence in the American author: “I join,” says Draper, “in the pious prayer of Albazen, that in the day of judgment the All-Merciful will take pity on the soul of Abur-Raihan, because he was the first of the race of men to construct a table of specific gravities.”

Hesperidin.—It has been shown by E. Hoffmann that hesperidin, when treated with acid, breaks up into glucose and a crystalline body, to which he now gives the name of hesperetin (*Ber. Deut. Chem. Gesell. Berlin*, ix. 685). The reaction is as follows:—



By the action of alkalis on the new body phloroglucin and an acid are formed:—



When heated with water to 250° C. in closed tubes it decomposes, a product possessing the odour of vanillin being formed. Hesperidin is found in almost every portion of the plant *Citrus aurantium*, *C. Limetta*, &c., and probably occurs in other varieties of the genus *Citrus*. The hesperidin of De Vry is shown not to be identical with the above glucoside, the compound described by Lehreton and Pfeiffer, but the same with what Hoffmann terms aurantiin, a substance occurring in the flowers of *Citrus decumana* and possessing the composition $\text{C}_{23}\text{H}_{30}\text{O}_{12} + 4\text{H}_2\text{O}$. Murrayin, another allied body, which De Vry obtained in Java from the flowers of *Murraya exotica*, has the formula $\text{C}_{15}\text{H}_{22}\text{O}_{10}$. The composition of limonin, which occurs in the seeds of several species of *Citrus*, has not yet been established.

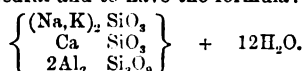
Tritylene.—A ready means of preparing this gas in large quantities is proposed by A. Claus and Kerstein (*Ber. Deut. Chem. Gesell. Berlin*, ix. 695). They mix with concentrated svrupy glycerine, having a boiling point of 196°–200° C., as much zinc in powder as it can moisten, and then heat the mixture, when a larger amount of gas is given off; 100 grammes of glycerine yield from thirty to forty-five litres of gas, consisting of about equal volumes of hydrogen and propylene. No other gases, apparently, are found. When treated with bromine, about one half of the gaseous mixture is absorbed, forming a yellow oily liquid which boils at 142° C. and possesses the formula $\text{C}_3\text{H}_4\text{Br}_2$.

The Action of Hydrocyanic Acid on Insect Life.—It has been noticed by A. Gautier (*Bull. Soc. Chim. Paris*, xxv. 433) that rabbits which have been poisoned with anhydrous hydrocyanic acid may be restored to life some minutes after death has apparently intervened, by inducing artificial respiration of air containing chlorine. He now finds that insects which have been subjected to the same treatment, and which are apparently dead, can in like manner be restored by the agency of chlorine.

Ozone.—In the *Comptes Rendus*, lxxxii. 157, De Carvalho describes an apparatus for ozonising the unhealthy air of dwelling-rooms; such air is to be passed, by means of an aspirator, through a tube, in which the silent discharge of a Ruhmkorff's coil takes place; and the author is of opinion that air subjected to this treatment will be freed from the organic matter suspended therein and its harmful characters destroyed. To his paper are appended some remarks by P. Thenard, who says he considers it is high time (*il serait grandement temps*) that not only the public, but learned men, should be made acquainted with the erroneous nature of the views generally held respecting the action of ozone on organisms. So far from having a beneficial effect, ozone is one of the most energetic poisons known; and the grave accidents which have happened in his own laboratory do not leave the slightest room for doubt about the matter. While leaving the physiological aspects of the question to M. Arnould Thenard, who has a work on the subject in preparation, he confines himself to stating that under the influence of ozone, even when very largely diluted, the blood corpuscles rapidly cohere, and even change their form, the pulse beats more slowly and in so very marked a degree that in the case of a guinea pig where the beats were nominally 148 per minute they fell to $\frac{1}{30}$ th after the exposure of the animal for a quarter of an hour. In the present day, when medicine possesses in a knowledge of temperatures so excellent an indication of the stage of a disease, it is possible, he considers, that an agent may be found in ozone for controlling them when too high; to

introduce, however, without further consideration ozone into our rooms with the fallacious notion of thereby destroying bad air is highly dangerous. While the most powerful poisons, when rightly administered, constitute some of our best remedies, we must first have learnt how to apply them lest we fall into error as regards the right time for application and the strength of the dose. Thenard then asks the question: Are we sure that there is ozone in the air? Its presence in our atmosphere is determined by the change in the depth of colour of prepared paper. Do we know that there are no other substances in air which can affect the paper in the same way? By passing a current of air through a gas-blast Wittmann obtained air which acted on the prepared paper as ozonised air does: while, however, this air disinfected putrid water without rendering it acid, ozone, so it is stated, did not disinfect it, but turned it acid. Moreover, it is known that ozone cannot exist above 200°, and yet the air modified by Wittmann's method had been exposed to the temperature at which glass softens. Although he is not prepared to deny the possible presence of ozone in the atmosphere, he holds it rash to regard as proved what is still vague and uncertain, and, may be, dangerous. Since the publication of Thenard's paper in January last this important question has not been solved, and in the presidential address which Dr. Andrews delivered before the British Association last month he states: "the chemist can furnish a simple test of this (unhealthy) state of the atmosphere in the absence of ozone, the active form of oxygen, from the air of our large towns."

Mineralogical Notices.—Vom Rath continues his mineralogical notes in *Pogg. Ann.* 1876, clviii. 387. He has examined the phacolite of Richmond, Victoria, and finds the crystals to be rhombohedral and to have the formula:—



11·17 per cent. of the water of crystallisation passes off at temperatures between 40° and 200°, which, curiously enough, is taken up again by the crystals after exposure to the air for twenty-four hours. He describes crystals of sanidin which he met with as a product of sublimation on a doleritic lava from Bellinghen, in Westerwald. The yellow augite of Vesuvius, the crystallographic characters of which he had previously studied, he now finds to have the composition:—

		Oxygen.
Silicic acid	53·2	28·34
Alumina	1·5	
Iron protoxide . . .	2·3	0·51
Lime	23·4	6·68
Magnesia	19·3	7·72
		14·91

99·7

It very closely agrees, therefore, in constitution with the light-coloured varieties from Achmatowak, Orrijärvi, Gulsjö, &c. In the "bombs" of Vesuvius augite presents itself in three different colours, and under equally modified conditions: the black variety forming a constituent of the outer crust of the sanidin rock, the green kind forming especially the walls of cavities, and the light-yellow variety as a constituent of the magma composing the interior. Vom Rath also describes new or rare forms of calcite from Elba and Oberstein, and a remarkable crystal of mica from Vesuvius.

A Conducting Surface for Electrotypes.—P. Cazeneuve (*Comptes Rendus*, lxxxii. 1341), discusses the different materials the use of which has been proposed for the formation of a good conducting surface for objects on which it is desired to form a metallic deposit by aid of the battery, especially such as have a frail structure. He considers the objections raised against the reagents already in use, and recommends a 10 per cent. solution of nitrate of silver in methylated spirit, to which 3 per cent. of nitric acid has been added.

When thoroughly saturated with this liquid the object is wrung as dry as possible, exposed to the action of strong ammonia for a few seconds, and then placed in the vapour of mercury. It is then ready for immersion in the copper bath. By this method he has succeeded in covering flowers, leaves, insects, &c., with a perfectly regular metallic layer.

In his presidential address to the British Association this year, Dr. Andrews speaks of the fall of meteorites at New Concord, in Ohio (May 1, 1860) as "the most remarkable fall on record." The largest stone which fell on that occasion weighed forty-seven kilog., and the total weight of the masses discovered is estimated by Buchner to have amounted to 350 kilog. As regards the size and weight of the masses, they were exceeded at the fall of Knyahinya, in Hungary (June 9, 1866), where the largest stone weighed 293·3 kilog., and the total weight of material collected is stated to have been from eight to ten cwt. In point of composition the New Concord stones have been shown to contain no other constituent minerals than such as are present in a large class of meteorites. When we regard the composition of these bodies in respect to peculiarities of chemical constitution: the carbonaceous meteorites of Kaba, Kold Bokkeveld, Alais, Orgeuil, &c., on the one hand, and the siderolites of Rittersgrün, Breitenbach, and Steinbach, on the other, containing as they do a new form of silicic acid, or that of Busti enclosing spherules of calcium sulphide; or, again, when we consider their physical characters, such as that of the stone which fell at Dhurmsala in India, which was icy cold, or of those which fell at Hessel, in Sweden, some of which were exceptionally minute and accompanied with a substance containing 51·6 per cent. of carbon, we can hardly allow to pass unchallenged the statement that the New Concord meteorites occupy the first place in point of interest. Dr. Andrews also states that Apjohn determined the presence of vanadium "in a meteoric iron." Apjohn found a trace of this metal in the stone which fell at Adare (September 10, 1813). This stone contains 19 per cent. of nickel-iron; but Apjohn inclines to the belief that the trace of vanadium is present as an oxide associated with the chromite constituting 1·75 per cent. of this stone. Dr. Andrews, moreover, leads us to suppose that as regards the metallic masses of meteoric origin with which we are acquainted "no record exists of their fall." The descent of at least seven iron meteorites has, however, been witnessed, and in one instance in the British Islands.

FINE ART.

THE EXCAVATIONS AT OLYMPIA.

Die Ausgrabungen zu Olympia. I. Uebersicht der Arbeiten und Funde vom Winter und Frühjahr 1875-1876. Herausgegeben von E. Curtius, F. Adler, und G. Hirschfeld. (Berlin: Wasmuth, 1876.)

Just as the second campaign at Olympia is about to open, we receive from Berlin this most interesting record of the first. Much has been said, and said, in some quarters, with a very unreasonable asperity, on the reserve which the promoters of the undertaking have been supposed to maintain concerning its progress and results. The present publication is headed with a note intended, it would seem, as a reply to these strictures. Of course, say the authors, it has been from the first a part of their plan to give the world a mature and adequate scientific account of the Olympia discoveries when they should be complete. But in view of the universal interest awakened by the early successes of the enterprise, it has seemed

impossible in the meantime to withhold its fruits from the just curiosity of students. In order, therefore, to give these fruits a proper measure of provisional publicity, it has been resolved—in addition to the monthly official reports and to notices of inscriptions, &c., in the *Archäologische Zeitung*—to issue each summer a portfolio of photographs and text in illustration of the preceding winter's operations. The portfolio now before us, illustrating the first season's work, contains twenty-nine sheets of illustrations and twenty folio pages of text; it will be followed by another every year until the exploration is complete; and it is hoped in future years to bring out the publication at the beginning instead of, as this time, at the end of summer.

One plate, which the reader should consult first though it stands last in order, gives a thoroughly serviceable sketch plan of the scene of the operations and the adjacent ground. Another exhibits facsimiles of some of the more important inscriptions. The rest are all photographs executed on the spot, just before the suspension of the works last spring, by the brothers Romaidis of Patras. First of all comes a long folded sheet, showing, in three parts, a general panorama of the valley from a slight elevation on the east side of the Kladeos; this, together with the aforesaid plan, and the explanations on pp. 13, 16, and 17, will give the student at home, what no description could give him, an effective general conception of the site. Perhaps it would have been well to add another such panoramic view taken from a different side—say, looking south and west from the slope of Kronion. The next four sheets, numbered iv.-v., vi., vii., and viii., give us views at close quarters of the actual excavations on the south and east sides of the temple of Zeus. At first sight, in the photographs as in the reality, one seems to have before one here a mere jumble of fallen drums and wrought masses without order, imperfectly to be distinguished from the soil about them; but a little examination, again with the help of Dr. Hirschfeld's explanations, will make this chaos intelligible. Next we come to the statues themselves, and here the quality of the photographs varies greatly. On the whole they are creditable to the Greek provincial artists by whom the negatives were, under no small difficulties, taken; although, like all the productions of this indispensable but exasperating art, they render the originals sometimes with unaccountable omissions and vacuities, sometimes with perverse exaggerations. The student who has not had the good fortune to see the works themselves will need to see casts from the moulds now in Berlin before he can thoroughly supply deficiencies, and make allowances for what would otherwise be unsatisfactory or misleading, in these photographs. Plates ix., x., xi. and xii. show from four different points of view the now famous *Victory of Paeonios*. Of these Nos. x. and xii. are satisfactory, and give a really adequate idea of the rhythmical motion and rich flow of line in this noble fragment; in the other two views, the figure does not seem to have been set at a sufficiently forward inclina-

tion. Nos. xiii. and xiv. are front views of the colossal female torso, to which, from its general resemblance to the Giustiniani Vesta, its discoverers have given the provisional name of the *Hestia-Torso*.

Coming to the pedimental and other fragments, Dr. Hirschfeld's notes to the plates give exact and valuable information on the date and place of the discovery of the several sculptures, but with only enough description for purposes of reference, and without entering at all into questions of style. Will the reader, therefore, acquit me of presumption if I venture to refer, in the absence of a more authoritative account, to my own imperfect descriptions made on the spot, and published in the *ACADEMY* of April 22 last? Plate xv. represents adequately enough the male colossal torso, No. 1 on my list. The colossal arm, my No. 2, is not figured. Plate xvi. exhibits my Nos. 3 and 4 united, and forming, as it was apparent they would do, one male figure. Plate xvii. and xviii. represent my Nos. 11, 12, and 13, fitted together and forming the head and body of a seated aged man—the river god Kladeos as he was at first called; but since this attribution is now put forward only in a very doubtful form (*Sitzender Mann—Flussgott?*) it is to be presumed that the authors have seen reason to call it in question. The second of these two photographs is not good. The next sheet shows the head of the same figure from two different points. It is remarked by the authors that the thumb and remaining fragment of hand attached to the beard do not belong to the right hand of the figure itself, but to the left hand of some other personage (Daumen und Stück der Innenfläche einer fremden linken Hand). Plates xx. and xxi. give two views of my 8 and 9, the parts of one kneeling figure, put together. Plate xxii. is, perhaps, my No. 6, placed reclining instead of erect as we saw it, and now discovered to fit with the pair of legs figured on Plate xxix. a (my 14), and identified as belonging to a river-god of the pediment angle. If I am mistaken in this identification, then my No. 6 is missing altogether. Plate xxiii., in which the modellings of the original are almost lost, is my No. 7; the authors accept it as one of the grooms of Oenomaos (*Torso eines Hippokomen*). xxiv. and xxv.—the latter a good, the former a very bad photograph—give two different views of the spirited figure in the act of one about to rise (my No. 5) which was at first identified as Myrtilos, but which is here described simply as a *Sitting Boy*. Plate xxvi. gives what seems an excellent representation of a very important fragment which I had not the luck to see; it was found during the clearance of the area of the temple itself, two or three weeks after the time of our visit. It is one of the metopes of the ceiling, and is more complete than any of the same series found long ago by the French expedition and conveyed to Paris. The subject is Herakles receiving the apples of the Hesperides from Atlas. Herakles stands relieving Atlas for awhile, with his arms bent back over his bowed head, and a cushion doubled in to the bend; Atlas faces him, holding out the apples which he has been away to fetch; and behind Herakles stands Sterope with one arm raised, helping

him to sustain his burden. This fine composition of three erect figures is architecturally conceived; no orb, or other representation of the burden, being introduced in it, but the bent arms of Herakles touching the top of the metope, and the cornice above being meant to be conceived as the load which he bears up. If the reader wishes to realise that similarity of style, which equally struck Mr. Newton and myself, between the sculptures of the metopes and those of the east pediment, the photograph of this new metope will partly enable him to do so. He can recognise in the conception of this action the same frank directness and energetic naturalism, in the modelling of these flesh parts the same vigour and accomplishment, as in the sitting and kneeling figures of the pediment (Plates xx., xxi., and xxiv., xxv.); in the treatment of the hair and beards the same or a greater decorative generality as in the head of the river-god; and, above all, in the draperies of the female figure the same quality which is common to the draperies of all the pedimental figures. Nowhere among these Olympia marbles, except in the *Victory*, do we find draperies either rich and lovely in themselves, or subtle in the expression of what is under them. Compare, for example, the folds about the shoulders and breast of Sterope, on plate xxvi., with those on the left shoulder or about the loins of the kneeling pediment figure (xx., xxi.), and judge if there is not in both the same inferiority, a thick heaviness, a poverty, and a feeling as though the sculptor had studied his effects from models wearing thicker and coarser textures than those which lend their charm to the draped figures of the ripe Athenian school.

Prof. Curtius, in his section of the preface, which is shorter than one would have hoped for, says with justice that it is not yet time to put forward positive judgments on differences of style, or other results in the history of art arising from the new discoveries. But neither is there reason for quite ignoring what may be inferred from first impressions. And Prof. Curtius, in his brief summary, uses one or two general phrases which do seem to ignore such inferences, and to imply judgments one would hardly have expected. For instance, referring to the *Nike*, and speaking of Paenios, he says:—"A scholar of Pheidias, of whom we had nothing but the name, now stands before us as a master whose art we know by an important monument, precisely dated, and preserved with a dedicatory inscription and one of the artist's own." This sentence seems either to pass by or to reject the theory of Prof. Brunn, that Paenios, at any rate when first he came to Olympia, was in no sense a scholar of Pheidias at all, but an artist trained in the traditions of an independent school; a theory which is certainly strengthened by the character of the sculptures of the east pediment, supposing we are to accept them as the work of the same master. Again, what are we to understand by *genau datirt*? I should have supposed that there was still room for ambiguity concerning the exact date of the *Victory* dedicated by the Messenians of Naupaktos; unless, indeed, we are definitively to associate it with the affair of Sphakteria, rejecting the other account which associ-

ates it with an engagement, not distinctly to be identified, in Akarnania. A few lines farther on we read as follows:—"Then, too, the local school of sculpture, which was employed upon the temple before the arrival of Pheidias, is presented to us in full evidence for the first time in works so distinguished as the Atlas metope and the so-called Hestia torso." This sentence seems to imply two assumptions of which the truth is by no means fully established: first, that the metopes were really the work of a local Peloponnesian school, and not—as Prof. Brunn thinks, and as the new discoveries, I should again say, confirm—of the same school (and that not a Peloponnesian one) as the sculptures of the east pediment: next, that the so-called Hestia has qualities in common with the metopes, which it has not equally in common with the pedimental fragments. However, the time to criticise the views of Prof. Curtius will be when that illustrious scholar has put them forth explicitly and not merely by implication.

The remaining sections of the preface are contributed by Dr. Hirschfeld, who acted as head of the expedition during its first months until fever compelled him to a change of climate, and has now returned to his post; and by Dr. Adler, who is especially concerned with the architectural part of the investigations, and who paid a visit to the site last April. These sections, giving in a brief shape a lucid and exact summary of the actual state of progress of the works, and of the conclusions which can thus far be drawn as to the architectural details of the temple and the changes which have befallen the site, complete a publication for which the authors deserve all our gratitude, and to the promised continuance of which every student will look forward with eager interest. SIDNEY COLVIN.

THE RAEURN EXHIBITION.

THE exhibition of the works of Sir Henry Raeburn, R.A., which opened last week at the Royal Academy Galleries in Edinburgh, is of great importance, both from an historical and an artistic point of view, in the opportunity it affords of studying the method of one of Scotland's greatest artists, and at the same time becoming familiar with the lineaments of some of the greatest men that Scotland has produced. The treasures here displayed have been lent by many noblemen and gentlemen: among others, by the Duke of Buccleuch, the Marquis of Bute, the Marquis of Lothian, the Earl of Wemyss, the Earl of Hopetoun, the Earl of Rosebery, Lord Balfour, Lord Moncreiff, and others.

Two previous exhibitions solely of Raeburn's works have been held in Edinburgh—the first in the artist's studio, 32 York Place, in 1824, the year after his death; the second in the University Buildings, on the occasion of the meeting of the British Association in Edinburgh in 1850—but on both of these occasions the number of portraits exhibited was comparatively small. On this occasion there are nearly 400 portraits exhibited, and, large as is this number, they are only a portion of the pictures which emanated from the painter's studio.

It is more than half a century since Sir Henry Raeburn died, but his reputation, which was very high in his lifetime, is still rising, and his pictures are now much sought after. He was born on March 4, 1756, at Stockbridge, one of the suburbs of Edinburgh, where his father was a manufacturer, and his parents died when he was little more than six

years old. At an early age he gave proofs of taste and ingenuity in his profession of goldsmith, to which he was apprenticed, and showed a great bent for drawing, which first took the form of caricatures of his comrades. Having devoted his leisure time to miniature painting, he made such progress that he at length devoted his whole time to painting portraits. He was self-taught—as one of his biographers says: “There is no ascertaining that he ever received any direct instruction in the mysteries, or even in the manual operations, of his art”—and he early acquired reputation as a portrait-painter. At the age of twenty-two he married a young lady of fortune under rather romantic circumstances (she had gone to his studio to sit for her portrait, and artist and sitter seem both to have fallen in love), and afterwards proceeded to London, where he worked for some time in the studio of Sir Joshua Reynolds. Acting on his advice he went to Rome, with introductions to various artists—among these, Pompeo Battone, the favourite painter in Rome at that time. Having spent two years in Italy, he returned to Edinburgh, where he followed his profession till his death on July 8, 1823.

Raeburn seems from the first to have looked closely at the works of Sir Joshua Reynolds, and his style was modelled on that artist's, possessing many of those qualities which Reynolds carried so far, particularly breadth. He produced his effect by massing the lights and shadows and keeping them as far as possible distinct, painting with a sharp touch in a low tone of colour. One of the strong points of Raeburn, besides his colouring and breadth of handling, was his success in penetrating a man's character and transferring to canvas the expression of the best qualities in his sitters; and this, to a great extent, he did by his pleasant manner and admirable conversational powers. Thus Tennyson in one of his idylls:—

“As when a painter, gazing on a face,
Divinely thro' all hindrance finds the man
Behind it, and so paints him that his face,
The shape and colour of a mind and life,
Lives for his children, ever at its best
And fullest.”

But this power of catching at the salient points of a face with the first strokes of his brush makes the work in some few instances, from the thinness of texture, look somewhat crude.

While depicting with much felicity the grace and loveliness of many high-bred beauties of his time, and the ingenuous innocent glance of childhood in the comparatively few instances of the younger generation who sat to him, he was especially successful in his portraits of men, giving the characteristic expression in a simple and effective manner, his style being admirably suited for the delineation of the marked physiognomy of his countrymen.

His method of work is thus described by one who sat to him:—

“He spoke a few words to me in his usual brief and kindly way, evidently to put me in an agreeable mood; and then, having placed me in a chair on a platform at the end of his painting-room in the posture required, set up his easel beside me with the canvas ready to receive the colour. When he saw all was right, he took his palette and his brush, retreated back step by step, with his face towards me, till he was nigh the other end of his room. He stood and studied for a minute more, then came up to the canvas, and, without looking at me, wrought upon it with colour for some time. Having done this, he retreated in the same manner, studied my looks at that distance for another minute, then came hastily up to the canvas, and painted a few minutes more. I had sat to other artists. Their way was quite different: they made an outline carefully with chalk, measured it with compasses, placed the canvas close to me, and, looking me almost without ceasing in the face, proceeded to fill up the outline with colour. They succeeded best in the minute detail; Raeburn best in the general result of the expression: they obtained by means of a multitude of little touches what he found by broader masses: they gave more of the man; he gave most of the mind.”

Some of the most celebrated men whom Scotland has produced, in literature, science, and art, are represented in the gallery, and there is quite a galaxy of worthies learned in the law, while many theological stars add their glory to the walls. Sir Henry Raeburn himself looks out from the canvas facing the spectator as he walks to the furthest room—a fine thoughtful face with bright eye and firm mouth, the chin resting on his hand. Around him, among the many whose lineaments he transferred with a master's pencil, may be mentioned Sir David Brewster, Francis Horner, Sir Walter Scott, the Rev. John Thomson of Duddingston, Henry Mackenzie (author of *The Man of Feeling*), Lord Cockburn, Prof. Playfair, Francis Jeffrey, Lord Meadowbank, President Dundas, Viscount Melville, Prof. Gregory, Viscount Duncan, Prof. Wilson, Robert Sym (the original of “Timothy Tickler” in the *Noctes Ambrosianae*), Lord Justice-Clerk Braxfield, Lord Abercromby, Dr. Adam Ferguson, Principal Robertson, and many others.

While the pictures are as a whole admirable whether as regards colour, breadth of effect, or vigorous handling, some of them are especially noticeable for their artistic excellence. Among these are the half-length of *Alexander Adam, LL.D.*, Rector of the High School of Edinburgh, a fine example of breadth and simplicity of treatment; the youthful-looking *William Blair of Arontoun*, Advocate; and the boyish face, ingenuous and intelligent, of *William Ferguson of Kilrie*. The full-length portraits of *Patrick, Earl of Dumfries*, and *Flora, Countess of Loudon*, are excellently grouped, and the proud, amused expression of affection most happily rendered.

A very charming picture is the full-length of *Lady Raeburn*, taken when somewhat past her meridian, in a loose-fitting costume, with folded arms leaning against a garden wall—a well-featured face, with a kindly, intelligent look. Of the many lovely female faces on the walls, we may mention *Lady Grant Suttie* and her two daughters *Margaret* and *Janet, Mrs. Vere* of Stonebyres, *Mrs. Oswald* of Auchencruive, *Lady Mackenzie* of Coul, and *Lady Mailand*, wife of Admiral Sir Frederick Maitland, to whom Bonaparte surrendered on board H.M.S. *Bellerophon*, and whose portrait is also here; as is also that of *Admiral Lord Duncan*, full of life and expression, the hard-lined face and resolute look bespeaking the hero of glorious Camperdown.

An acknowledged fine portrait of *Sir Walter Scott* is the half-length on which Raeburn was engaged immediately before his last illness, in which there is a depth of expression in the face that one would scarcely expect to see in such a yeoman figure. Another likeness of Scott is the famous Bowhill full-length, painted in 1810 for Archibald Constable, the publisher, and acquired by the Duke of Buccleuch in 1826, which is perhaps the best portrait of the great novelist that was ever painted. He is represented in dark dress and Hessian boots, note-book and pencil in hand, sitting on a rock with his dog Camp at his feet, and Hermitage Castle and the mountains of Liddesdale in the background.

A most striking figure is that of *The Macnab*, chief of the clan, in the costume of an officer in a Highland regiment, stalwart and martial-looking, his stern features illumined with the kindness of age, his native heath and hills forming a pleasing bit of landscape. Another Highland chieftain is *Macdonnell of Glengarry*, represented with gun in hand standing in his entrance-hall, the walls of which are ornamented with shield and swords. A full-length of *Dr. Nathaniel Spens* represents that redoubtable physician in the uniform of a Royal Archer, with bent bow about to pierce his unseen adversary, while a Scotch thistle blossoms rather ostentatiously at his feet.

The full-length of the fourth *Earl of Hopetoun* is an admirable example of Raeburn's management of colour, the mass of scarlet being so treated that it harmonises perfectly with the other parts of the

picture. Also somewhat remarkable in colour are the half-length of the *Right Hon. T. F. Kennedy of Dunure*, in a red striped dressing-gown and a white night-cap on his head, and that of *Hugh Blair, D.D.*, Professor of Rhetoric and Belles Lettres in the University of Edinburgh, in a crimson robe, his head being adorned with a curious black cap.

The comparatively few portraits of children in the gallery give abundant evidence that the artist could treat them with felicity equal to those of the many lovely women and men of mark whose features he transferred to canvas. Most natural in expression, the details showing much care in manipulation, are the portraits of the children of the *Right Hon. Sir John Sinclair* of Ulbster, also the group of *Mrs. Ferguson* of Raith and her two children; while in a somewhat different style is the group of *John Tait* of Harrieston and Cum-loden, amusing his grandchild, the ex-sheriff of Perthshire, with his watch.

That Raeburn could paint animals as well as men is shown in the numerous equestrian portraits on the walls, in which the horse is generally drawn standing beside his rider. One of the finest examples of the class is that of *Professor Wilson*, the famous “Christopher North” of *Blackwood*, in the spring-time of life, his lithe figure as he stands beside his horse in a firm yet easy posture, full of manly beauty, and the decided expression on his face a sign of his mastery over the impatient animal.

Among the whole of the portraits in the gallery there are few that do not possess much merit. They are in an admirable state of preservation, though one or two have succumbed somewhat to the influence of time, and, alike from the subjects and the artistic excellence which they evince, possess peculiar attractions for all who take an interest in Scottish art.

STEWART ROBERTSON.

NOTES AND NEWS.

AN exhibition of illuminated MSS. has recently been opened in the rooms of the Liverpool Art Club. The examples on loan (of which there is an excellent catalogue) comprise nearly every school of illumination, and furnish to the artist and antiquary a continuous series of pictures of the manners, customs, and dress of our forefathers, as well as illustrations of religious art. Among the contributors are the Archbishop of Canterbury, Lord Derby, the authorities of Stonyhurst College, Messrs. Bowes, Newton, Quail, Walker, and others. The committee of the Liverpool Free Library contribute “Books of Hours” and a sacred book of the Buddhist priests of Burmah, written in square characters on lacquered silk. It would be impossible to particularise the many interesting examples, but there are several which distinctly offer unusual features in the border patterns, in the Scripture scenes, in legend and fable, thus proving of great service to the connoisseur and dilettante. As the Social Science Congress is to comprise an Art Section, this collection will, by the liberality of the club, be open to the members of that Conference. The periodical exhibition of artistic works is one of the features of the club, whose members take every pains to ensure excellence and rarity in the objects displayed.

THERE is now on exhibition at South Kensington a collection of ancient engraved gems and a few other objects of classical antiquity, lent by the well-known collector Mr. Francis Cook. It is a small collection, and, though interesting in many respects, might with advantage be made smaller. For example, it contains several imposing amethysts which are not above suspicion. One represents the familiar motive of Victory writing on a shield; another the no less familiar bust of Silenus; while a third, which is cut in the form of a scarab, presents a male figure sitting to the front on the ground with his hands on his left

knee, and his head resting on his hands. It is very bold, and curiously, also, there are pieces of the drawing left out entirely, such as, one would suppose, no modern engraver would dream of. But when the modern engraver becomes a forger he dreams of more things in his philosophy than one gives him credit for at first. Really beautiful gems are very scarce anywhere, and, considering how much of real beauty is to be met with among other classes of ancient art, it is not strange that the engraved gems are now so generally abandoned to strictly antiquarian taste. Among the gems in Mr. Cook's collection which can hardly be called antique we noticed a carnelian intaglio of Leander swimming; a head of Pluto apparently cut through agate and signed **ΑΥΑΟΥ**; a carnelian intaglio of a warrior signed **ΤΕΥΚΡΟΣ**; a portrait of a Roman empress on an amethyst of very much the same appearance as the amethysts mentioned above; a large carnelian of a Satyr rushing wildly as in the Blacas cameo in the British Museum. Among the cameos is a small fragmentary head, probably of Claudius, in sardonyx, which looks very prepossessing in its fresh clean workmanship and simplicity of design. Another cameo in chalcedony, representing a Victory, but also fragmentary—wanting the legs from below the knees—strikes one as a study from the motive which occurs in two pastes in the British Museum collection. That it has not the charm of an original conception, such as they have, is very certain. Perhaps the most valuable among the objects of classical antiquity exhibited by Mr. Cook is the bronze mirror with stand, in the form of a female figure, in the familiar attitude perpetuated in the Roman goddess Spes. Beside her head swing two winged female figures in long drapery. It is called "Etruscan," but resembles rather the mirrors found in Greece, and on what authority its date is given—conjecturally, it is true—as 300–200 A.C. (which we suppose means B.C.), we cannot imagine. The work, as has been said, is closely like archaic Greek, and would naturally be assigned to not later than 500 B.C.

GERMANY is still gratifying her national vanity with the erection of war-monuments. One was unveiled last month at Augsburg with the usual ceremonies. The Augsburg *Tageblatt* describes it as "noble and perfect beyond description," but probably some allowance must be made for the enthusiasm of patriotic journalism. Most of the German monuments of this class are owned to be miserable failures. The present "perfect" work is from the design of Prof. Zumbusch, of Vienna. It represents a young warrior boldly placing his foot upon various trophies. It is cast in bronze.

SEVERAL important auctions of prints are announced to take place this month in Germany. Among others, Herr Lepke, of Berlin, will sell a rich collection of Rembrandt's etchings. Herr Aumüller, of Munich, offers a large collection of both German and Italian engravings, many of them first impressions and of the highest interest; and Herr Börner, of Leipzig, a celebrated collection of etchings by the chief engravers of the present day.

THE monument to Sylvain van de Weyer was inaugurated last week in his native city of Louvain, in presence of the King and Queen of the Belgians. The monument is a simple statue of the eminent statesman, and is said to be an excellent likeness. A medal was also struck on the occasion inscribed "La Ville de Louvain à Sylvain van de Weyer."

A LONG article on our English painter Bonington appears in the *Gazette des Beaux-Arts* this month. It is true, as the writer, M. Paul Mantz, remarks, that Bonington is but little known in his own country, nor is this to be wondered at, for in point of fact he merely did us the honour of being born here, and was entirely French by education and sympathies. The reason of this French education has never been clearly stated in

his English biographies. It appears that his father, who was at one time a painter in Nottingham, was seized at a later period with what the inhabitants of that town called "the bobbin-net fever," and went over to Calais with a certain James Clarke, in 1816, when his son was fifteen years of age, to establish a manufactory for bobbin-net there. From thence he went to Paris, and the treasures of the Louvre were revealed to the eyes of his artist son, who had from his earliest years shown a wonderful artistic precocity. In 1819 he entered at the Ecole des Beaux-Arts, where Delacroix knew him, and has described him as "un grand et beau jeune homme." Unfortunately, his brilliant career was of short duration. He died at the age of twenty-six, after having exercised, says M. Mantz, "pendant six ans la douce autorité d'un chef d'école" in France. An etching from his painting of *Boulogne*, and an admirable portrait of a wrinkled old school-mistress, represent his art in the *Gazette*. Under "Les Artistes Contemporains" M. O. Timbal continues his excellent biographic study of Gérôme, and a Goupil reproduction is given of one of his drawings. M. Champfleury describes "Cinq violons de faïence;" M. Demay deals with "Le type chevaleresque" in the seals of the national archives; M. A. Darcel continues his elaborate account of the tapestry exhibition of the Union Centrale; M. Goussier describes various sculptures newly arranged in the Salle de Michelange in the Louvre; and Sig. Gaetano Milanesi, the eminent Italian archivist, contributes some entirely new documents which he has discovered relating to the *Juste* family, whose history has before been traced at great length by M. Anatole de Montaiglon in the *Gazette*.

THE colossal memoir in the *Compte-Rendu de la Commiss. Arch.* of St. Petersburg with which Stephani accompanied his publication of the now celebrated Kertch vase has provoked a great deal of hostile criticism in Germany, both as regards the method followed by him in explaining the vase and the correctness of the result. He had described his method as "inductive," and had claimed for it a general application to classical archaeology in place of the now not uncommon practice of allowing artistic representations to explain themselves. The new method was subjected to a detailed and in many points damaging criticism by Petersen in the *Archäologische Zeitung* last year. But the main result still remained—viz., that the central group on the Kertch vase was a study from the central group on the western pediment of the Parthenon, of which we have Carrey's drawings made previous to its destruction by the Venetian bombardment. Even before then it had been considerably injured, and it was hoped that this previous damage might be restored in the imagination by the vase discovered in the Crimea. But now Brunn, whose authority in this matter is entitled to the highest consideration, comes forward with a paper (*Sitzungsberichte* of the Bavarian Academy) admitting that the vase represents the contest between Athena and Poseidon on the Acropolis of Athens, as did the pediment in question, but pointing out that the vase represents a later and entirely different stage of the contest from that of the pediment—viz., the stage which succeeded the victory of Athena when Poseidon, enraged at his failure, threatened to inundate the coast of Attica. It is quite clear that nothing like a strict agreement can be found between the vase and the drawings of the pediment, and that, therefore, the former must be set aside as useless for the restoration of the latter. On the other hand there is every appearance of the vase being a loose study from the sculptures of the Parthenon, selected and adapted at the caprice of the vase-painter. The little rough sketch of a temple which he has placed on the vase seems to be nothing more nor less than his means of saying, "my design has been taken from this temple," and if taken from a temple it could only have been, so far as we know, from the

Parthenon. From this point of view it seems absurd to identify this sketch with the neighbouring Erechtheum, a proceeding which, under any circumstances, looks like a last resort. But Brunn, instead of taking this view, considers that the vase represents a complete scene—not a scattered reminiscence, as we propose—and very naturally he finds it hard to discover an original model from which it could have been copied. Poseidon's revenge upon Attica may have been a satisfactory enough subject for poetry or even for a drama, but for a work of plastic art it certainly does not appear to be very fitting. The secondary characters on the vase become local personifications in accordance with Brunn's theory of the secondary characters in the pediments of the Parthenon.

THE *Art Monthly Review* has now reached its ninth number, and promises well to hold its place among the various art-publications of the day. It gives this month, beside other illustrations, a second large photograph from Blake's wonderful watercolour designs to *Paradise Lost*. *Satan calling up his Legions* is one of the grandest conceptions of the whole series, more spiritually powerful than even the *Rebel Angels*, given last month. Lovers of Blake's art will doubtless be glad to have these faithful photographic reproductions of it. The text of the *Art Monthly* seems chiefly devoted to reviews of art-exhibitions, both English and foreign. The well-known writer Mr. T. Adolphus Trollope contributes to the current number an interesting account of the studio of W. W. Story in Rome, and of the monumental figure of America which that distinguished sculptor has just accomplished. "I have seen many statues of America," writes Mr. Trollope:—

"they are generally more or less (excuse the vulgarity) *bumptious* in expression, or at least melodramatic. There is not a shade of either quality about Mr. Story's America. . . . She looks out and forward as one conscious of the unbounded career before her to be run, and is instinct with the vigour undisturbed by semblance of effort, and purpose unfurled by taste, and confidence unalloyed by boasting, which are needed for the running of it."

Mr. Trollope also describes two remarkable Shaksperian embodiments, a *King Lear* and a *Lady Macbeth*, which are still in the clay in the poet-sculptor's studio.

A LONG article is devoted to Verdi, and an excellent portrait given of that popular composer, in last week's number of *L'Art*. That enterprising and admirable journal has apparently met with much of the success that it deserves, for it has just begun its seventh folio volume. The great difficulty for contributors with moderate-sized libraries is to know how to make room for such a bulky publication.

A CORRESPONDENT writes to propound the theory that the decidedly plain Madonna in Michel Angelo's well-known circular *Holy Family* at Florence is a portrait of the artist's own mother, painted, not from life—for she died some years before the date (1503) at which Michel Angelo is supposed to have executed this picture for his friend Angelo Doni—but from a drawing made by her son at some earlier period. This original study, according to our correspondent, is still in existence in private hands in England. He describes it as a bust-portrait of a woman with features bearing a striking resemblance to those of the Florence Madonna, and of much the same age. The hair is treated in the same style as in the profile-portrait assumed to be of Vittoria Colonna, and for this reason this portrait also has been called by her name, but it is much more probable that it represents the mother of Michel Angelo, for, strange to say, a distinct likeness can be traced in it to Michel Angelo's own portrait as given in the second edition of Vasari. The same type of head also occurs in the unfinished painting of the *Entombment* assigned to Michel Angelo, in the National Gallery. And here again the head of Joseph of Arimathea closely corresponds to the head of St.

Joseph in the Florence *Holy Family*. It seems not unlikely, therefore, that these two types of heads, which evidently could not have been chosen for any particular beauty, and yet were often repeated by Michel Angelo, were those of his own father and mother, and thus endeared to him by affection.

THE second part of the *Mittheilungen* of the German Institute at Athens contains the original Latin autobiography of John George Transfeldt, a native of Strassburg (born 1648), who on being taken prisoner by the Tartars at Batow in 1672 was sold into slavery. Two years afterwards we find him at Nauplia, a rowing slave in the galley of a Turkish merchant, which, pursuing its voyage, is wrecked off the coast of Attica. He escapes and reaches Athens, where he found shelter at first with the Venetian consul and afterwards in the cloister of the Capucines, remaining there over a year, during which time he became acquainted with Giraud, of Lyons, then acting as English consul at Athens, at whose house he appears to have met Giraud's townsman, the celebrated Dr. Spon, when, accompanied by Wheler, he arrived in Athens in February, 1676. Transfeldt, during his stay in Athens, was enthusiastic in the study of its ruins, but of his notes and observations very little of importance now remains. Next he went to Aleppo and settled there, occupying himself in collecting coins to be sent home to Spon at Lyons, and continuing to do the same after Spon's death for J. P. Pigord and Cuper. In Aleppo he wrote his autobiography, and sent it, in 1694, to Cuper. Four years after, he died at Aleppo, leaving his papers in disorder. They appear to have been sent to his brother in Dantzic and have not since been heard of. The autobiography passed to the library of the Hague. The present transcript, with introductory notice, is by Prof. Michaelis, by whom a sketch of Transfeldt's life and adventures was lately communicated to *Im Neuen Reich*. The same number of the *Mittheilungen* gives a new transcript of the inscription of Iulis in Keos, in which the law concerning burial is laid down, showing in some points that the limitations of expense imposed by Solon in this matter extended beyond Athens—e.g. that a corpse should not be allowed more than three articles of dress. A peculiar interest attaches to this decree from the fact of its coming from the island of Keos, the inhabitants of which were almost proverbial for their views about death, burial, and mourning. In the inscription it is ordered that the vases used for libations at the tomb shall be carried away, but had this been the case in Athens we should not probably have seen so many fine *Lekythi* in our museums as now. On the side of the stone is a decree referring to the celebration of the anniversary (*ῥὰ ἐνιαύσια*) of a death. Bergk, who published this inscription in the *Rhein. Mus.*, 1860, p. 467 fol., regards *ἑνιαύσια* as a general festival in commemoration of the dead, held annually. This decree Köhler assigns to the middle of the fourth century B.C., while the inscription on the face of the stone he places, on palaeographical grounds, in the latter half of the fifth century B.C. A third article in the *Mittheilungen* is O. Benndorf's continuation of remarks on the history of Greek art, dealing at present only with the series of figures of Gauls, Amazons, and Persians, which Brunn identified as part of the gift of Attalos to the Athenians. Benndorf adds one more to the series from the Museum of Aix. We may add that in the British Museum are two small unpublished bronze figures of a wounded Gaul and a wounded Amazon which are obviously ancient reproductions of the same class of figures.

THE bust of Commodus, one of the most interesting of the recent discoveries in the excavations at Rome, is the subject of a long article contributed by M. Charles Gindriez to the *Port-folio* this month. This bust has lately been placed in one of the new galleries of the Capitol,

where it appears to have given rise to many reflections in the mind of M. Gindriez, not only upon the art, but also upon the life, of the Roman world under the Empire. "Were this composition," he writes, "a mere artist's fancy without a history and without a date, criticism could scarcely fail to discover the date of it," so curiously does it embody "the customs, mind, and tendencies of the end of the second century." But more than this, the examination of this work, according to the speculative writer, "brings us involuntarily to our own time, because there exists the strangest affinity between the Roman civilisation of the second century and ours." Two effective little etchings, called *Wrecked* and *Saved*, by Mr. Percy Thomas, taken, we are told, from a real incident which happened off the coast at Littlehampton, and an etching from Reynolds's *Robinetta* in the National Gallery, are given.

THE *Nagasaki Rising Sun* states that the Japanese Government has sanctioned the holding of an exhibition of native and foreign "curios" and works of art, to be held at Nagasaki in the spring of next year.

MR. OULLESS is now engaged upon a portrait of the Recorder of London.

THE plan of the decoration for the new Town Hall at Manchester is, we believe, not yet finally decided. It is said that Mr. Waterhouse, the architect of the building, is disposed to favour the claims of two Belgian painters whose talent he considers to be peculiarly fitted for the execution of paintings that are destined to enrich the effect of Gothic design. There is ample scope, however, in the building for the expression of more than one style of painting, and we may venture to express a hope that the whole of the available space may not be given up to the particular kind of conventional decoration which is popularly supposed to enjoy the approval of modern architectural taste. There is a better chance now than there was at the date of the paintings at Westminster of finding artists who are willing and able to observe the conditions proper to mural painting, and it would be matter for regret if our architects in their despair over former failures should make up their minds that a flat tint with a dark line round was the only kind of decoration prudent to attempt.

THE STAGE.

"FROMONT JEUNE ET RISLER AÎNÉ."

Paris: October 10, 1876.

M. Alphonse Daudet has observed life and has read Balzac and Dickens. The result of the combination, thus far, is the novel of *Fromont jeune et Risler aîné*: the most successful French story of our generation. The novel having reached very rapidly its twentieth edition, no one can wonder that it was thought fit to see how it could be adapted to the Stage. It is now played at the Paris Vaudeville, with a cast that is well-nigh perfect. But before we speak of the acting, what are the qualities of the book and the play?

M. Alphonse Daudet, after the manner of novelists, deals with the passion of love; but the marriage of paternal arrangement—habitual, as everybody knows, in France—limits the French novelist's sphere of observation, and for the most part he is driven either to depict the love of some married person for some other married person not her husband, or to depict the survival in married life of some love which the marriage of arrangement prevented from running its course. An exceptional story of good society, such as *Le Roman d'un Jeune Homme Pauvre*, gets free of these fetters. An exceptional story of an isolated household, like that of *Eugénie Grandet*, has less difficulty in getting free of them. A play like the *Danicheff*, in which with other men there are other manners, avoids them altogether. But generally fiction in France is written under strange restrictions, which those who condemn it on

account of its themes omit to consider. Now, Daudet's novel, judged by its bare theme, may readily be objected to. But the book has really two quite different elements, and so has the play.

The work deals, it must be said, if we are telling its story in three lines, with the adultery of one Sidonie Risler, who married the elder of two brothers because he was much the richer, but who would have married neither had she been able to marry the elder's partner—one Georges Fromont, a gilded youth of *le haut commerce*, who inherited a business in which Sidonie's husband was until lately but a foreman. Frantz Risler, the younger of the brothers, has much loved Sidonie, but he accepts loyally her choice of the elder, and goes away to his own work in Egypt without thought of treachery on his own part or dissembling on hers. He is summoned back a year or two afterwards, to find her—unknown to her husband—the mistress of Fromont, and he intends to denounce her; but she persuades him that she was careless of Fromont from the first, and had suffered him only that she might forget her love for himself. She has had no love at all for him, but he believes her, and for half an hour he is lost. She is secure, she thinks, from his denunciation, for she holds in her possession a letter which was written by him in his lost half-hour. He had said in it, "Eh bien, oui, je t'aime. A quoi bon lutter? Notre amour est plus forte que nous." She had laughed at the letter, and put it very safely in her pocket. After that he could not denounce her; but the extravagance of Fromont on Sidonie's behalf has by this time embarrassed the business. Risler, at last—who had been kind to her in her childhood, when she was poor, and had been blindly her servant since she had been his wife—has discovered her guilt. The sale of her untold luxuries will keep the house above water, and Risler is devoted to its interests because of Fromont's uncle, its founder, who had first befriended him. The woman goes, and the man may lead his lonely life without further sacrifice. He has still his brother, the soul of honour. Then there falls into his hands this letter, which the brother had written to the wife. He commits suicide.

That is the bare theme, changed, indeed, a little in the play, for the sake of an ending less absolutely tragic. There, also, when the credit of the firm is made safe, and the woman has fled, the letter falls into the hands of Risler; but a girl, Désirée Delobelle—a little *fleuriste* who has been devoted to Frantz—takes the letter as one from him to her. She knows it by heart, and Risler is appeased. Frantz is in truth repentant, and in love with Désirée at last. They, at all events, are to be happy, and Risler is content.

But if we are telling the story as it really is, and not in the three lines of bare main theme, its interest is chiefly this—that it depicts for us with a hundred keen and delicate touches the life of the obscure trading world, generally thought by novelists to be hopelessly prosaic: the trading world, not of the Boulevards and the Rue de la Paix, but of the streets and factories of Le Marais—a bit of the provinces in the heart of Paris. The profound study of every phase of that society recalls Balzac, and the manner of its expression recalls Dickens. But the mind and manner of each has been much too wisely followed for the charge of mere imitation to be laid at M. Daudet's door. An accurate observer and a writer with many gifts of imagination and expression has chosen to make these men his masters. But he is not very far in this novel and play from being also a master himself.

Of the four leading characters we have mentioned, two indeed are hardly individualised. Georges Fromont is a common type of a life of feebleness and ill-doing relieved by an hour or two of good intentions; Frantz Risler, of a life of everyday goodness, shattered suddenly by an hour of ill. But Risler and Sidonie are more studied. The Alsacian or Swiss-German quietness of Risler in

his life and ways; his love for his brother; his fondness for the old cashier with whom he smoked a pipe every evening at the beer-house; his absorption first in designs for his wall-papers and then in the invention of a machine which shall print them; his entire simplicity, his slowness to believe in the wiliness of others, his quickness to punish it when he has once understood it—the punishment being still punishment of restitution rather than of revenge—these things are all realised as the master of French fiction would himself have realised them. Schmück and the Cousin Pons of Balzac are no keener nor more elaborate studies. Sidonie is elaborate and individual, too, though she owes still more to the actress than she does to the author; and for French readers and playgoers she gains something in interest if she is looked at as Mdlle. Pierson by some fine inventions of her own is determined she shall be looked at, somewhat as the incarnation of the discontent of the poor with the wealth which is on the floor below them. Sidonie was bred in an apartment of garrets, and sent at sixteen to learn the trade of false-pearl making. Something of their falseness stuck to her finger-tips to the end of her life. A neighbour made friends with her, and she envied her her ease. When she married she felt it necessary to adopt the other's tastes in matters of dress and furniture; but she owed the other a grudge for having to do so, and she took the other's husband.

But it is the minor characters that are seen the most clearly, and finished in the picture with the most accurate touch. Sigismund Planus, the cashier, with whom a reason of business is a *raison d'état*; Chêbe, erewhile a shopkeeper; Sidonie's father, now a man well-managed by his wife, but grumbling that his son-in-law will not start him afresh in business; Mdlle. Delobelle, who believes implicitly in the genius of her husband; Désirée, fragile, and kept for years to an arm chair, from which day by day she bends to her work in arranging small foreign birds for bonnets, the produce of that work supporting her father at the *café* and the theatre; and lastly, Delobelle himself, are all living characters: not one of them the mere puppet to the novelist's or dramatist's hand. Delobelle himself is certainly the best of them; he is a type that will live. A comedian fifteen years ago at Alençon and Metz, but since those days a comedian out of employment, he deems himself forbidden by a due regard to Art to renounce a profession in which he counts for nothing; and, being against his will no more a comedian and an artist in sight of the public, he is a comedian and artist in sight of his friends. He is an affectionate man, but he exaggerates every demonstration of affection. If he hears a piece of news that interests him, he hears it with stage effect. And when in the play his wife, or in the novel his daughter, dies, he is lost less in personal sorrow than in the stage spectacle of domestic grief. All this imaginative working of the feelings beyond their natural limits, all these exaggerated pretensions, blown to a big and showy bubble of blighted affection and social repute, which has but to burst to show a man who is mainly selfish and a nobody whom the public has forgotten, are seized and analysed with an accurate art. Of course there is a touch of Micawber in the character to boot, which together with the reiterated "Mdlle. Planus, ma sœur" of the old cashier; the reiterated catchword, "je suis content," of Risler; the insistence on Désirée's little stuffed birds for bonnets partaking in their attitudes of her own thought, now happy, now dejected, justify one in saying that in the manner of his work M. Daudet has had Dickens very much in view.

No part is badly acted. Mdlle. Lafontaine has, indeed, hardly the distinction required by the representative of the wife of Georges Fromont, from whom Sidonie learns to be distinguished, but she has all the expressions of calmness and rectitude needed also in the part. Mdlle. Blanche Pierson is too sympathetic an actress to be per-

fectedly placed as Sidonie, and, moreover, she is not sufficiently a dramatic actress to do what Fargueil might have done for the character in the last moment of her rage and discomfiture. The cry of her exit is wanting in impulse and passion. But where it is sought to represent Sidonie either as a girl spoilt by poverty or a woman spoilt by indulgence—selfish and cowed, or selfish and triumphant—Mdlle. Pierson is full of resources. Fresh intonations and fresh looks succeed each other at every moment, and there is not one that is wrong. Her part, like all her parts, is full of significant inventions of her own, which prove the care with which a character is studied by her, beyond and away from the stage-effect of the moment. Désirée Delobelle is played by Mdlle. Bartet with singular freshness and delicacy, and she has an advantage here that is not Mdlle. Pierson's—the character is precisely suited to her delightful stage-qualities. Parade is always conscientious: he is rarely varied. What he fails in here is in sufficiently expressing the love that the slow, silent Risler had for Sidonie. Where we come to the expression of his simplicity, of his bewilderment, of his grief, he is excellent as heretofore. Georges Fromont has but a small and poor part, and Train, though inoffensive, does nothing to make it greater or better. As Frantz Risler, Pierre Berton gets three good scenes, and in each is wholly admirable. A little tender scene with Désirée, when (in the Dickens manner) we do not hear "all that the small chair had to say to the great fauteuil;" the scene with Sidonie in which Frantz is first upbraiding, then passive, then conquered; and lastly the scene with Sidonie again, in which Frantz in rage and disgust would tear from her that letter which is the weapon she will keep—these give to Berton opportunities he has not recently been fortunate in having, and opportunities which he has never used so well. And he is both happy and sagacious in bringing into strong relief the worthiest side of Frantz Risler's character. The man's indignation with himself for having yielded for an hour to Sidonie, or better, his indignant refusal to recognise that such a wrong could be, M. Pierre Berton expresses in the eager "Non, non, je n'ai rien entendu, je n'ai rien entendu!" with great dramatic power. FREDERICK WEDMORE.

MR. CHATTERTON, following the example of the manager of the Gaiety, has issued an appeal to the public against a criticism published in the *Times* upon the recent revival of *Richard III.* at Drury Lane. It appears that nine years ago a writer in that journal not only spoke very highly of Mr. Barry Sullivan's performance of the part of the crook-backed usurper, but complimented Mr. Chatterton himself warmly upon the taste and judgment displayed by him in preferring Colley Cibber's *pasticcio* to Shakspeare's play. Such being the case, Mr. Chatterton is naturally shocked to find that the present dramatic critic of the *Times* "ignores" the views of "his illustrious predecessor," censures the preference for Cibber, and declines to regard Mr. Sullivan as worthy "to be acknowledged as the leading legitimate actor of the British capital." Nevertheless, the public to whom Mr. Chatterton appeals will perhaps be inclined to think that the second thoughts of the *Times* are after all the best. The laudatory things which Mr. Chatterton says of the gentleman who wrote so enthusiastically about him and his theatre nine years ago are no doubt just enough; and it may be true that his censor is, as he says, "a youthful critic." It is, however, a well-known legal maxim that presumptions founded on general character are of little value where there is direct evidence bearing on the case. In this instance the public have fortunately the means of judging for themselves. The truth is that, though the ability displayed by the late dramatic critic of the *Times* was unquestionable, he had notoriously a good-natured tendency to be

indulgent towards defects and shortcomings on the stage, which deprived his judgments of a great deal of the value they would otherwise have possessed. This is probably what Mr. Chatterton refers to when he urges that dramatic criticisms in the *Times* "should lean to the side of kindness." Perhaps "the public" will prefer that they should lean only to the side of truth.

LORD LYTON is making arrangements with Mr. Hollingshead for the production of his late father's unacted play, which is founded on the *Captivi* of Plautus.

THE new name chosen for the Charing Cross Theatre does not seem particularly happy. The "Folly Theatre" is no doubt suggested by the Paris "Folies-Dramatiques;" and if so, it may serve a useful purpose, by reducing to absurdity the fashion of copying the names of French play-houses. We have already the Opéra Comique, the Gaiety, and the Vaudeville, besides a "Varieties" theatre in the suburbs.

THE Lord Chamberlain's rule that no living person shall be counterfeited on the stage does not seem to be much regarded by the manager of the Royal Clarence Theatre, Dover, who has been entertaining his patrons during the past week with a new drama in three acts entitled *The Whitechapel Tragedy*. It is true that the two leading personages in this piece are no longer among the living; but with this exception there is reason to believe that every one of the *dramatis personae* constitutes a distinct violation of the licenser's regulation. As will be inferred, the hero of the affair is Henry Wainwright, the murderer. He is represented by Mr. Charles Cooke, who is described as "a grandson of the celebrated George Frederick Cooke;" while Thomas Wainwright, who is now undergoing a sentence of penal servitude, is personated by Mr. Rock. The other characters are Stokes, Harriet Lane, the Warder of Newgate, Alice Day, Policeman 298, Mrs. Forster, Miss Willmore, Mrs. Wainwright, and Mr. Sankey. The action opens in the "interior of Wainwright's brush manufactory in Whitechapel Road," and the scenes comprise other localities equally celebrated in connexion with the case. No play can be lawfully acted anywhere in the United Kingdom without the Lord Chamberlain's sanction; but practically managers of obscure provincial theatres seem to do pretty much as they please in these matters. Up to forty or fifty years ago the minor theatres of the metropolis were even more adventurous in this way. It was, we believe, the manager of the Surrey who produced a drama dealing with the murder of Weare by Thurtell while judicial proceedings were still pending, and who even provoked an indignant but ineffectual remonstrance from Mr. Baron Parke, whose name occupied a prominent place in the playbill. With even greater courage, the manager of the Cobourg ventured to represent the "apotheosis of his Majesty King George the Third," who was loyally described on the occasion as "the father of his people." It will be seen, therefore, that the manager of the Royal Clarence Theatre has some sort of precedents for his proceedings; which, however, seem a little out of date.

MUSIC.

CRYSTAL PALACE CONCERTS.

LAST Saturday's concert was in some respects of particular interest. It commenced with Haydn's "Military" symphony, one of its author's best works, which (curiously enough) had not been heard at the Saturday Concerts since 1863. Though nearly ninety years old, the symphony sounds as fresh as if it had only been written yesterday. The employment of the "military" instruments, big drum, cymbals, and triangle, gives the music a peculiar colouring, and distinguishes it from all the other symphonies,

or, at least, from all the published ones, of the old master. Except that the trumpet-call in the *allegretto* was played by both trumpets instead of, as directed in the score, by the second trumpet only, the performance was as perfect as could be. An interesting novelty was furnished in the performance by Mr. G. A. Clinton of Weber's concertino for clarinet and orchestra. This most characteristic little composition is the first of a series of six master-works which the author wrote for this instrument, the others being two concertos with orchestra, a quintett with strings, and a sonata and a set of variations with piano. The short introductory *adagio* of the concertino is admirably adapted for the display of a fine tone and an expressive style; it is followed by an original air with four variations, the last of which is in the form of a short *rondo*. The theme is of that peculiarly romantic tone which stamps it as Weber's at once, and the variations are mostly of extreme brilliance, and by no means easy for the solo instrument. In the hands of Mr. Clinton, however, for whom there seems to exist no such thing as difficulty, they were given with the most faultless precision. The performance possessed even higher merits than that of mere accuracy. The delivery of the *cantabile* passages showed a thorough appreciation of the composer's ideas, and for expression and style left nothing to desire.

The most important part of the concert was the latter half, which was selected entirely from the works of Wagner. The selection was especially well arranged, as enabling hearers to compare the composer with himself at various periods of his career. First came the overture to his earliest published opera, *Rienzi*, written nearly forty years ago (in 1838) at Paris, a work which, though not without traces of the individuality which subsequently manifested itself, is as a whole written under the influence of the French school of opera. It is very brilliant and full of spirit, but in parts (especially in the second subject) commonplace, nay almost vulgar. The introduction to *Lohengrin*, and "Elsa's Dream" from the same opera, presented us with Wagner in the transition period. *Lohengrin* was so fully noticed in these columns at the time of its first production in London that it is unnecessary now to dwell upon its peculiarities, or on the differences existing between it and operas written on the usual plan. These differences were hardly noticeable in the excerpts presented on Saturday. In both the numbers given it is not so much the form that is new as the harmonic treatment and the orchestration. Two of Wagner's most recent compositions concluded the concert. These were the Funeral March following Siegfried's death in *Götterdämmerung*, and the Centennial March composed for the opening of the Philadelphia Exhibition.

I have before had occasion to speak of the enormous orchestra needed for the performance of the *Ring des Nibelungen*; and it is characteristic of the completeness with which the musical arrangements of the Crystal Palace are carried out that the directors went to the expense of engaging nearly twenty extra instrumentalists merely for the Funeral March, in order that the piece might be adequately rendered. The result certainly justified the outlay; and even those who went with the highest expectations could hardly have anticipated that the music would produce so great an effect without the aid of stage accessories. No doubt it lost less than would be the case with most other parts of the work, because in the drama the March is an *intermezzo*, and leads from one scene to another. But the great impression it produced was the result partly of the beauty and power of the themes on which it is constructed, and partly of the wonderful gorgeousness of the instrumentation. The March, which is played while Siegfried's corpse is carried off the stage, is a review of the hero's history. All the leading themes which in the course of the work have been asso-

ciated with his parents and himself are here gathered together, combined and alternated in the most masterly manner. Of course only those who were familiar with the entire work could appreciate the full significance of these themes, the effect of which so largely depends upon mental association of ideas; but even those who heard the March without any previous acquaintance with it at all could not fail to be deeply impressed by it. Of the performance, it is impossible to speak too highly; it may even be said that it was worthy of Bayreuth, which, to my mind at least, it very vividly recalled. The March was rapturously encored, and repeated. Even the most persistent opponents of encores in general would probably admit that in this case an exception was justified; a work so original would be better appreciated (as in fact it evidently was) after the second hearing than after the first.

Wagner is so pre-eminently a dramatic composer that it is perhaps hardly surprising that in other departments of his art his inspiration never seems to reach to its highest level. He has written but little apart from the theatre, and of that little there is hardly one piece which will rank with the best parts of his operatic music. The Centennial March is an instance of this. It is notorious that music written to order, and for a special occasion, is very seldom of the first quality; and most assuredly had Wagner composed nothing better than the Philadelphia march, he would have no claim to a place in the first rank of composers. One is almost tempted to fancy that he had a low opinion of American musical taste, and tried to write down to what he conceived to be its level. The march is rather commonplace, and very noisy—far inferior to the "Huldigungsmarsch," or even to the "Kaisermarsch," though neither of these is among their composer's best works. It is certainly not by his *pièces d'occasion* that Wagner's name will be carried down to posterity.

The vocalists at this concert were Miss Sophia Löwe and Mr. Shakespeare, both of whom are already favourably known at Sydenham. The lady sang Mozart's "Voi che sapete," and Elsa's Dream; while Mr. Shakespeare was heard in Donizetti's "Spinto gentil," from *La Favorita*, and songs by Schumann and Bennett.

This afternoon Herr Wilhelmj is to play, and a new overture by Gevaert, *Le Billet de Marguerite*, is to be given for the first time.

EBENEZER PROUT.

THE Sacred Harmonic Society has issued its prospectus for the coming, its forty-fifth, season. Ten concerts are announced, the first of which is to take place on November 24, and the last on May 25. As usual, the performances consist almost entirely of perfectly familiar works. Haydn's *Seasons* is promised—as it was last season, and not performed—there is also to be a miscellaneous concert. The general impression produced by the prospectus is that there is hardly a society of importance in London which does so little for the cause of music as the Sacred Harmonic Society. Performances of well-known works, often coarsely given, and sometimes with an obvious disregard of the intentions of their composers, can do nothing to advance the progress of musical art.

WE understand that Mr. Rosa, encouraged by the success of the *Flying Dutchman*, has serious thoughts of bringing forward next season Wagner's *Meistersinger von Nürnberg*, a work which has never yet been heard in this country, and which, unless it be under Mr. Rosa, we should imagine there is but small probability of our hearing. It is earnestly to be hoped that Mr. Rosa will carry out the idea. Though absolutely novel in style, the work is likely to be a great success. The libretto is most amusing, but it will present no ordinary difficulties to the adapter of the English text.

ONE, at least, of Wagner's innovations at Bayreuth is already beginning to be imitated. In the theatre at Dessau the orchestra has been sunk three feet, and a screen has been erected which renders it totally invisible to the spectators. In the new theatre now being erected at Dresden, and which is expected to be opened in the latter part of next year, the same plan is to be adopted. Would it not also be worth the consideration of Mr. Mapleson for the new opera house on the Thames Embankment? As to its advantages there can be hardly two opinions.

HERMANN GOETZ, the composer of the very successful opera *Der Widerspänstigen Zähmung*, has nearly completed the score of another opera, *Francesca von Rimini*, of which he has himself written the libretto. Another of the younger opera-composers, Edmund Kretschmer, the author of *Die Folkunger*, has also followed the example of Wagner in writing his own text for a new opera, just finished, entitled *Heinrich der Löwe*.

DR. DAMROSCH, the conductor of the New York Philharmonic Society, who has lately visited Germany, has sent word to New York that he will bring back with him to America a manuscript overture by Wagner, and a new composition by Liszt, which he will produce at his concerts for the first time.

HENRI BERTINI, well known as the author of many excellent sets of studies for the pianoforte, but who also composed much other music for his instrument, has just died at Meylan, near Grenoble, at the age of seventy-eight.

THE *Signale* states that Herr von Hülsen, the General-Intendant in Berlin, has the design of arranging for next year, in co-operation with the first singers and instrumentalists of Germany, a grand Mozart Festival, and of inviting to it all the princes and the artistic celebrities of the German kingdom.

TABLE OF CONTENTS.

	PAGE
SCHUYLER'S TURKISTAN, by ANDREW WILSON	373
SEWELL'S POPULAR HISTORY OF FRANCE, by the Rev. E. COQUEL	374
GROSART'S EDITION OF THE COMPLETE POEMS OF SIR JOHN DAVIES, by H. B. WHEATLEY	375
BEAL'S ROMANTIC LEGEND OF SAKYA BUDDHA, by the Rev. Dr. EDKINS	376
VON REUMONT'S HISTORY OF TUSCANY, by the Rev. M. CREIGHTON	377
PULLBLANK'S TEACHER'S HANDBOOK OF THE BIBLE, by the Rev. J. R. DIGGLE	378
NEW NOVELS, by MRS. OWEN	379
RECENT VERSE	380
NOTES AND NEWS	381
NOTES OF TRAVEL	383
A BULGARIAN FOLK-TALE, by W. R. S. RALSTON	383
RESULTS OF SOSNOFSKY'S EXPEDITION, by E. DELMAR MORGAN	383
SELECTED BOOKS	384
CORRESPONDENCE:—	
A Commission for Greek Antiquities, by Oscar Brown-ling; <i>Left's Physiology of Consonants</i> , by H. Sweet; <i>James Howell</i> , by E. Peacock and T. Powell; <i>Shakspeare's Possible Truth-plight</i> , by F. J. Furnivall	384-6
VOGEL'S CHEMISTRY OF LIGHT AND PHOTOGRAPHY, and TISSANDIER'S HISTORY AND HANDBOOK OF PHOTOGRAPHY, by W. J. STILLMAN	386
RECENT WORKS ON ORIENTAL ARCHAEOLOGY, by the Rev. A. H. SAYCE	386
SCIENCE NOTES (PHYSIOLOGY, CHEMISTRY, AND MINERALOGY)	387
REPORT ON THE EXCAVATIONS AT OLYMPIA, by Prof. SIDNEY COLVIN	389
THE RAEBURN EXHIBITION, by STEWART ROBERTSON	390
NOTES AND NEWS	391
"FROMONT JEUNE ET RISLER AÎNÉ," by FREDK. WEDMORE	393
STAGE NOTES	394
CRYSTAL PALACE CONCERTS, by EBENEZER PROUT	394
MUSIC NOTES, TABLE OF CONTENTS, NEW PUBLICATIONS	395-6

NEW PUBLICATIONS.

- Aristophanes, *Acharnians*, with notes by F. A. Paley, 12mo (Deighton) 4/8
 Ballantyne's (R. M.), *Under the Waves; or, Diving in Deep Waters*, 12mo (Nisbet) 5/0
 Barrow (George S.), *Mystery of Christ*, or *the Story of the Resurrection*, 8vo (Livingtons) 7/6
 Beethoven: a Memoir, by E. Græme, 2nd ed. or 8vo (Griffin & Co.) 5/6
 British Manufacturing Industries—Birmingham Trades, &c. Jewellery, Gold-working, &c. Salt, Preservation of Food, &c. 12mo (W. W. Gardner) 3/0 and 5/0
 Bryant (W. C.), *Civil Service of the Crown; its Rise and its Constitution*, or 8vo (Walker) 4/0
 Bunting (Rev. W.), *Sermons*, or 8vo (Walker) 3/0
 Burns (Robert), *Poems*, Selection from, edited, with notes, by A. M. Bell, 12mo (Livingtons) 2/0
 Cayley (Arthur), *Elementary Treatise on Elliptic Functions*, 8vo (Deighton) 15/0
 Chambers's Cyclopædia of English Literature, 3rd ed. vol. 2, roy 8vo (Chambers) 10/0
Chatterbox (The), vol. for 1876, 4to (W. W. Gardner) 3/0 and 5/0
 Cobb (J. F.), *Heroes of Charity*, 12mo (Nimmo) 2/0
 Cook's Tourists' Handbook to Egypt, 12mo (Thos. Cook & Sons) 6/0
 Cooke (F. C.), *Guiding Lights: Lives of the Great and Good*, 12mo (Nimmo) 2/0
 Cornwall (C. M.), *Forging their own Chains*, Lily series, 12mo (Ward, Lock, & Co.) 1/0
 De Morgan (Mary), *On a Pinchpoint, and other Fairy Tales*, 16mo (Seelye) 5/0
 Dickens (Charles), *Sketches by Boz, Household Edition*, 4to (Chapman & Hall) 2/6
 Erckmann-Chatrian (MM.), *Man-Wolf, and other Tales*, 12mo (Ward, Lock, & Co.) 1/0
 Fleming (W.), *Vocabulary of Philosophy*, 3rd ed. 8vo (Griffin & Co.) 10/6
 Garbett (E.), *Experiences of the Inner Life*, or 8vo (Religious Tract Society) 3/6
 Grant (James), *History of India*, Vol. I, roy 8vo (Cassell & Co.) 9/0
 Hachette's Modern French Authors, Vol. VII. *Le Lion Amoureux*, or 8vo (Hachette) 1/6
 Haydn's Dictionary of Dates, 15th ed. by L. V. (Ward, Lock, & Co.) 18/0
 Headley (J. T.), *Sacred Heroes and Martyrs*, or 8vo (Ward, Lock, & Co.) 3/6
 Heygate (Rev. W. E.), *The Good Shepherd*, 2nd ed. 12mo (Livingtons) 3/0
 John Denton's Friends. By Crona Temple, or 8vo (Religious Tract Society) 2/6
 Johnstone (Mrs.), *Diversions of Hollycoot; or, the Mother's Art of Thinking*, 12mo (Nimmo) 2/0
 Joyce (Kathleen), *Wildflower Win*, 12mo (Marcus Ward & Co.) 1/6
 Kollmeyer (A. H.), *Chemia Courtata; or, Key to Modern Chemistry*, 8vo (Churchill) 7/6
 Little Folks Picture Album, roy 8vo (Cassell & Co.) 5/0
 Lumley (E.), *Divided Parishes, and Poor Law Amendment Acts 1875*, With Notes, 12mo (Knight & Co.) 2/0
 Lynn (Ruth), *Ermyn; or, the Child of St. Elvis*, or 8vo (Religious Tract Society) 3/6
 Lytton (Robert, Lord), *Poetical Works*, vol. 3, 12mo (Chapman & Hall) 6/0
 Mateaux (C. L.), *Through Picture-Land*, roy 8vo (Cassell & Co.) 3/6
 Merry Sunbeams; "Golden Childhood" Annual for 1877, 4to (Ward, Lock & Co.) 3/0
 Months (The), Illustrated by Pen and Pencil, ed. by H. S. Manning, or 8vo (Religious Tract Society) 5/0
 Nanny's Treasure, from the French of Madame De Stolz, 12mo (Marcus Ward & Co.) 2/6
 National Portrait Gallery, vol. 2, roy 8vo (Cassell & Co.) 12/6
 Neale (J. M.), *Sermons for the Church Year*, vol. 2, 12mo (Hayes) 5/0
 Nursery Favourite Picture Book, 4to (Cartridge) 5/0
 Ogden (W. S.), *Studies in Mercantile Architecture*, folio (Batsford) 30/0
 Only a Dog, by Author of "Aunt Annie's Stories," or 8vo (Seelye) 3/6
 Ozenden (Rev. A.), *Pathway of Safety*, cheap edition, 12mo (Hatchards) 1/0
Peep-Show (The), vol. for 1876, 4to (Strahan & Co.) 3/0
 Perry (Mrs. C. S.), *Fifty-Two Addresses to Mothers' Meetings*, 12mo (Hatchards) 1/6
Prize (The), vol. for 1876, roy 8vo (W. W. Gardner) 1/2 and 1/6
 Robson (George), *Modern Domestic Building Construction*, folio (Batsford) 36/0
 Routh (C. H. F.), *Infant Feeding*, 3rd ed. 12mo (Churchill) 7/6
 Rowe (Richard), *Child's Corner Book*, 12mo (Nimmo) 2/6
 Rowe (Richard), *The Lucky Bag: Stories for the Young*, 12mo (Nimmo) 2/6
 Rowe (Richard), *Tower on the Tor: a Tale*, or 8vo (Nimmo) 3/6
 Shakespeare's Historical Plays, edited by Charles and Mary C. Clarke, roy 4to (Cassell & Co.) 18/6
 Shakespeare's *King Lear*, with notes, by Rev. C. E. Moberley, 8vo (Livingtons) 2/6
 Shakespeare's Tragedies, edited by Charles and Mary C. Clarke, roy 4to (Cassell & Co.) 25/0
 Shooting and Fishing Trips in England, France, &c., 2 vols. or 8vo (Chapman & Hall) 21/0
 Shorter English Poems, Selected by Prof. Henry Morley, or 4to (Cassell & Co.) 12/6
 Simmonds (P. L.), *Waste Products*, 3rd ed. or 8vo (Hurdwicke & Bogue) 9/0
 Songs and Hymns of the Earliest Greek Christian Poets, translated by A. W. Chatfield, 12mo (Livingtons) 5/0
 Stoughton (Rev. J.), *Lights of the World*, new ed. or 8vo (Rel. Tract Soc.) 2/6
Sunday (The), volume for 1876, 4to (W. W. Gardner) 3/0 and 5/0
 Talbot (B. J.), *Examples of Ancient and Modern Furniture*, folio (Batsford) 32/0
 Toeman (Joseph), *Song and Satire*, 12mo (Nimmo) 2/0
 Tiny Houses and their Builders, roy 8vo (Cassell & Co.) 5/0
 Tomes (C. S.), *Manual of Dental Anatomy*, 12mo (Churchill) 10/6
 Virgil. With Notes, by J. Coington, 3rd ed. vol. 2, 8vo (Whittaker & Co.) 14/0
 Walford (Edward), *Old and New London*, vol. 4, roy 8vo (Cassell & Co.) 9/0
 Wood (Lady), *Through Fire and Water*, 2 vols. or 8vo (Chapman & Hall) 21/0
 Wordsworth (E.), *Short Words for Long Evenings*. Cheap Edition, 12mo (Hatchards) 1/6
 Wylie (Rev. J. A.), *History of Protestantism*, vol. 2, roy 8vo (Cassell & Co.) 9/0

TERMS OF SUBSCRIPTION

TO

THE ACADEMY.

	YEARLY.	HALF-YEARLY.	QUARTERLY.
If obtained of a Newsvendor or at a Railway Station	£ s. d.	£ s. d.	£ s. d.
Including Postage to any part of the United Kingdom	0 13 0	0 6 6	0 3 3
Including Postage to any part of France, Germany, India, China, &c.	0 15 2	0 7 7	0 3 10
	0 17 4	0 8 8	0 4 4

TO BOOKBUYERS.—A List of Second-hand Books, in a 2nd edition, of all History, Poetry, Divinity, and General Literature, for the month of January, 1877. W. HENRY, 17 New Oxford Street, London.

NEW WORKS.

The EDINBURGH REVIEW,
No. 296, for OCTOBER. 8vo, price 6s.

CONTENTS:—

1. BANCROFT'S NATIVE RACES OF NORTH AMERICA.
2. SECRET CORRESPONDENCE ON MARIE ANTOINETTE.
3. THE DECLARATION OF PARIS.
4. SIR PHILIP SIDNEY.
5. DR. SMITH'S CHRISTIAN ANTIQUITIES.
6. DANIEL DEBONDA.
7. MORALITY WITHOUT METAPHYSIC.
8. THE DEPRECIATION OF SILVER.
9. BOSNIA AND BULGARIA.

The ATELIER DU LYS; or, an Art Student in the Reign of Terror. By the Author of "Mademoiselle Mori." 2 vols. crown 8vo, price 12s.

"If all, or at least a fair proportion of the novels that are published each year, were as good as 'The Atelier du Lys,' reading them might become instructive, and reviewing them a pleasure."—ATHENÆUM.

GERMAN HOME LIFE. (Reprinted from *Fraser's Magazine*.) Second Edition, thoroughly revised. Crown 8vo, price 6s.

SELECTIONS from the WRITINGS of LORD MACAULAY. Edited, with Occasional Notes, by G. O. TREVELYAN, M.P. Crown 8vo, price 6s. [On Nov. 1.

The LIFE and LETTERS of LORD MACAULAY. By his Nephew, G. O. TREVELYAN, M.P. 2 vols. 8vo, 36s.

The TRIDENT, the CRESCENT, and the CROSS; a View of the Religious History of India during the Hindu, Buddhist, Mohammedan, and Christian Periods. By the Rev. J. VAUGHAN. 8vo. [On the 26th instant.

BEHIND the VEIL; an Outline of Bible Metaphysics. By the Rev. THOMAS GRIFFITH, M.A., Prebendary of St. Paul's. 8vo, 10s. 6d. [On Thursday next.

LESSONS in ELECTRICITY at the Royal Institution, 1875-6. By JOHN TYNDALL, D.C.L., LL.D., F.R.S. Crown 8vo, with 58 Woodcuts, price 2s. 6d. [On Thursday next.

THROUGH BOSNIA and the HERZEGOVINA on FOOT DURING the INSURRECTION. By ARTHUR J. EVANS, B.A., F.S.A. With Map and 58 Illustrations. 8vo, 18s.

The PRIMAÆVAL WORLD of SWITZERLAND. By Professor OSWALD REER, of the University of Zurich. Edited by JAMES HEYWOOD, M.A., F.R.S. With Map and over 400 Illustrations. 2 vols. 8vo, 28s.

The GEOLOGY of ENGLAND & WALES. By H. B. WOODWARD, F.R.S., Geologist on the Geological Survey of England and Wales. With Map and Illustrations. Crown 8vo, 14s.

The SUN; Ruler, Fire, Light, and Life of the Planetary System. By R. A. PROCTOR, B.A. Third Edition, with 9 Plates and 100 Illustrations on Wood. Crown 8vo, 14s.

A DICTIONARY of the ENGLISH LANGUAGE, abridged from Dr. LATHAM'S Edition of Johnson's English Dictionary, and compressed into One Volume. Medium 8vo, 24s.

WHITE'S GRAMMAR-SCHOOL TEXTS, with English Vocabulary. Dialogues from LUCIAN, 1s. Fables from ÆSOP and Myths from PALÆPHATUS, 1s.

The PUBLIC SCHOOLS ATLAS of ANCIENT GEOGRAPHY, in 25 entirely new Coloured Maps. Edited by the Rev. G. BUTLER, M.A. Imperial 8vo, or imperial 4to, 7s. 6d. [Nearly ready.

Epochs of Modern History.

The EARLY PLANTAGENETS: By the Rev. WILLIAM STUBBS, M.A., Regius Professor of Modern History in the University of Oxford. With 2 Coloured Maps. Fcap. 8vo, 2s. 6d.

Epochs of Ancient History.

The ROMAN EMPIRE of the SECOND CENTURY, or the Age of the Antonines. By the Rev. W. CAPEL, M.A. With 2 Coloured Maps. Fcap. 8vo, 2s. 6d. [Nearly ready.

The ROMAN TRIUMVIRATES. By the Very Rev. C. MERIVALE, D.D., Dean of Ely. With a Coloured Map. Fcap. 8vo, 2s. 6d.

The ATHENIAN EMPIRE. By the Rev. GEORGE W. COX, M.A., Joint-Editor of the Series. With 5 Maps and Plans. Fcap. 8vo, 2s. 6d.

London, LONGMANS & CO.

H. SOTHERAN & CO.

(Established 1816),

BOOKSELLERS — PUBLISHERS — BOOKBINDERS
(NEW & SECOND-HAND). (FINE ART). (HIGHEST CLASS).

36 PICCADILLY (opposite St. James's Church), LONDON.

The LARGEST and BEST COLLECTION of BOOKS, consisting of about 500,000 Volumes, comprising the finest and most important Works in every class of LITERATURE, SCIENCE, and the FINE ARTS, in the best Library Condition, and at the most moderate Prices.

SCHOOL & COLLEGE PRIZES in infinite variety.

COLONIAL and FOREIGN ORDERS executed with intelligence, care, and promptitude.

Their MONTHLY CATALOGUE of NEW PURCHASES, entitled SOTHERAN'S PRICE CURRENT of LITERATURE, which presents each successive Month an Entirely Fresh Collection (nearly 1,000) of SECOND-HAND BOOKS, Ancient and Modern, will appear on the 25th inst. Specimen Number sent gratis.

PART 4 NOW READY.

To be completed in Two Volumes folio,

CONTAINING SIXTY-THREE PLATES (THIRTY-FIVE OF WHICH ARE IN GOLD AND COLOURS),

And nearly 200 pages of Text, with numerous Wood Engravings printed in Colours; the whole being produced from original Japanese works of the greatest beauty, and representing the entire range of Japanese Ceramic Art, Ancient and Modern.

KERAMIC ART OF JAPAN.

By G. A. AUDSLEY, Architect, and J. L. BOWES, President of the Liverpool Art Club.

To be supplied in Seven Parts, at One Guinea each.

Containing a comprehensive Introductory Essay upon Japanese Art in all its various branches, illustrated by thirteen Photo-lithographic and Autotype Plates, and numerous Wood Engravings printed in Colours. Also, a concise Dissertation on the Ceramic Productions of Japan, from the earliest records up to the present day, with sectional articles on the Pottery and Porcelain of the various provinces of the Empire in which manufactures exist.

The Edition is strictly limited to One Thousand Copies, and will be supplied to Subscribers only. ON ITS COMPLETION, THE PRICE FOR REMAINING COPIES WILL BE NINE GUINEAS.

Subscribers' Names will be received by the Publishers, HENRY SOTHERAN & CO., 36 Piccadilly, where specimens of the work can be seen.

From The Architect, July 17.

"Unless splendid plans and the perfection of mechanical execution have lost their old attractiveness, the publication of 'The Ceramic Art of Japan' should be an event of importance not alone for the artist, the connoisseur, and the potter, but for all lovers of beautiful books."

Reduced in Price.

The KERAMIC GALLERY, containing several Hundred Illustrations of Rare, Curious, and Choice Examples of Pottery and Porcelain, from the Earliest Times to the Beginning of the Present Century, with Historical Notices and Descriptions. By WILLIAM CHIFFERS. 227 Plates exhibiting 468 beautiful Objects, all finely executed in Permanent Photography. 2 large thick vols. imperial 8vo, handsomely bound in cloth, 25 lbs. 10s. 6d. (4s. 4d.) Chapman & Hall, 1875.

A beautiful and attractive work. The illustrations are printed by the Woodbury process in permanent ink, under the superintendence of the author, expressly for this work, from examples in well-known collections, thus securing in every instance absolutely faithful copies of the originals.

New Edition, just ready.

RACINET'S POLYCHROMATIC ORNAMENT. One Hundred Plates in Gold, Silver, and Colours, comprising upwards of 2,000 Specimens of the various styles of Ancient, Oriental, and Mediæval Art, and including the Renaissance and 17th and 18th Centuries; with Explanatory Descriptions, and a General History of the Art of Ornamentation. Folio, cloth extra, gilt edges, 160s. or full morocco, gilt edges, 81. 15s. The present elaborate work will be found superior to all existing publications of a similar kind. It is not only sold at a price which renders it available for all purposes of study and manufacture, but it is also so comprehensive that it forms in itself a complete library of the subject.

A work of first-rate excellence.

The BRITISH GALLERY of PICTURES. A Selection of the most admired productions of the Modern School, from the Galleries and Private Collections in Great Britain. Fifty Large Line Engravings, executed in the highest style of the art by the most eminent engravers, brilliant India Proofs, with descriptive letterpress, a magnificent volume, atlas folio, handsomely half-bound morocco extra, gilt leaves, 104. 10s.

— The SAME, full-bound morocco extra, with broad gold borders on sides, gilt leaves, 121. 12s.

The TURNER GALLERY, a Series of 60 large and highly-finished Line Engravings, after the most famous Paintings by J. M. W. Turner, R.A., with Memoir and Descriptions by R. N. WORMUM. India Proofs, royal folio, new half morocco extra, gilt leaves, 6s. 6d.; or, full-bound morocco elegant, gilt leaves, 8s. 8d.

— The SAME, Artist's Proofs, large paper, atlas folio size (only a few copies for sale, new half morocco extra, gilt leaves, 114. 14s.; or, full-bound morocco elegant, gilt leaves, 171. 17s. These latter copies are uniform in size with the *Muse Française*, and the other great English and Foreign Galleries of Engravings. The work contains the choicest productions of Turner's unrivalled pencil, including many fine specimens of Landscape and Marine Scenery not engraved in any other work.

TO EXECUTORS AND SELLERS OF LIBRARIES.

H. SOTHERAN & CO., who have for many years been widely known as the most extensive Purchasers and Sellers of Books of every class in London, beg to inform Executors or Gentlemen having for sale LIBRARIES of BOOKS, either large or small, that they are ready at all times to give the HIGHEST PRICE for them, or to EXCHANGE the same for others, removing them without trouble or expense to the Seller. They also value Libraries for Probate, either in Town or Country.

H. SOTHERAN & CO., 36 Piccadilly.

Branch Establishments:—136 Strand; 77 & 78 Queen St., City.

SATURDAY, OCTOBER 21, 1876.

No. 233, New Series.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

LITERATURE.

History of the Mongols from the Ninth to the Nineteenth Century. Part I. By Henry H. Howorth, F.S.A. With Two Maps. (London: Longmans & Co., 1876.)

WHEN a new volume of history is submitted to the notice of a critic, he generally appraises its value by one of two tests. He tries to ascertain first whether the book fulfils the conditions of a work of historic art; and, if it fails to do so, he endeavours to find whether it fills a blank in historic literature. This rule, which is usually a just one, must be reversed in the estimate which a reviewer takes of the volume placed at the head of this article. and he feels bound to judge it first by the second of these standards of valuation. Mr. Howorth has undertaken to break fresh ground, and, to the reproach of our national scholarship, his claims are those of a pioneer. The annals of the Mongols have never excited the attention in this country which they have received in France, Germany, and Russia, and among the authorities cited in this volume the name of Colonel Yule alone represents British authorship. It is difficult to account for the neglect to which they have been consigned. The reason is not the scarcity or the untrustworthiness of the sources of information. The portly volume of Mr. Howorth falsifies the supposition. It is not that the stage on which the Mongols played their part is too obscure for a historian: during the thirteenth and fourteenth centuries they were a prime controlling force in the movements of the world, and bridged the chasm between the civilisations of the East and West. It is not that Mongolia is too remote to enlist general sympathy in her fortunes: the story of the chief of a simple horde in the heart of Asia, who started on a career of conquest, made a large part of Asia and Europe to echo to the tread of his armed hosts, and established the most colossal empire on which the sun had ever shone, cannot lack the elements of epic grandeur and wild romance. Nor can it be that the record is barren of moral and political instruction. And yet the story, abounding in all that is wonderful to the imagination, and fruitful of lessons to the politician, has hitherto remained untold in the English tongue. What we know of the Mongols has been gathered chiefly from chapter lxiv. of Gibbon's *Decline and Fall*, and perhaps the very brilliance of his narrative has acted as the Pillars of Hercules to deter from further exploration. Lord Macaulay speaks somewhere of the trick which Gibbon brought into fashion of telling a tale by implication. But he often conveys by a few

rapid touches a more truthful impression of the character and career of his hero than any of the dull and prolix narrators whose tomes he has condensed into a single chapter. A consummate painter like Turner has sometimes given play to his own fancy in limning a particular scene; but his picture revives it to the memory of the beholder more livingly than any photograph, however correct in detail. To Mr. Howorth belongs the merit of the photographer rather than of the painter. He has had the daring and the industry to explore the remote corners and the thorny by-lanes of a territory where he has had no English precursor, and will not soon have a follower. As supplying a desideratum in the historical library his book stands alone.

Brought to the ordeal of the first of the above-named tests, this work cannot so easily pass unchallenged. A great historian essays to portray the life of a nation, and he succeeds in his task when he portrays it vividly as well as veraciously. To give to the dim past the vitality and intensity of the present; to conduct the evolution of a story with dramatic interest; to co-ordinate the minor details and the main design of his picture, and to tone and graduate the several parts into organic unity, is the test and triumph of his art. These are elements of effectiveness the want of which cannot be redressed by orderly arrangement, or reach of plan, or conscientious industry. There are portions of this volume which convince the readers that its author is capable of reaching a higher position as an animated narrator than he has actually attained. But his literary execution is only rarely above the common level—generally it lacks proportion, picturesqueness, and finish. Whether it is due to the tentative nature of his undertaking, or to the intractable quality of the material he works on, his merit is rather that of a compiler than that of an artist; and the book often strikes the reader as a storehouse of facts, a repertory of materials for history rather than a history. He has shrunk from no sacrifice of time, he has spared no labour, to obtain information accessible to him in English, French, and German. He has for years stood on the watch for all the odds and ends, the waifs and strays drifted from the East, and the student is astonished at the lavish hand with which he lays his gleanings at his feet. No difficulty daunts him, his patience never flags; questions which are only collateral are worked out with the same spirit of strenuous elaboration as those which are of moment to his task. And though he has no time to spare on graces of style, or on the distribution of light and shade in his canvas, his composition is usually clear and vigorous. Occasionally it becomes careless and slipshod. While he is on the level road of narrative he advances with perfect ease, he seldom halts till he gets into some controversial and entangled byway; but his foot regains its wonted firmness and elasticity when he reappears in the public thoroughfare.

Mr. Howorth candidly acknowledges his ignorance of the Mongolian language, and resents the *dictum* of his friend Sir H. Rawlinson, that a history should be written only by the man who has access to the

original sources of information. This is a question of literary casuistry which need not be mooted here; but there can be no doubt that a very superficial knowledge of Mongolian would have saved him from many blunders. Considering the difficulties under which he labours—difficulties which would chill an enthusiasm and scare a spirit less indomitable than his own—the wonder is that there are not more. Space allows reference to a few only. The name of the fifth successor of Jenghis, he says, is Mönkè, and adds, "the name in Turkish means eternal; in Mongol, silver" (p. 216). In p. 609 he corrects himself, but only in a way that perpetuates the error. Mungkè is a common name among the Buriats, and means eternal; but the word for silver has no connexion with it—it is Mungung. His reasoning at pp. 374 and 399 about the Tumen and Tumut is vitiated by a mistake as to the meaning of Segon and Baraghon. Baraghon means "right," and not "left," and Segon (Zegung) is "left," and not "right." The Tumen and Tumut have fretted the minds of more readers of Ssuang Setzen than Mr. Howorth, although they have rarely elicited a sagacity, or exercised a patience, equal to his own. Possibly he might have diminished the obscurity of the subject if he had borne in mind that Tumut is the plural form of Tumèn; in the Mongolian, nouns ending in the letter *n* take *t* in the plural. Moreover, when a numeral precedes a noun, the noun remains in the singular: e.g. Naiman Noyan, literally eight prince, and not Noyut, princes. Thus, also Zirghóghan Tumén, literally, six ten-thousand, and not Tumut. Hence, where he speaks of the Tumens, the Mongol equivalent is the Tumut. At p. 691 he says "the Khorin Buriats are the Sheep Buriats;" if so, it would be an example of the *lucus a non lucendo* principle of etymology, since among a pastoral race the possession of sheep could be no note of distinction. The fact is, "sheep" is Khonin—Khorin is "twenty," probably the original number of the clans, though now reduced to eleven.

There is another infirmity to which the reader of this book is disposed to be less indulgent. It relates to orthography. The author says, "I have followed the spelling of Schmidt, in other cases Erdmann" (p. viii.). Safer guides he could not choose. But having once elected his mode of spelling he ought not to vary it: e.g. "Ekè arul, i.e. great island" (p. 47). Although he uses the word (in p. 46) "Yekè," and might have insured himself against the error by his remark in the preceding line, "Ogelen Ekè, i.e. Mother of Nations," while subsequently the word is changed to Ikhe (p. 493), Yeka (p. 557), and Yekhè; the last being the only correct equivalent in English. So Kukhu, blue, is carried through a whole scale of vocables—Koko (p. 22), Keuke (p. 158), Keuke (p. 162), Kuka (p. 341). Why has Mr. Howorth patronised Khakan instead of Khaghan? The proverb which he quotes might have set him right, for the pun is lost in his mode of spelling (p. 379). Dr. Schmidt rightly notes "Ein Spiel mit den Worten Chaghan und Saghan; in solchen Wortspielen liegt öfters der ganze Wit solcher Sprichwörter" (*Geschichte*, &c., p. 411).

These are, however, venial blemishes, and it is only a despicable spirit of literary Pharisaism that would underrate the substantial service rendered by the author to history on account of such eccentricities.

Mongol history properly begins with the man whose portentous genius precipitated his race on a career of conquest. The annals of Ssanang Setzen prior to the apparition of Jenghis Khan are either a dry list of the names, or legends of the migrations, of his ancestors. We wish that some authentic account of him could have been transmitted to us by a European, similar to the living picture Priscus has given us of Attila, or Rubriquis of Mungkè. The anecdotes from an Eastern source which have come to us were composed some years after his death. He never gave up the simple habits of his tent-life, and felt a Quaker's contempt for high-sounding titles. In his way he was intolerant of shams; and there are gleams of a better nature which justify his claim to kinship with the human species. The empire founded by the military genius of Jenghis and Batu, and consolidated by the administrative tact of Oghotai, reached the zenith of its splendour in the reign of Khubilai. The hour of its culminating glory was also the hour of its inevitable decline. Like other Oriental races who have shot into premature renown, the Mongol showed on an equal scale a capacity for a career of nomadic warfare and an incapacity for the pursuits of peace. Mr. Howorth justly dates the decadence of the empire from the transference of the Court to China, and he has traced very clearly the stages of the process of its disintegration. The extraneous growths which were grafted on the Mongol character only hastened on the dissolution of the decaying stock, and the dynasty sank under the weight of the very civilisation it patronised but could not assimilate.

It is one of the contradictions which time works out, that we hardly find a trace of the historic past in the thoughts or aspirations of the Mongols of the present day. The descendants of those fierce horsemen who passed like a whirlwind over the largest portions of the then known world, leaped over the Great Wall in the East, and spread terror and havoc to the waters of the Danube in the West, are now a mild, spiritless race of shepherds and herdsmen. History has no parallel to a change so rapid and complete. How is it to be explained? Mr. Howorth has not faced the problem: he may have reserved it for the second part of his work; but he has forestalled the answer in the very interesting account he has given of the spread of Buddhism in Mongolia. To a people maddened and then sated with human blood, the voice of the prophet from the banks of the Ganges preaching the sacredness of life, and, implicitly, the brotherhood of the human race, came as the breath of heaven. Ssanang Setzen, when recounting the advent of the new evangel, kindles for once into poetry: "It was as the welcome voice of the cuckoo, heralding the approach of summer." Shamanism with its frenzied *ecstasies* and cruel rites gradually retreated before the new faith, and hardly a vestige of it now remains.

This volume is enriched by two maps executed by Mr. Ravenstein; they are a treat both for the eye and the mind.

W. C. STALLYBRASS.

Central Africa: Naked Truths of Naked People; an Account of Expeditions to the Lake Victoria Nyanza and the Makraka Niam-Niam, West of the Bahr-el-Abiad (White Nile). By Colonel C. Chaillé Long, of the Egyptian Staff. Illustrated from Colonel Long's own Sketches. (London: Sampson Low & Co., 1876.)

AMONG the successors of Sir Samuel Baker in the work of extending the Egyptian power in the equatorial Nile region of Africa Colonel Long has won for himself a place of renown, both as a soldier of the Khedive, and as an explorer in the cause of geography. What he has done may be briefly outlined. Having arrived at Gondokoro in April, 1874, he received orders from Colonel Gordon, the chief of the Egyptian staff, to visit M'tesa, the King of Uganda, the country which stretches round the northern and western shores of the Victoria Nyanza, to present him with certain gifts, and to obtain information about his kingdom, which had not been visited by any traveller since its discovery by Speke and Grant in 1862. With hastily-collected *impedimenta*, and a small detachment of soldiers, Long set out on his mission, and, after fifty-eight days of painful marching through the swamps and storms of the wet season, reached Uganda, where a reception attended with the highest barbaric honours was accorded to him by King M'tesa. Ill with fever, he remained for nearly a month as M'tesa's guest, but succeeded meanwhile in persuading him of the advantages to be derived from closing his ivory traffic with Zanzibar, and, in the interests of Egypt's monopoly, sending his ivory by Gondokoro and the Nile. On his recovery, a permission was tardily given him by the king to visit the Victoria Nyanza; but, at the same time, the king secretly instructed his men not to cross the lake. Colonel Long was thus only permitted to see a gulf of the northern shore of the Nyanza, and, mistaking a chain of islands for the opposite coast, reported the Great Victoria to be but fifteen miles in width, an error which it was left for Mr. Stanley to correct in his circumnavigation of the lake in the following year.

An important link in the river system of the lake region was still wanting; Speke had seen the outlet of the Victoria Nyanza at the Ripon Falls, and had crossed what he believed to be the same river at Mrooli, one and a half degrees further north. Baker proved this river of Mrooli to be a chief affluent of the Albert Lake and thence to form the White Nile; but a doubt remained as to whether this was indeed the same river that Speke had discovered flowing out of the Victoria. To resolve this doubt Colonel Long had determined to return from M'tesa's by descending from the Victoria, but to this plan M'tesa flatly refused his consent. "No," he said, "you must not go, you will be killed; the river does not go, as you think, to Mrooli; it goes away to the eastward." In spite of remonstrances and hindrances of every sort placed in his way,

besides the open menaces of Keba Rega, the hostile ruler of the country of Unyoro lying between the already Egyptianised country and Uganda, Long embarked, with two followers and scanty provisions, on the unknown river. Drifting down it, in doubt whether it would lead to friendly territory or not, amid storms and terrible privations, he discovered Lake Ibrahim, and forced a devious track across it through the floating islands of papyrus jungle which cover its surface. Scarcely had he left the lake when his little party was attacked by a fleet of forty boats, carrying about 500 warriors armed with lances, sent by Keba Rega to intercept and kill the travellers. Thanks, however, to firearms and cartridges, this fleet was repulsed with fearful loss, and soon afterwards the voyagers were safe at the island of the friendly chief Rionga, not far from the Karuma Falls.

In Colonel Long's second journey, undertaken in the beginning of 1875, he led an expedition to open a route from the Bahr-el-Abiad to the Niam-Niam country in the West, explored by Schweinfurth, which is rich in ivory, and whose inhabitants are well disposed towards the Egyptian Government. From Lado, the new military station on the left bank of the Nile, some distance below the old post of Gondokoro, abandoned on account of its unhealthiness, the line of this second expedition falls in very nearly with the several routes of former travellers to and from the Makraka country—Morlang's (1859), Dr. Peney's (1861), and Petherick's (1863)—and thus has less of geographical novelty. He tells us in a few lines of a third journey of which we would gladly have had a more particular account; leaving the confluence of the Bahr-el-Abiad and the Saubut on December 25 he reached a point 300 miles up the latter river next day at noon! Doubtless the extreme rapidity of this voyage up an utterly unknown river is the reason why his description of it leaves us nearly as much in the dark as to its character and direction as before. After this Colonel Long returned to Europe to recruit his health before starting again for East Africa.

The book before us is a lightly-written narrative of the scenes and incidents of the two former journeys. If in some places it reads like an indifferent translation from French, and perplexing agglomerations of phrases between full stops occasionally try to pass muster as sentences, there is more than enough of real, stirring adventure, of miseries bravely endured, and hair-breadth escapes, to give it a most romantic interest throughout. This interest culminates in the chapters describing the perilous descent of the river from the Victoria towards the Albert Lake, a story as full of dangers and hardships as any in the whole circle of African travel. There is, however, far more of fighting and slaughter in the narrative than one cares to think necessary to the accomplishment of the professed object of the Egyptian Government, "to open up Central Africa to commerce and civilisation." By representing himself as a great prince at M'tesa's Court, and, perhaps more than that, because of the astonishment produced by his arrival there on horseback, Col.

Long secured the honour of the immediate sacrifice of thirty human victims, a ceremony which was repeated almost at every visit to King M'tesa. In his repulse of the attack by Keba Rega's men at Mrooli, his explosive shells destroyed whole boat's crews at a time.

"In vain they attempted to escape; a well-distributed fire had demolished the greater part of their fleet, now closely huddled together in great confusion. The shells of my Reilly burst among them, tore great holes in their boats, that sank, having nothing to stop the leaks, or bursting in their naked bodies carried consternation and terror."

Again, the Yanbari tribe, some of whom had wounded an Egyptian soldier on the passage to the Niam-Niam country, were almost annihilated in punishment of this offence, Colonel Long's soldiers having burned at least twenty of their villages, besides capturing the women and children. The prisoners doubtless appreciated the lesson this punishment was intended to convey, "that 'Meri' (the Egyptian Government) was the father of all, and as such desired peace and good-will among them," which was duly impressed on them before their release.

While Colonel Long thus shows how he inculcates the fatherly designs of "Meri" on the African tribes, he loses no opportunity of assuring us at home of the humanity and sincerity of the Khedive in his efforts to abolish the slave-trade. At present, in every Egyptian camp and garrison, it is a standing order that a fugitive slave may seek there protection and freedom, which may not be denied by any post-commander, so that the mere establishment of the Government along the Bahr-el-Abiad has struck a vital blow at slavery. Since freedom is interpreted by the negro as a licence to laziness, the Government is obliged to feed these creatures in their idleness at no little expense; the freedmen stations have thus already become a serious burden, and one which threatens to increase very rapidly on the emancipation becoming more generally known. If Egypt is faithful in this cause, Zanzibar, in Colonel Long's opinion, is quite the reverse, and he characterises the proclamation of Seyyid Burgash abolishing slavery in his dominions as a "Pope's bull against the comet." Colonel Long promises to give the naked truth about the parts of Africa that he has explored, and certainly he hides nothing of the darker side, summing up his experiences in this, that:—

"Central Africa is no paradise, but a plague-spot; and that the negro, the product of this pestilential region, is a miserable wretch, often devoid of all tradition or belief in a Deity, which enthusiastic travellers have heretofore endeavoured to endow him with. This is the naked truth that I would present to the reader in contradiction to all those claptrap paeans which are sung of this benighted country."

In receiving this honest opinion, which may be too true for a great part of the vast continent, it may be remembered that all Central Africa does not lie in the fever-stricken swamps of the Nile basin, in making his way through which Colonel Long endured such hardships: even he describes Uganda as "rolling and picturesque; its groves of banana trees,

that everywhere abound, adorn its verdant landscape of hill and dale." Nor will his advocacy of the suppression of European missions, and the substitution for them of the Nubian Dongolowee as the future civilising element of the country, be received without reservation, though this plan would doubtless best suit the policy of "Meri."

Those of the illustrations which are evidently from photographs of the Niam-Niam and Akka people brought back to Cairo are of high value: the rest are only of the ordinary book-of-travel class.

KEITH JOHNSTON.

The English Bible: an External and Critical History of the Various English Translations of Scripture, with Remarks on the Need of Revising the English New Testament. By John Eadie, Professor of Biblical Literature and Exegesis, United Presbyterian Church. (London: Macmillan & Co., 1876.)

THE effort now being made to revise the English Version of the Bible has naturally drawn attention to the history of the various versions already in existence, and Prof. Eadie has given us an excellent book on the subject, which does not suffer by comparison even with Canon Westcott's work; in some respects the author has been able to make use of later information. It is strange to see how inaccurate the accounts even of Tyndale's version have hitherto been. Mr. Francis Fry, of Bristol, has devoted the labour of years to the subject, and we are now expecting his final summing-up of the results. Of course Tyndale's editions are scarce, for the ecclesiastical authorities in England destroyed as many as they could—of one of the editions of 1535 only three copies appear to be known, and those partly imperfect. The version of Tyndale, five times revised, is our present New Testament. Hence Dr. Eadie has paid much attention to him. He gives in succession an account of Wiclif, Tyndale, Coverdale, Rogers, the Great Bible, the Genevan Version, the Bishops' Bible, the Rheims and Douai Version, and the Authorised Version, ending with some chapters on Revision. The book is scrupulously fair, and theological controversy is excluded. Our present version is so much indebted to Geneva and Rheims as well as to the versions specially made by the authorities of the English Church that no element of bitterness ought to enter into the discussion.

"King James's advisers did not give us the English of their own day, but their great merit consisted in so fully retaining the simple and racy idioms of the earlier versions. English was in its first vigour when Tyndale consecrated it in his New Testament, and its consecration has preserved it in immortal youth. The Authorised Version has in it the traces of its origin, and its genealogy may be reckoned. For while it has the fullness of the Bishops' without its frequent literalisms or its repeated supplements, it has the graceful vigour of the Genevan, the quiet grandeur of the Great Bible, the clearness of Tyndale, the harmonies of Coverdale, and the stately theological vocabulary of the Rheims. It has thus a complex unity in its structure—all the earlier versions, ranging over eighty years, having bequeathed to it contributions, the individuality of which has not been in all cases toned down. Some clauses tell their

origin by their lucid distinctness and others by their rhythm. Our Bible is the outgrowth of many years and many minds."

The marginal notes in our version often give notices from other versions, and the marginal notes have had more influence than might be supposed. It may not be generally known that "Rock of Ages" is a literal translation in the margin of Isaiah xxvi. 4, the text having a far feeblener rendering, "everlasting strength." Dr. Eadie notices the loss of compound words since Anglo-Saxon times, when "centurion" could be rendered by "hundredes-ealdorman." Many questions about Tyndale remain to be cleared up, as the destruction of the contemporary literature has been most sweeping. We have only just recovered from the single copy at Vienna William Roye's *Dialogue between a Christian Father and his Stubborn Son* (ed. Adolf Wolf, 1874), just as it was Vienna that enabled Lechler to restore to us Wiclif's *Tractatus de Officio Pastoralis*. Sir Thomas More asserts that Roye was burnt in Portugal. Can nothing about him be ascertained there? He was Tyndale's assistant, though Tyndale disapproved of Roye's satire against Wolsey beginning "Rede me and be nott wrothe, For I saye no thinge but trothe." Wolf's preface to Roye has some valuable notices about Tyndale. The chief want in Dr. Eadie's book is perhaps a short chronological list of the versions and editions referred to, which it is not always easy to bear in mind in the course of a minute discussion, and the question of priority of date is sometimes very important, as in the well-known case of the Thirty-nine Articles and the Decrees of the Council of Trent. We hope that some such help may be added soon in a new edition. A very few corrections may be also made. Thus (p. 23) there is no doubt as to the author of the *Dialogus de Scaccario*; (p. 195) it was Audley, not Rich, who was said to have pleaded as a claim for recompense the *infamy* he had incurred, and Lord Campbell is wrong, as the original reads "injury," not "infamy;" (p. 242) Mr. Froude has been corrected several times by our author, and here Dr. Eadie should not have given the story of Henry VIII.'s 72,000 executions, which Froude has refuted. But these are slight and incidental matters. Dr. Eadie's concluding chapters on Revision are well reasoned. There is little doubt as to the need of corrections in the Authorised Version. The main fear felt, however, is as to the alterations in the language. Bentley long ago issued the warning, "non omnibus datur habere aurem."

C. W. BOASE.

Customary Law [Obuichnoe Pravo]. Part I., Materials for the Bibliography of Customary Law. By E. Yakushkin. (Yaroslaf, 1875.)

THERE is at least one branch of literature in which the Russians must be allowed to excel, that of bibliography. It may be because their materials, so long as they deal with matters relating to Russia and Russian books, are not at present overwhelming; but at all events their bibliographical works are singularly good. The "Materials for a

Bibliography of [Russian] Customary Law now being published by M. Yakushkin may be called as a witness to the truth of this assertion. It contains a systematic catalogue of 1,542 Russian books, pamphlets, official reports, and articles in newspapers and magazines, relating to the customs of the inhabitants of Russia, accompanied by extremely useful notes and summaries, and provided with full indexes, geographical, ethnographical, &c. And it is preceded by an introduction of considerable length, in which M. Yakushkin conveys a great deal of really valuable information with respect to the working of those communal institutions about the merits of which opinions differ so widely. His own opinions deserve to be received with the utmost respect, for he has long paid great attention to all that concerns the Russian peasantry, but more especially to their administration of justice among themselves. He has, moreover, won the confidence, to a singular degree, of the peasants in the vicinity of Yaroslaf, where he fills the important post of President of the *Kazennaya Palata*, or Court of Exchequer, and he is therefore entitled to speak with authority as to their views and feelings.

About the merits or defects of the communal system, so far as the land held by the peasants is concerned, great disputes have arisen in Russia. But the disputants, he complains, seldom base their arguments on any but exceptional facts. In the Government of Yaroslaf, with which he is personally well acquainted, the people are, he says, fully persuaded of the superiority of the communal system of land-owning to all other forms. According to the Emancipation Act of 1861, the commune is bound to assign a separate share of land to any head of a family who has paid up the redemption-money corresponding to his share. In the Yaroslaf Government, from 1861 to November, 1874, the redemption-money has been paid by 679 persons for 1,900 lots. But in only eleven cases, referring altogether to thirty-nine lots, have heads of families asked that those lots should be separated from the communal property. During the period previous to the Emancipation, out of 12,850 peasants who bought their freedom from their proprietors by private arrangement, only one head of a family expressed a wish to divide his share of land from the property of the commune.

"One may decidedly affirm," he continues, "that the ideal of the Yaroslaf peasants consists, not in individual property, but in the here so-called *cherny peredyel* [literally "black repartition," but *chern* signifies the common people], according to which all land, to whosoever it may belong, ought to be shared in common."

A few years ago the rumour that such a partition was imminent spread widely among the peasants. Greedy as they always are for land, they were afraid of purchasing, although many lots were being sold cheap at the time, and it cost M. Yakushkin much trouble, he says, before he could persuade those who came to ask his advice that they might buy without running any risk of confiscation. Among the Raskolniks or Schismatics, the idea still prevails as a religious belief that before the end of the world there will come a time

when justice will rule on earth, and all lands will be equally distributed among all men.

By way of illustration of the working of the communal system with reference to agriculture, a few cases are mentioned. In one Yaroslaf village the Crown peasants had on their property a large extent of flooded meadow land. To drain this they cut a canal three miles long, doing all the work themselves. In another village, containing 137 peasants, 200 roubles were paid some years ago for draining about 75 acres of marshy land; and subsequently 460 roubles were expended on turning about 30 acres more into arable land. The town of Mologa in the same Government possesses a common pasture divided into eleven lots, one to each of the town "hundreds." Each hundred retains its own lot for a year, during which it is managed by a bailiff elected for the purpose, and the profits arising from its hay-crop are divided among the ratepayers. Some years ago the Government authorities ordered the Town Council to farm out the land. The Council obeyed as a matter of form, but the old system remained unchanged, for the persons to whom the land was farmed out were the bailiffs of the different hundreds. In some villages of Crown peasants, likewise, arrangements were made some years ago by the authorities for the division of communal lands into household lots. The intention was to abolish the system of "reciprocal guarantee." But the land has never yet been actually divided, and is still as of old held in common.

The customs relating to all manner of obligations, says M. Yakushkin, have not yet been fully explored, so far as their spirit and moral influence are concerned. But in them may be traced a principle which, as being foreign, and often directly opposed, to the letter of the law, deserves close examination. In the fulfilment of engagements among the common people much allowance is made by custom for those altered circumstances of which the law takes no notice. This fact is too often disregarded by those who write on the subject. Indeed, "most of the ideas about the immorality of the common people, and their want of respect for justice, arise from the application of the demands of strict law to cases to which, according to popular opinion, they are not applicable." This fact must be borne in mind in considering the legal side of Russian village-life, one on which M. Yakushkin complains of a deficiency of practical information. The reports, however, of the commissioners appointed to investigate the condition of the peasants since the Emancipation contain an immense amount of material bearing upon the subject, more than 10,000 decisions of peasant District Courts having been published.

The administration of justice among the peasants assumes eight forms. First, there is that of "Self-Help," or lynch-law, one not yet sufficiently defined, according to which at times the wronged peasant rights himself, often with ferocity, or a community which the law cannot protect secures itself against danger. It is generally in cases of arson that a community has recourse to it, the villagers being afraid to bring before the regular tribunals charges which are of vital

importance but do not always admit of legal proof. Thus, in 1872, the peasants of a village in the Samara Government expelled one of their number, and he was sent to Siberia. Thence he escaped, and returning home, devoted his time to wreaking vengeance on his expellers. He stole, he burnt, and he disquieted the whole community by threats of murder. At last the villagers held a private meeting and determined to rid themselves of him. Headed by their *Starosta*, they surrounded his hiding-place after dark, dragged him out, and killed him. In another instance a community was greatly plagued by drunkenness and horse-stealing. At length it determined that its village peasant-judges should take these matters in hand. And they did so, passing and carrying out sentences of 200 stripes for horse-stealing, and others of equal severity. The second form of peasant-justice is that of the "Family Court," dealing with the mutual relations of parent and child, or husband and wife. Its powers and limits still remain ill-defined, and of a third form, the *Treteiskiy Sud* or "Arbitration Court," no trustworthy information has been given. To a fourth form, that of the "Court of Neighbours," M. Yakushkin makes only a passing allusion. The fifth and sixth are more important: the Courts of the "Village Judges" and of the "Village Assembly." The "Village Judges," who are elected for the purpose by the community, in some places deal with the legal questions which in others come before the "Village Assembly." In some Governments also, as in those of Kiev, Vladimir, Samara, and Saratof, such questions come before the "Volost Assembly," which constitutes the seventh form; the *Volost* being a district containing a cluster or group of village communes. Eighthly, and lastly, there is the "Volost Court," the only one recognised by the law. But before it fewer suits come. The general rule is that, in disputed cases, where the Village Court does not act, the aggrieved person goes to the village *Starosta* or headman. Failing him, he tries the "Volost Elder," and only in case of need does he go before the "Volost Court." About these peasant-courts opinions still vary, some holding that the rich peasants are all powerful in the Village Assemblies, others that the decisions are in the hands of the thriftless and non-paying members.

One of the reasons often given for distrusting the capacity of the Russian peasant for trying criminal cases is the fact that he sympathises with all manner of prisoners, and confers on convicts and exiles the kindly designation of "unfortunates." But, as a general rule, M. Yakushkin remarks, it is only when the criminal is in the hands of the Government officials, or when he is flying from Siberia, that the peasant shows such kindness to him. While a thief or incendiary is at large, the peasants entertain very different sentiments with regard to him, so that their sentences, when a criminal charge comes before them, are not likely to be rendered over-lenient by their sympathies. It frequently happens, however, that the accused appeases the wrath of the accuser, and then the charge is dropped, for the popular mind has not yet fully grasped the idea of crime being an offence against

society at large. There are some infractions of the law, it is true, which the peasants refuse to consider criminal. One of these is the cutting of wood in the Crown forests. A case is mentioned in which a noble land-owner not only winked at such matters—as many of his class did, as well as many of the clergy and most traders—but even sent out his serfs in organised parties to bring in wood, flogging any peasant who felled a useless tree. In some places, also, poaching in preserved waters is considered no crime, and even one man's helping himself to another's superfluous fruits of the earth. In the country of the Don Cossacks it sometimes happens, after a bad harvest, that some people are in danger of starvation while others have heaps of corn lying untouched upon their threshing-floors afield. In such cases it is customary for the needy to "borrow" what they want, sometimes leaving a paper behind to state what they have done. After the next good harvest the corn must be returned, with a few added sheaves by way of interest.

In the Penza Government the idea prevails that he who succeeds in stealing anything on the eve of the Annunciation, without being found out, will be able to steal with impunity all the rest of the year. Consequently, during the night preceding that festival the most respectable peasants will "convey" something from a neighbour's house to their own, with an eye to future successful woodcuttings in the Crown forests, the conveyed property being duly returned next day. Other superstitions, it may be remarked, give rise to more serious crimes. Thus, during one of the outbreaks of cholera, some thirty years ago, at least one old woman was buried alive to keep off the disease, and as late as 1861 a Siberian peasant thought fit to insure his household against a prevailing epidemic by burying alive one of his relatives, a young girl.

Among the punishments inflicted in accordance with customary law death rarely figures. Sometimes a criminal is locked up for a time, but in cases of theft recourse is most frequently had to flogging, the offender being carted or otherwise ignominiously carried through the village. In Little Russia offences against morality are often punished in a similar manner. But M. Yakushkin knows of only one instance in which a Great Russian community carted any offender except a thief. In 1871 a peasant was brought before a Village Assembly, charged by the village officials, the *Starosta* and the *Sotsky*, with having broken a pane of glass in a woman's house. When ordered to pay for it, he refused. Whereupon he was driven through the village in a sledge, followed by the aggrieved woman, who carried a broom and a rod with a kerchief attached to it, and accompanied by a man thumping an iron pot. When a woman is thus carted, she often wears a straw horse-collar round her neck. This is supposed to be a symbol of a kind of "yoking" which is now only occasionally inflicted, and generally by brutal husbands. M. Yakushkin mentions some instances of wife-yoking. In 1872 a case came before the Circuit Court in which a man was charged with assaulting his wife. She had been married against her will to a

man who for two years constantly ill-treated her, beating her daily. At the end of that time she ran away. He brought her back, but a second time she fled, and found a place in another village as a cook. There, also, her husband found her. With the help of his father he harnessed her to his cart, and drove her home, flogging her and his two horses all the way. In 1874, another wife who had fled from her husband's brutality, was driven home by him in the same way. Fastening her to his cart by a rope tied round her waist, he flogged her as she ran beside his horses. After driving three miles he stopped for the night, but next morning he tied her to the cart again, and thus drove her home. One of the most singular among the decisions recorded by M. Yakushkin is that come to by a Village Assembly in the case of a man found guilty of cutting off the tails of other peasants' horses. It was ordered that he should be stripped, bound, and left for a time in a swamp, in order that the gnats might teach him to what kind of sufferings his conduct had exposed the tail-less horses.

Sometimes a criminal is ordered to perform a given number of prostrations in front of a church. Thus, in 1873, M. Yakushkin saw a man in the town of Yaroslaf going through a series of prostrations before the Elijah Church by way of making up for having stolen a napkin. A like punishment used to be inflicted upon those pilgrims to the Troitsa Monastery who abstracted coins from the collection-plates.

Of the kindness shown by the common people to convicts several curious instances are recorded. Thus, in a town in the Moscow Government, it has long been customary, every Easter Sunday, after matins, for the congregation, headed by the clergy, to go straight from the church to the prison, and there to exchange Paschal greetings with the convicts, and to make them presents. Owing to this tenderness of the townspeople, and the prudent kindness of the officials, the convicts in that prison behave, it seems, in the most exemplary manner, quarrelling and drunkenness being almost unknown among them. Much of this kindly feeling towards prisoners is doubtless due to times in which the gaols were often filled with serfs condemned to imprisonment or exile at the instance of their proprietors.

A great number of the books cited by M. Yakushkin refer to marriage. On the ideas and customs of the Russian peasants with respect to it, as well as to some other subjects, he discourses at some length, and what he says is as interesting as it is valuable. But to deal with that part of his Introduction would require more space than now remains. W. R. S. RALSTON.

Shakspeare's Dramatic Art. By Dr. Hermann Ulrici. Translated by L. Dora Schmitz. (London: George Bell & Sons, 1876.)

THE revised translation of Gervinus's *Shakspeare Commentaries* is followed at a short interval by a translation of the third edition of the commentaries of Ulrici. Thirty years ago a translation of the work in its original form was published in Eng-

land; during the long period which has since elapsed this Shakspeare commentary has formed a portion of its author's life; it has expanded and altered, so that in it the enthusiasm of his youth is brought face to face with the calm self-criticism of later years. The scholarly zeal which age cannot extinguish of such men as the venerable President of the German Shakspeare Society, and of the Baron von Friesen, who has at this moment issued the third volume of his *Shakspeare-Studien*, calls for admiring recognition from a younger race of scholars.

When German Shakspeare scholarship is compared or contrasted with that of England, rash, ignorant, and indiscriminating assertions are commonly made. The truth is that in all which concerns textual and verbal criticism English scholars stand unapproached; with the one admirable exception of Prof. Delius, no German student has made a first-rate contribution (taking into account both quality and magnitude of work) to this branch of scholarship. In fine critical insight, in just and penetrating observation from an aesthetic point of view, English writers, again, are at least not inferior to their fellow-students of the Continent. Where, then, lies the advantage of the latter? In this chiefly: German critics have conceived and attempted to carry out the study of Shakspeare's works as a whole. Too often English writers succeed as it were by luck or by grace, and illuminate only particular points; the German student, undiverted by personal preferences and aversions, sets himself down to the complete study of an object. No race of men possesses to a like enormous extent with the German the power of taking an interest in what they do not care about, and with this not altogether enviable power, the thoroughness, and therefore the morality, of scholarship are essentially connected. A German critic is himself incapable of being bored, and he is not nervously afraid of boring *you*. Now, an eminent point of vision, a specular mount, may be attained by swift beat and confident libration of wings; but then one must be a winged creature. German scholars are not winged, and for a human being there are some conveniences at times in the use of legs and not wings; plodding over barren heath, and plunging through deep morass, they attain in the end an altitude from which—though no watch-tower in the skies—much becomes visible.

Three aesthetic commentaries, each dealing with Shakspeare's work as a whole, each possessing special excellences and special defects, stand at the head of this department of German Shakspeare literature—the commentaries of Ulrici, of Gervinus, and of Kreyssig. Something will have been done to sum up the characteristics of the writers if we name Ulrici the philosopher-critic of Shakspeare, Gervinus the historian-critic, and Kreyssig the critic who is primarily a man of letters. Neither Ulrici nor perhaps Gervinus approached the study of Shakspeare with an interested motive; yet it is certain that the one has read into Shakspeare many of his own philosophic religious conceptions, and that in his hands our poet becomes an agency for keeping alive Chris-

tianity in the Fatherland; while the other—Gervinus—employed Shakspeare as a means for rousing his country to political action and a sense of the real world, so that Hamlet and Schleswig-Holstein appear not to be without bearings one upon another. From these non-literary under-currents of thought Kreyssig's *Vorlesungen* is free. The ethical qualities of Shakspeare's work affect Kreyssig strongly, as they affect Gervinus, and he is to some extent sensible of their power not to restrain only, but also to "free, arouse, dilate." The moralising of Gervinus, it must be confessed, is often of a wooden, unvital kind. One sign or consequence of this appears in his too frequent incapacity to sympathise with those bright enthusiastic characters of the dramatist's creation, for whom success and failure exist in an ideal world, and whose ardour hurries them beyond the well-trodden *via media* of prudence and good sense.

Gervinus, however, in the fact that he pursues the chronological method of study, possesses a marked advantage over Kreyssig, who throws the plays into the groups of history, tragedy, and comedy, and over Ulrici, who arranges them for study in an ideal order of his own devising. Ulrici gains upon the others by virtue of his more comprehensive and accurate scholarship in Elizabethan literature; and to many German readers the philosophic cast of his mind will seem to give him a further superiority. Here, I believe, most thoughtful English readers will part company with the German admirers of Dr. Ulrici's work. While recognising the important services which the venerable writer has rendered to Shakspeare study in Germany, and while not insensible to many fine and penetrating observations upon particular characters and scenes, we must express our decided conviction that the main lines of his work are incorrectly drawn, that it is vitiated throughout by an illegitimate method of criticism, and that this illegitimate method is founded upon a false philosophy of art.

Each play of Shakspeare, according to Dr. Ulrici's theory, embodies a distinct and definite view of life; each is the expression of a fundamental idea. Not that the poet was fully conscious of this idea, or conceived it at all in an abstract, philosophical form. Nevertheless, though but vaguely felt by the poet, it is there; it, and it alone, gives to each drama that unity, wanting which a drama would cease to be a work of art. The business of the critic is to discover this idea, to translate it from the language of emotion into the language of thought, and to exhibit the dependence of the several parts of the drama, down to the most minute, upon this vital centre.

Few persons will refuse to acknowledge that every great artist has his dominant view of life, his vision of the world, his *Weltanschauung*. This is to be gathered from all his writings; it is the impassioned expression which is in the countenance of his total art. But it is certainly not developed, consciously or unconsciously, in a series of definite conceptions, each complete in itself, and yet belonging to a higher and more complex conception. When we are told that *Romeo and Juliet* embodies Shak-

spere's idea of love in its generalised form as opposed to hate; that in *Othello* the central idea is wedded love, in *King Lear*, the love of parent and child; and that in *Macbeth* the poet proceeds to investigate the bonds which hold together not the family but the State—we may be beguiled into forgetting that what really gives unity to these plays is not an idea involved in each, but a concrete object for the imagination, a human person or persons thrown into action. When the same method is applied to the Comedies, English readers—and those not superficial or unreflecting readers—will grow impatient of the laborious absurdity. Unity is needed in a work of art? Assuredly, but is not a human creature and his passion and his fate a centre of unity? The special advantage possessed by the Elizabethan dramatists, and that which enabled their art to make such marvellous progress, may be found in this—the theological period of the drama, represented by the Mysteries, had been left behind; the metaphysical period, represented by the Moralities, had been also left behind; and the Drama, under the influence of the Renaissance spirit, had entered upon the positive stage of its history. There is perhaps no body of literature in which such metaphysics as Dr. Ulrici discovers in Shakspeare plays a more insignificant part.

No drama has afforded more delightful exercise to the wits of German aesthetic writers than *The Merchant of Venice*. The story of the caskets, the story of the pound of flesh, and the incident of the rings in the fifth act are the three pieces of the puzzle, and these must be fitted together so as to appear in the form of one idea. *Summum jus summa injuria*, declares Ulrici, is the ideal centre of the play. It delineates, says the more practical Gervinus, man in relation to property. Hebler (a bright-minded critic from Switzerland) finds the fundamental idea of the piece in the opposition between appearance and reality. Unluckily—as Karl Elze notes—some of the critics are obliged to attach a secondary idea to the main idea, and this we think ought to have put them out of the game: it should be against the rules

"To save appearances to gird the sphere
With contric and eccentric scribbled o'er."

I am superficial enough to think of *The Merchant of Venice* as the play of Portia and of Shylock, and to see in the struggle between these two forces for a passive victim set in the midst—the merciless masculine force of Shylock, which holds the Merchant in its vice-like grip, and the generous feminine force of the heiress of Belmont, which is as bright as the sunshine and as beneficent—I am content to see in this the central unity which interested the imagination of Shakspeare. But the play is named after the Merchant because around Antonio the chief persons gather—the Jew who would be his murderer, his friend who is the cause of his distress, and the woman who had brought him sadness at the thought that she was winning from him the man he loved, but who now becomes his saviour, giving him back not only friendship but life itself. Heine has, with characteristic division of sympathy between Judaism and the religion of Joy, brought out the contrast between

the sad, solitary, and loveless life of Shylock and the beautiful human life at Belmont, with its flowers, and statues, and music, its air and light, its friendship and its love. As to the fifth act, and the episode of the rings, we need some relief of playful strife and light laughter, of discovery and reconciliation, after the tension of the real struggle for life and death. From the ducal court of justice we pass gladly to the summer night in the gardens, with the music and the stars, and Lorenzo's lyrical raptures.

The translation is, upon the whole, remarkably well executed. The defects arise rather from an occasional use of an unhappy English expression than from any failure to understand the German aright. One example may suffice: "ein allgemeiner junger Mensch" is very intelligible German, but "a general young man" is very odd English.

EDWARD DOWDEN.

The Reign of Lewis XI. By P. F. Willert. (London: Rivingtons, 1876.)

THIS little volume belongs to the series of historical handbooks published under the direction of Mr. Oscar Browning. We therefore look for the qualities of a handbook in it—accuracy, clearness, and an easy style; and these qualities, taking the work as a whole, are to be found in Mr. Willert's book. In his pages the story is fully and agreeably told, and his narrative is founded on the best authorities. His opinions are in general moderate and fair. The estimate of the character of Louis XI. (p. 31) is penetrating, and what he says of Charles the Bold (p. 235) seems to me equally satisfactory. The political and diplomatic part of the reign of Louis XI., his connexion with England, Brittany, and Burgundy, appears to have been the subject of careful study. It is impossible, however, to refrain altogether from criticism, even if Mr. Willert's book is regarded from his own point of view. A handbook ought to present its matter in the clearest divisions, so as to strike the eye as well as the mind of the pupil, and to impress the main outlines of the subject on his memory. Mr. Green's *History of England* is an excellent model in this respect. The admirable arrangement of his material, the titles and sub-titles, the dates placed in the margin, the complete tables, render that work an eminently useful school-book. Nothing like this is to be found in Mr. Willert's *Reign of Lewis XI.* It preserves merely chronological order; it is divided, not into chapters but only into little paragraphs, each of which has a separate heading, and these headings are reproduced on the tables with their corresponding dates. It is very disagreeable to have to search up and down for the passages which refer to the institutions and administration of the country, not to say that this part of the history of the reign has been greatly neglected by the author. It is true that he has pointed out all the important facts, but I doubt whether he has said enough about them for young English students. How, for instance, can they understand Louis' policy with regard to the Pope unless they have a clear idea about the

meaning of the Pragmatic Sanction of Charles VII.?

Some more precise information, too, is wanting about the interest taken by Louis in the internal administration of France, and we should like to hear more of the part played by his *bourgeois* counsellors, notwithstanding the delay which the publication of Louis XI.'s letters has undergone.

With respect to Mr. Willert's appreciation of the personages of his drama, I should be inclined to differ from him on several points. He judges Charles VII. with exaggerated severity. M. de Beaucourt, in his excellent work on this king's character, has shown very well how much his faults have been exaggerated, and the part which he played lowered, by the love of historical contrasts. In opposition to Joan of Arc he has been called a coward by the side of a heroine, and his indolence has been thrown into relief by the febrile activity of his son. On the other hand Louis XI. is depicted too favourably and too imperfectly by Mr. Willert. He exaggerates his ability, and does not take sufficient account of chance in explaining the causes of his success. Charles the Bold in particular was vanquished rather by his own faults, and in spite of the political faults of his rival, than by the skill of Louis. On the other hand, Mr. Willert is very indulgent towards the vindictive tricks with which Louis XI. pursued his enemies, while he brands with incredible energy the treachery of La Balue and St. Pol. If the morality of the time be taken for granted, those treacheries were as pardonable as the harshness of the king towards them. The *bourgeois*, jovial, and tricky side of Louis XI. is not brought to light. We hear nothing of the *Cent Nouvelles nouvelles*, which, if they did not originate with the king himself, were at least collected by him and gave him intense pleasure.

Moreover the literary part of this reign is completely neglected, the only paragraph devoted to the subject (p. 297) being altogether insufficient.

In fine, then, Mr. Willert's book gives on the whole a fair account of the events of Louis XI.'s reign, so far especially as picturesqueness of treatment and a fair account of its foreign policy are concerned. In writing this account he has made use of contemporary memoirs, as well as of the works of Sismondi, H. Martin, and the excellent sixth volume of Michelet's *History of France*. Though the book is not without merit, it does not present all the advantages which are required in a hand-book.

G. MONOD.

NEW NOVELS.

The Golden Butterfly. By the Authors of "Ready Money Mortiboy." (London: Tinsley Brothers, 1876.)

At Dusk. By Adrien de Valvèdre. (London: Remington & Co., 1876.)

Nora's Love Test. By Mary Cecil Hay. (London: Hurst & Blackett, 1876.)

THE flutterings of *The Golden Butterfly* in its progress through the *World* are probably familiar already to a good many people, and we suppose that the book may be called a clever book without much danger of pro-

test from anybody. Unluckily, however, it is the wont of clever books and men to fancy themselves a little cleverer than they are in reality, and *The Golden Butterfly* is no exception to the rule. The particular form which this very common failing has here taken is that of over-indulgence in asides of miscellaneous comment on things in general, intended, we suppose, to show what accomplished persons the authors are. It is no doubt very tempting to demolish Mr. Robert Browning in a simile; to insinuate that all persons who love ceramic art are lunatics, and that all who love any kind of art are probably humbugs; to dispose of the English university system with a jaunty statement about fellowship examinations; and to indulge in a little rapture about the "fair realm of America," by way of showing that your tremendous cynic can be enthusiastic. Perhaps it would be well for so stern a critic of Mr. Browning not to talk about the "realm of America" at all. But certainly it would be better for the writer of a novel like *The Golden Butterfly* to be more careful about his characters and machinery. Two of his personages, Phillis Fleming and Gilead P. Beck, are good. Mr. Mortimer Collins' idea of a young man of good birth and intelligence who has never been taught to read, through the whim of his parents and guardians, deserved application to the other sex; and Mr. Beck is a pleasant specimen of the universal Yankee. His literary experiences at Chicago and Clearville are as good as anything of the kind known to us, and we must leave to critics more experienced in the ways of the class the question whether he would have been likely to fall such an easy prey to Gabriel Cassilis. This latter gentleman and his wife are the worst characters in the book. Both are hopelessly wooden; there is no life, or semblance of life, about them. As to Jack Dunquerque, the engaging *jeune premier*, we think that it does not need the possession of what Gilead P. Beck calls a "whole-souled, high-toned" morality to make one consider him rather a sorry scamp. No gentleman could possibly have been guilty of the escapade with Phillis, or of the hoax of the "Dinner to Literature," considering the circumstances of the victims. But the greatest shortcoming is in the delineation of the Twins, who seem, at first sight, to be the happiest conception of the book. The authors have forgotten that self-deceit, queer as are its forms, always takes something to go upon. In real life Cornelius would not have had an empty MS. book, nor Humphrey a blank canvas; nor would the one have been ignorant of current poetry and the other of current painting. Cornelius would have had reams of *brouillons* and a theory about Victorian literature; Humphrey, acres of studies and a special fifteenth-century painter. You can keep up a delusion on very little, but you can't keep it up on nothing. This error of judgment, which has turned what might have been an admirable satire into a caricature, is really to be regretted. But we don't think that anyone will regret having read the book.

It is, no doubt, praiseworthy in M. Adrien de Valvèdre to have addressed himself to the labour of writing a book in a language

with which he is obviously not very familiar. But whether the publishing of such a book is a praiseworthy proceeding is perhaps a different question. We think that it would have been well for him to prove his armour before appearing in it. Had he done so he would perhaps have spared us the anguish of reading such sentences as the following:—

"It was said that he had gone there to survey a mass of trees that he had just bought; nothing was more probable but that he had climbed on this rock in order to get a good sight of the purchase he had just made; once there, perhaps his foot had slipped, a gust of wind, or rather, standing on the edge of the rock, some stones gave way and precipitated him to the bottom, for it was also said that some pieces of the rock had fallen over him; anyhow it was visibly an accident."

The persevering reader who struggles to the end will be rewarded by finding a charming Dalmatian recipe for catching the nightmare with a sieve and a stick. And this is all we can say for *At Dusk*.

Attempts have often been made to classify the various types of heroes which have from time to time been fashionable. Everybody knows and can give the parentage of the insignificant hero, the romantic hero, the ugly hero, the muscular hero, and the generally blackguard hero. But there has arisen of late a hero whose exact inventor we do not know, and who presents some curious characteristics. He may be called the cool hero. He is not cool internally, but assumes and maintains an extraordinary frigidity of outward demeanour. He possesses great intellect and much wealth and consequence, and is adored by unpleasant and artificial young ladies, whom, however, he utterly rejects and spurns in favour of the ingenuous heroine. The ingenuous (not exactly *ingénue*) heroine is necessary as a foil to the cool hero, though she is of older date. Such is the hero and such the heroine of *Nora's Love Test*, and very favourable specimens of their kind are Mr. Mark Poyntz and Miss Nora St. George. But we have also (by way of yet further examples of the use of contrast in novels) an ill-regulated villain and an artificial and missish young lady. These are not so good; they both indulge in positive rudeness to an extent unusual in polite society, and the villain's (his name is Dr. Nuel Armstrong) sudden outbursts of temper suggest incipient lunacy. It might be wished also that poetical justice had taken some less questionable form than a brow-beating from a magistrate, on account of peculiar religious opinions. The book has, however, what is very rare in novels, a distinct interest as a story: one is really desirous to know what the *dénouement* is to be, and how Nora will get out of the meshes in which Armstrong has involved her. A good deal may be pardoned to an author who gives one this almost forgotten sensation of interest, especially as the sins for which pardon is required are not very heinous after all. Some of the minor characters, especially Celia Pennington, the matter-of-fact parson's daughter, and Willoughby Foster, an enthusiastic, but not brilliant, curate, are decidedly good. There is perhaps a certain incoherence and want of adjustment in the evolution of the plot, but it is given to but few persons to be thoroughly satisfactory plotters. We should

very much like to know whence Miss Hay derived the quaint crotchet that Boileau of all people had "a mighty intellect." Without intending any disrespect to the author of the *Lutrin*, we cannot help demurring to his being described by words which are not too strong for Descartes or Bacon.

GEORGE SAINTSBURY.

MANUALS OF GARDENING AND LANDSCAPE GARDENING.

BETWEEN the excellent manuals of flower, fruit, and window-gardening constantly issuing from the press the choice is rendered none the less embarrassing by the fact that many of them have reached a second, third, or even a fourth edition. "Quot hortulani, tot sententiæ;" unless, indeed, the explanation is that there is much to be got out of every handbook into which we dive. It is certainly thus with the batch before us: first of which in order is a third and enlarged edition of Mr. David Thomson's *Handy-book of the Flower Garden* (Blackwood), worthy of the editor of the *Gardener* and of the ducal gardens of which he has long had the superintendence. In system and arrangement his original work left little to be desired, but that little has been supplied in the new edition by extension and revision of the lists of hardy border-plants, as well as bedders, found so useful in the first; by more prominent treatment of several hardy genera which have hitherto had less than justice, and by an entire new chapter on one of the newest horticultural fashions, that of carpet-bedding. Notably in pp. 96-99 has Mr. Thomson earned our gratitude, not only by furnishing a selection of some thirty-two *Dolphins* or Larkspurs of rosy lilac, orange-red, and every shade of blue from indigo to azure, but by giving hints as to combination of these in alternate lines with pale or white Phloxes, or with *Acer Negundo variegata*, or in mixed borders, to back up any light-foliaged or flowering plant. Their perfect hardiness, and indifference to rich soils, and their easy propagation by cuttings or division of the stools, ought to invite attention to this most showy and graceful genus. We could wish that the author had been minded to be as communicative as to a similarly old-fashioned genus, the *Aquilegias*, or "columbines," which, to our thinking, equally demand his advocacy. Spreading over the whole summer in their varieties, *canadensis*, *alpina*, *caerulea*, *fragrans*, *pyrenaica*, *truncata*, &c., they tower above the lower growths of a shrubby border, and sometimes start up in the midst of a Berberis clump with a bold beauty which Mr. Thomson has noticed scarcely more than by name. Perhaps, too, he might have done more justice to the newer clematises, though with this climber's charming varieties it is hard to keep pace—at any rate he has recognised the claims of the violas and pansies; and named that very showy and effective *Viola cornuta perfectior* (p. 113). "Carpet-bedding," to which seven or eight new pages are devoted, must be understood as distinct from geometrical flower-beds, and ribbon-borders, "et hoc genus omne," in its almost entire composition of coloured-leaf plants, worked into patterns simple or intricate according to taste, and its almost total exclusion of flowers. Examples of carpet-bedding in butterfly-patterns were to be seen last year at the Crystal Palace, but the *chef-d'œuvre* of this style appears to be found at Cleveland House, Clapham, where raised and gently-sloped beds of matchless carpet—as to leaf-colour, and brilliancy—set off and embellish a circular piece of lawn. For the choice of subjects to be blended in this carpet-work—as to which our experience coincides with Mr. Thomson's, that it is best seen and appreciated from the upper windows of a mansion—we must direct readers to his *Handy-book*, now more than ever commendable for its adaptation to the needs of professional and amateur horticulturists.

From Messrs. Blackwood also comes a second edition of Mr. F. W. Burbidge's *Domestic Floriculture*, a charmingly illustrated *Vade-Mecum* on Window-Gardening, Floral Decoration, and the whole field of adaptation of floral science to domestic ornament. Those who have not seen the first edition as yet are unaware what wrinkles for window or balcony-gardening, on a large or small scale; for bouquet and wreath making; for table arrangement of fruit and flowers; room arrangements of plants, in the form of screen, bower, and arch; and last, not least, church decoration in all its phases, Mr. Burbidge places intelligibly within their reach. When they realise his boon, which now they will be wise in doing with the extra advantage of a revised and enlarged edition, they will find that it is considerably enhanced by an alphabetical list of plants suitable for the aforesaid purposes, as well as of aquatic, succulent, orchidaceous, climbing and foliage plants, with descriptions and cultural directions. Resembling in some respects some of Shirley Hibberd's pretty and suggestive Handbooks, this of Mr. Burbidge strikes us as very resourceful. It is not content with old ways, if a better and simpler is known, as where on pp. 129-30, the author describes and illustrates a much simpler mode of wiring bouquets than that till lately in vogue. A bit of mounting-wire is pressed through the tube of a double tuberose, and then wrapped three or four turns around the short stem, the remaining wire being then straightened out to form the stem. For all stout flowers which last well after being cut, this, we are assured, "is preferable to any other plan." This hint may possibly be more valuable for professionals than amateurs; yet in the interest of ladies who desire their guests to recognise, when they receive them, a home and atmosphere of taste, it must be said that a vast number of hints and details up and down this volume mark it out as an admirable companion for every boudoir. What sounder advice, *e.g.*, could be given than that on p. 142 that each flower in bouquet, vase, or basket, especially if a large flower, should be surrounded by its own leaves, as the royal confectioner said that "each fruit should be garnished"? Or what timelier encouragement to the introduction of inexpensive elegance than a hint or two such as one meets in the decorative sections how to use March stands, or trumpet-shaped glass-tubes (of which there are every day new and lovely varieties) with effect in table-decoration? Especially when, as on p. 147, it is shown that the bill for flowers and ferns for an effective March stand need not exceed ten shillings. Other kindred attractions, enhanced and recommended by the prettiest illustrations, are an "Ivy-draped Mirror" (p. 181), and a device on p. 179 for converting the fireplace during summer by the aid of ferns and trailing plants into a live bean-pot of modern construction. In a new section on "Flowers for Funerals" we like everything except the stilted opening. The relief of sombreness by fresh and appropriate flowers is worthy of all encouragement, short of the extravagance which made the American millionaire's obsequies ridiculous. Of the alphabetical lists and descriptions in part iii. we can speak as full and satisfactory. They include the *Ampelopsis Veitchii* or three-lobed creeping vine, of a bright-green changing to purplish-crimson in autumn, and invaluable for room or church decoration, as well as for outside walls.

To say that Mr. S. Wood's *Plain Guide to Good Gardening*, Second Edition (Crosby Lockwood and Co.), is the most prosaic work of the three, need imply no disparagement; for though his ideal market-gardener is counselled to limit his range and subject, and do a few things well, he himself, in his directions how to grow vegetables, fruit, and flowers, embraces questions of soil, site, structure and appliances, so fully and methodically as to furnish the plainest guidance on all essential details. But his characteristic is matter-of-fact work-

a-day information, and, though he is plainly an appreciative florist, it is very seldom indeed that he is caught speculating on the production of the long-sought *scarlet pansy* (p. 179). As to this he does not despair, if a clear white and the pollen of a good crimson can be combined, and the interference of too much yellow be prevented. More natural to him appear sober precepts on growing early sorts of potatoes, on making asparagus pay, on *pinkling* onions, and so forth. The last-named operation is a synonym for hoeing—thorough hoeing, hoeing not only between the rows, but even between root and root. "Pinkling," remarks Mr. Wood, "is the process to procure good crops of everything. The lesson is worth remembering that in the lightness and openness of the soil and the consequent access to it of the atmospheric influences lies the secret of atmospheric culture" (p. 39). Melons, grapes, and strawberries are fully treated, and, as to the ensuring good crops of the last, resort is had to the old rule of rigidly keeping down all runners and weeds, a kindred process to the before-mentioned practice of "pinkling." Amid description of the "cordon" plan of apple-growing, Mr. Wood reverts to the good old fashion of training apples bower-fashion, of which he gives a pretty illustration, and a parallel instance, of which gooseberries are the subject. Wherever we have consulted him, his information has struck us as trustworthy—*e.g.*, as to laying down garden walks, protecting wall fruit, putting up hothouses and greenhouses at once moderate-priced and substantial, and many other such like matters. He has a good section, too, about the "enemies of the garden." Where, in a section on the Dutch garden, he quotes Krelage and Sons, of Haarlem, as *confidential* growers of tulips on an extensive scale, we presume that he must mean growers on whom purchasers may depend; and where, on p. 192, he enumerates among climbers the *Westeria sinensis*, it is well he should learn, ere going into a horticultural spelling-bee, that that plant is properly spelt *Wistaria*. Its discoverer was a Dr. Wistar.

A new help towards the cognate science of laying-out and planting villa gardens, squares, and open spaces in town and country has been published by Mr. Joseph Newton, F.R.H.S. (*Hardwicke and Bogue*), under the title of the *Landscape Gardener*. It is an adaptation to English tastes of twenty-four plans and designs, novel and foreign, the credit of which belongs to Dr. Siebeck, who has found favour for them on the Continent, where they manage these things better, perhaps, though we are quite certain that an Englishman has a taste for landscape garden and tree planting, if he did but know it. It is only natural that Mr. Newton should deprecate unassisted laying-out of grounds, and quote with approbation Dr. Siebeck's *dicta* on the subject; and no one can doubt that the plans and designs of a Nesfield or Sir W. Newton would be more perfect and deserving of permanence than an amateur's unaided creations; but probably the proprietor who is of necessity his own planner, especially if he has a *penchant* for trees and tree planting, a little time to spare, and an intelligent and conformable gardener, would find a book like that before us a material help to his judgment and arrangements, more especially if his following is not servile, and he reserves to himself what advice to take and what to reject. For instance, nothing is sounder than the maxim, "Don't cut down old trees of noble stature, even if they come in the way of contemplated improvements, without much consideration" (p. ii.), or of thorough draining and deep trenching for the free play of the roots as an important part of the first outlay, which, if thorough, will be the least costly in the end. Generally, too, Mr. Newton's disposition of walks and arrangement of beds, gravel, and greensward, his hints *qua* form and colour in tree planting; his attention to the subject of formation of knolls, hollows, and vistas, deserve commendation; and our only doubt is whether he might not have done more than he has done in

counselling less cumbering of the ground with too many objects and specimens, though here he is more cautious than his foreign model. In Plan iii., for a suburban villa with a good arrangement of grounds as to its walks, clumps, and views, Mr. Newton cuts out of Siebeck's design a group of three firs much too near the house to the right, and brings the turf closer to it, in keeping with the opposite side. In the rear, too, he would remove three trees, and open up the space for a larger flower-garden on the gravel, and by removing three more on the right, fronting the road, and replacing them with rhododendrons (as on the left), consult, at once, to our thinking, symmetry and hygieia. It is the danger of professional planters as well as amateurs that they cannot throw themselves into the far future when the grouped deciduous and coniferous specimens may have waxed into a thicket and an undue "proximity of shade." In this design the Purple Beech is well placed, but we should make the Hemlock Spruce and the *Rhus cotinus*, or Sumach, change place. The latter is a charming object in full view of the windows. Design No. iv. pleases us better with its comparative thinness of plating and increased breadth of lawn, within eye-range of the mansion and summer-houses. *Abies nobilis* is the central tree on the garden side of the dwelling, *Quercus suber* on the road side. In No. v., which comes close to the public road, and looks out rearward from a verandah upon a terrace four feet above the garden-level on a charming and not crowded garden, a *Liquidambar* is the central specimen; but here, too, the Sumach need not have been placed in such obscurity. Plan vii. is a more ambitious design for surrounding with appropriate garden-decorations a terraced residence in the Italian style, which is to have a geometrical garden both in front and to the rear, the former with a fountain, and both with vistas opened from them by skillful and cautious clearings. Here, too, Mr. Newton has benefited the *tout-ensemble* by substituting smaller shrubs for at least five large trees. In this plan first we find a temple of Flora: a signal in those that follow for visions of Cupid and Psyche, Minerva, and other like classical figures. For country grounds, at any rate, these strike as in doubtful taste. Three nice designs (viii., xii., xvii.) deal with that great and beautiful accessory to a garden-landscape, a river frontage, or water contiguous to the grounds. In each case Mr. Newton has made the most of this, and grouped his trees successfully with a view to it. Two or three plans appear from his explanatory letter-press to have been designed to express quietude, and it is in one of these that a temple of Minerva is set upon a hillock! Another clever batch of designs respects a class of residences where kitchen, fruit, and pleasure-gardens have to be combined. In one of these—thanks to Mr. Siebeck's influence, doubtless—we find a vineyard provided for within the enclosed garden-space. This Mr. Newton suggests might with us become an orchard, given a stiff well-drained soil. It would be pretty, if not profitable, to make it a hop-yard. As to Mr. Newton's choice of trees and shrubs, it is unexceptionable; the only question is where to put them: and the purchaser of this volume must beware of being content with even such a reduction of the number as he proposes. Generally their disposition is excellent: the *Wellingtonia*, e.g., in Plan xviii., gets ample space and verge enough. In points of detail, we think the author has been over-particular occasionally—e.g., in marking the places for garden-seats, an after-consideration surely, even if moveable seats are not most useful and pleasant. We think, too, that the work would have been more complete as well as attractive with one or two landscape drawings to show the effect of particular plans, though, as it is, there is no doubt it will be of considerable use to professionals and amateurs. J. DAVIES.

NOTES AND NEWS.

MESSRS. MACMILLAN AND Co. are sending to press Vols. IV. and V. of Prof. Masson's *Milton and his Time*. These volumes contain the History of the Commonwealth, of the Protectorates of Oliver and Richard Cromwell, and of the subsequent Anarchy to the Restoration; together with the Life and Secretaryship of Milton during the whole period. In the biographical portion is included an elucidated account of the entire series of Milton's State Letters for the Commonwealth, Oliver, and Richard. Readers of the former volumes of this great work will remember that Prof. Masson has grouped around the figure of his hero all the chief personages of the time, and has traced the course of the various movements, social, political, and religious, which were then in progress, and which find their most eloquent expression in Milton's life and writings.

PROF. AND MRS. GOLDWIN SMITH are expected in Oxford in November, where they will be the guests of Prof. Rolleston.

PROF. MAX MÜLLER and his family will spend the winter months on the coast of the lake of Geneva.

MR. W. H. PATER will shortly contribute an article on "Romanticism" to *Macmillan's Magazine*; and a study on "Bacchus" to the *Fortnightly Review*.

THE following new volumes of Macmillan and Co.'s series of History and Literature Primers, edited by Mr. J. R. Green, will appear shortly:—*Geography*, by Mr. George Grove, D.C.L.; *Classical Geography*, by Mr. H. F. Tozer, M.A.; and *Philology*, by Mr. John Peile, M.A.

THE Princess Liechtenstein, authoress of *Holland House*, has in preparation a novel entitled *Nora*, taken from the German. It may be described as prelude to an entirely original work by the same authoress. The publishers will be Messrs. Burns and Oates.

MR. GROSART's fresh set of twenty-three books in his "Limited Reprints" of fifty copies each was all subscribed for within two days of his proposal for it being issued.

MR. H. STACEY MARKS, A.R.A., will contribute a book on *Drawing and Painting*, Mrs. Oliphant one on *Dress*, Mr. J. J. Stevenson one on *Domestic Architecture*, and Mr. John Hullah one on *Family Music*, to Messrs. Macmillan and Co.'s forthcoming Art at Home Series.

MR. W. R. S. RALSTON will lecture this evening (Saturday) at the College for Men and Women, Queen Square, on "Russia and the other Slavonic Lands."

MR. WM. E. A. AXON will contribute a paper on the Old English Guilds to the forthcoming volume of the *Companion to the Almanac*.

MESSRS. DALDY, ISBISTER AND Co. announce: *The Health Book*: for Schools and Families, by Dr. B. W. Richardson; *The Christians of Turkey*, by the Rev. W. Denton; *The Laurel Bush*, by the author of *John Halifax, Gentleman*; *Remains of the late Bishop Thirlwall*, edited by Canon Perowne; *Through Brittany*, by Katharine S. Macquoid; *What She Came Through*, a novel, by Sarah Tytler; *Memoir of Alexander Ewing, D.C.L., late Bishop of Argyll*, by the Rev. A. J. Ross, &c.

MESSRS. ALLEN AND Co. will publish during the season a Selection from the works of Dr. Goldstick, with a Memoir.

MESSRS. CROSBY LOCKWOOD AND Co. have nearly ready for publication *The Iron and Metal Trades Companion*, by Thomas Downie; *Pioneer Engineering*, by Edward Dobson; and *Gold and its Uses*, by George E. Gee.

THE New Shakspeare Society is in luck. Colonel J. L. Chester has kindly undertaken to prepare for the Society's Eighth, or Miscellaneous, Series, a volume of the Wills of the Actors and Authors

of Elizabeth's and James I.'s times. An alphabetical list of the names and known dates of these men will be first compiled, and then Colonel Chester will go through every volume of wills in the different Courts, page by page, with his list before him, so that no one named in it can possibly escape him. Copies of all wills of actors and authors thus found will be made, and Colonel Chester will then annotate them, endeavouring to identify all the persons named in them, and explaining any obscure or important passages. He will give all that he is able to ascertain about the parentage or ancestry of every testator, and also about his descendants, and will introduce into his notes extracts from his extensive collections of parish registers, &c., &c. The work will thus not only contain the raw material for future memoirs and biographies, but the notes will, in many instances, shape themselves into almost biography itself. The evidence of the volume, too, that, if the will of a particular author or actor is not in it, no such will is known to exist, will be valuable. And the book cannot fail to be of high interest to every student of Shakspeare's time. We only hope that the Government will do its part in a work of such national importance, by allowing the Judge of the Probate Court the pay of an extra clerk for two or three years to catalogue the inventory rolls of the goods of deceased persons about 1550-1650 A.D., now lying useless in those twenty boxes in Doctors' Commons. The applications of the Director of the New Shakspeare Society on the point have hitherto been civilly put off.

THE first volume of Berthold Auerbach's new series of tales has appeared. He announced that, as in the former series he endeavoured to delineate the village-life of an earlier age, when the peasantry of Germany passed their days in secluded districts far removed from the rest of the world, in the present series of tales he aims at a correct representation of the German village of railway-times. By this double group of life-pictures he hopes to bring into strong relief the good that Germany has secured through the changes which the progress of time and the course of events have wrought for the Fatherland.

THE *Neue Freie Presse* announces that the Crown Prince of Germany has made his *début* as an author. Under the title *Meine Reise nach dem Morgenlande im Jahre 1869*, the Prince has described the incidents of his visit to the East, when he took part in the ceremonial opening of the Suez Canal. Unfortunately for those interested in royal authorship, the world at large will have small chance of making itself acquainted with the Prince's work, as the present edition is limited to forty copies, all of which have been bestowed by the writer on the companions of his travels. The book is in quarto, and consists of about 150 pages.

THE Danish Folkething has inaugurated its present session, which opened at the beginning of the month, by voting an annual grant of 300,000 Krone (16,800*l.*) for the increase of the pay of national-school teachers. It has also taken into favourable consideration the scheme proposed for the opening of a new "Polytechnicum," and the enlargement of the present Academy of Arts, for which objects a subsidy of 500,000 Krone (or about 28,125*l.*) will be required.

M. G. DECAUX, of Paris, will publish in a few days a book by Henri Bellenger entitled *Londres Pittoresque et la Vie Anglaise*. Among the chapters promised we may mention:—"Les Niggers," "Le Flag-painter," "Le Postman's Knock," "Les Money-lenders du West-End et le journal *World*," "Le Cat's-meat-man," "Combats de coqs," "Un Singulier Membre du Parlement," "Lord-Maire Show," "Le Baby," "Le Child," &c., which will serve to show some of the principal aspects of English life to which the author has directed his attention.

G. P. PUTNAM'S SONS announce for publication *The Plains of the Great West and their Inhabitants*, by Col. Richard Irving Dodge; and *The Gold of Chickaree*, a story by the Misses Warner, authors of *The Wide Wide World*.

G. W. CARLETON AND Co. will publish Offenbach's book on America.

THE *Autobiography of the Hon. W. H. Seward from 1801 to 1834*, edited by F. H. Seward, will be published this autumn by D. Appleton and Co. The same firm will publish Huxley's Lectures on *The Direct Evidence of Evolution*, delivered in New York.

MESSRS. HENRY S. KING AND Co. are preparing a new edition of Halleck's *International Law*, revised by Mr. G. Sherston Baker, of Lincoln's Inn.

CAPTAIN E. MOCKLER, Assistant Political Agent on the Mokran Coast, has in the press a Baloochee Grammar.

THE American edition of *Daniel Deronda*, published by Harper and Brothers, is said to have already reached sixty thousand copies.

PROF. GILDEMEISTER, of Bonn, whose *Bibliotheca Sanscrita*, published many years ago, has proved extremely useful to all Sanskrit scholars, and will, we hope, soon appear in a new edition, has just published a full descriptive Catalogue of the small collection of Sanskrit MSS. in the public library at Bonn. These MSS. come mostly from Schlegel's and Lassen's libraries, and are interesting as showing the private work of these two scholars, particularly of the latter, in branches of literature in which they have published little or nothing. We see how Lassen was hard at work on Vedic texts when younger scholars stepped in and anticipated his labours. He seems to have studied Sâyana's Commentary on the *Rig-Veda*, the *Satapatha-brâhmana*, the *Nirukta*, and to have collected MSS. for every one of these books. The most valuable MS. in this part of the collection is a fragment of Sâyana's Commentary on the *Rig-Veda*, *Ashtaka II., Adhyâya 1 and 2*. The MS., to judge from a careful collation made by Prof. Gildemeister, does not belong to any of the three families of MSS. on which the text, as published by Prof. Max Müller, is founded. What has happened sometimes to classical scholars when new MSS. were discovered after their editions had been published has happened here. The new MS. confirms in several cases the conjectural emendations of the editor ("Ac primum quidem viri doctissimi emendationes nullo tunc teste fultas confirmat"), which shows that the strict rules of diplomatic criticism which Sanskrit scholars have adopted from classical scholarship are equally applicable to Oriental literature. The new MS. contains, besides, one passage which is wanting in all the other MSS. hitherto known. The account given of the *apparatus criticus* for Schlegel's edition of the *Râmâyana* is valuable, and we copy the warning of Prof. Gildemeister, which has often been neglected by those who have lately written on the various recensions of that Indian epic:—

"Male plerique etiam in Schlegelii editione recensio-nem septentrionalium exhiberi putant. Sed iterum iterumque monendi sunt viri docti, desinant priore saltem ejus editionis volumine (aliter res so habet in altero) pro recensio-nis septentrionalis fonte uti. In illo Schlegelii non id egit, quod hodie a viro critico postulatur, ut certae codicum familiae se astringeret, sed ut, prout erat in omni judicio elegantissimus, nitidissimus quamque et aptissimam lectionem e varii generis codicibus selectam praeferret, itaque accuratam illius recensio-nis effigiem omnino non reddidit." The catalogue is published in the form of a University Programme, the title of which has rather a strong savour of a mixture of regal, imperial and mediaeval Latinity: "Sacram Memoriam Regis Serenissimi Divi Frederici Gulielmi III. pie colendum indicit Gulielmus Mangold. Bonnæ: litteris Caroli Georgii, 1876."

WE are glad to notice among Messrs. Longman's announcements a translation of Goldziher's *Mythology among the Hebrews*, an important work, which cannot fail to stimulate Biblical research, whether its conclusions meet with acceptance or the reverse. We are reserving our own review of the work till the appearance of the translation.

AMONG recent German works of which the students of religion cannot afford to be ignorant are R. A. Lipsius's treatise on *Evangelical-Protestant Dogmatics* (Braunschweig: Schwetschke), distinguished by speculative subtlety and sympathetic study of "the facts of religious experience"—worth reading even after Biedermann's more distinctly philosophical work on *Christian Dogmatics* (Zürich, 1869); and Hermann Reuter's *History of the Religious Aufklärung* (which in this first volume may be taken as equivalent to Liberalism) in the Middle Age from the End of the Eighth to the Beginning of the Fourteenth Century, vol. i. (Berlin: Hertz). To the philosopher Biedermann's brief sketch of his friend Heinrich Lang (Zürich: C. Schmidt) we have already referred. It is a fine specimen of a discriminating *Éloge*.

THE *Rivista Europea* has passed into the hands of Signor Pancrazi, editor of the *Gazzetta d'Italia* and the *Rivista Internazionale*. Prof. A. de Gubernatis, we are sorry to hear, retires from the editorship of the *Rivista Europea* at the close of the present month; but he will transfer his services to the *Nuova Antologia*, the foreign portion of which will be under his superintendence. The *Nuova Antologia* is to be warmly congratulated on the accession of such a distinguished scholar to its staff.

THE *Reliquary* for last July contains a history of Josceline, Prince of Edessa, the Crusading ancestor of the Courtenays, a family of which one branch has existed in France for 600 years and given three emperors to the east, and another has for seven centuries occupied a leading position in Devonshire. An article by the Rev. C. R. Palmer on the Friar Preachers of London, chiefly compiled from the records of the Duchy of Lancaster, will be of great value to all who are interested in the topography of London. Among the minor notes there is an epitaph from St. Mary's Church, Beverley, which affords an interesting illustration of the permanence of the system of military discipline instituted by Gustavus Adolphus. He, it will be remembered, was strongly opposed to duelling, and when two of his officers importuned him for permission to fight, at last gave it, but ordered the headsman to attend on the field to execute the survivor. The epitaph, which refers to soldiers in the service of William III., is as follows:—

"Here two Danish soldiers lye,
The one in quarrell chanc'd to die,
The other's head, by their own law
With sword was serv'd (*sic*: severed?) at one blow.
"Dec. 23, 1689."

THE *Revue Historique* for October contains an admirable article by M. Perrens on "Peter Martyr and the Heresy of the Patrenates at Florence." He traces the rise and influence of the heretics and the means by which they were put down. They had neither the courage nor the organisation to stand against persecution. They dissembled before the inquisitors, and so left morality on the side of orthodoxy. Hence the public sentiment of Florence was scandalised by them, and the Florentine writers, Dante among the rest, classify heretics and epicureans together. Yet, from this early outbreak of heresy Florence learned the need of obedience to ecclesiastical forms, and gained also a spirit of free-thinking. Hence came the peculiar attitude of the Florentines towards the Church—"également attachés aux pratiques de leur culte et détachés des dogmes de leur religion." The *Revue* is rich in materials for the history of France during the

religious wars. Besides a continuation of the letters of François Hotman, there is also a number of unpublished letters of the Cardinal Georges d'Armagnac addressed to Charles IX., Henry III., and Catherine de' Medici between the dates 1562 and 1585. M. Fustel de Coulanges contributes an article "On the Inequality of the Wergeld in the Frankish Laws." He tends towards the conclusion that the difference observed is not founded upon race but upon social conditions. There is also a notice by M. Regnald of the journal of a learned Dutchman, Gisbert Cuyper, who took part in the operations of the Anglo-Dutch army in 1706. It throws considerable light on the causes of the dissensions which hindered the success of the allies. The journal itself is in the Royal Library at the Hague.

MR. FURNIVALL'S fourth book for the *Shakspeare's England Series* of the New Shakspeare Society is the most amusing of the four. It is Part I. of *The Anatomie of Abuses: Contayning A Discoverie, or briefe Summarie, of such Notable Vices and Imperfections, as now reign in many Christian Countreyes of the Worlde: but (especiallie) in a verie famous Ilande called Ailgna: Together, with most fearefull Examples of Gods Iudgements, executed vpon the wicked for the same, aswell in Ailgna of late, as in other places elsewhere. Verie Godly, to be read of all true Christians euerie where; but most needefull, to be regarded in Eng-lande. Made dialogue-wise by Phillip Stubbes. 1. Maij. 1583, collated with the 2nd, 5th, and 6th editions. The zest with which the excellent and somewhat morose Puritan rebukes the abuses in dress and amusements of his time is refreshing to behold. He is even bitterer than Shakspeare against women's painting their faces and wearing false hair, and had evidently made up his mind that a good many of his countrywomen and countrymen were well on their way to the everlasting bonfire. Perhaps no such contemporary picture exists of the details of parts of the social life of the time as is found in Stubbes's book. It ran through six editions in his life, and the first and fifth editions have been reprinted since; but neither of their editors took the trouble to collate the other editions, and the neglect of this led the latter of the two editors, Mr. J. P. Collier, to say, "we may presume, from various circumstances, that he [Philip Stubbes] was carried off by the plague which raged in 1592," when the collation of any one page of the 1595 edition of his book with the preceding one would have shown that its author was then alive, and revised it most carefully throughout. Mr. Furnivall has not been able to find a copy of the two editions in 1584, and he is anxious to get a sight of Stubbes's *Motive to Good Works*, 1593, giving an account of his tour in England during the London plague of 1592.*

WE have received the prospectus of a proposed reprint of *The Particular Description of England, with the Portraictures of certaine of the Chiefest Cities and Townes* (1588), by William Smith, Rouge Dragon, from the unique MS. in the Library of the British Museum; with lithographic facsimiles in gold and colours of the plans of cities and coats of arms contained in it. This MS. has remained almost unknown among the MS. treasures of the British Museum. It comprises plans and views of the following places: London, Canterbury, Rochester, Winchester, Salisbury, Stonehenge, Bath, Colchester, Norwich, Cambridge, Oxford, Bristol, Coventry, Stafford, Lichfield, and Chester, beside a map of England, an illuminated title-page, and upwards of 230 coats of arms of noblemen and bishops, whose titles are taken from the various counties and towns. Some of the plans are bird's-eye views, others are profile sketches. The view of London, which is the largest of the illustrations, and fills a twice-folded page, is of much interest as one of the very earliest representations of the capital, although, in point of fact, Southwark occupies by far the largest portion of the view. Those of

Canterbury, Cambridge, Norwich, Bath, Bristol, and Stonehenge, are laid down with the utmost clearness and accuracy. On the plan of Bristol is the following note: "Measur'd and laid down in Platform by me Wm. Smith at my being at Bristow the 30 & 31 of July A^{no} Dⁿⁱ 1568," and on that of Canterbury: "W. S. A^{no} 1588 Octob. 10." We thus see that the work occupied at least twenty years of the author's life, yet he left several of the chief towns of England unrepresented. The literary part of the work consists of a full but concise account of the chief points of interest in the country, as they existed at the end of the sixteenth century, and contains lists of rivers, forests, castles, &c., and of places returning Knights of the Shire and Burgesses to Parliament. All who desire to subscribe are requested to send their names to Mr. Henry B. Wheatley, 1 Chalcot Terrace, Regent's Park Road, N.W., or to Mr. Edmund W. Ashbee, 17 Mornington Crescent, N.W. The price to subscribers will be two guineas.

NOTES OF TRAVEL.

BESIDES a description of the physical geography of Hawaii and its volcanoes by Franz Birgham, illustrated by an exquisite little map of the island, and a review of the latest discoveries in the Lake Region of Central Africa, *Petermann's Mittheilungen* for October includes a most important original paper by Prof. H. Fritz on the "Geographical Distribution of Hail." From the difficulties attending the explanation of the origin of this phenomenon and the strange partialities of its appearance, the subject of hail has generally been avoided by meteorologists, and no general examination or comparison of the records of its occurrence in all parts of the world has hitherto been attempted. Prof. Fritz has now laboriously collected and compared most of the existing data from the observing stations of all the countries of Europe, from Asia, Africa, America, Australia, and the Arctic region, and has established on good foundation, for the first time, a number of the general laws which govern the distribution of hail.

THE Augsburg *Allgemeine Zeitung* of September 2 contains the following note on the progress of the Egyptian conquest of Inner Africa, dated from Cairo, September 9:—

Colonel Mason has returned to Cairo from the Sudd in ill-health. With Purdy-Bey he has made a survey of the whole of Dar-Fur. Purdy has also completed a journey of exploration southward from Dar-Fur to the borders of Dar-Fortit, and to the famous copper-mine of Hoffarat el Nahas. From most of the provinces of Egyptian Soudan the reports of the good understanding between the natives and the Government officials are very favorable. Dar-Fur and Kordofan are politically at rest, even the negro tribes on the White Nile are gradually accommodating themselves to the new order of things. M'tesa, the ruler of the countries round the north of the Victoria Nyanza, is about to send ambassadors to Cairo, and an embassy from the Somali country reached the Egyptian Court a short time ago. Between Suez, Zeila, and Berbera, a regular postal communication by steamer has been established. We have just received the sad news of the death of the African traveller, Dr. Pfund, at Fasher in Dar-Fur, on August 21. He was a member of the scientific expedition sent to Kordofan by the Viceroy, in the beginning of last year.

THE Peruvian Government is endeavouring to attract to that republic the surplus immigration from Europe to the Rio de la Plata, and has sent agents to Montevideo and Buenos Ayres, offering free passages to Peru, and guaranteeing constant and profitable agricultural labour.

THE first part of the *Boletín de la Sociedad Geográfica de Madrid* gives evidence that the newly-formed Spanish Geographical Society will be a successful and important one. It is mainly taken up with the acts of foundation of the Society, with its division into sections which will devote them-

selves to special branches of geography, and with a long list of members; but there is also a good essay by Sr. Martin Ferreiro, discussing the possibility of introducing a uniform system of geographical orthography, of projection of maps, and of representation on these, to be used in the future publications of the Society.

FROM the Society for Promoting Christian Knowledge we have received three excellent little works descriptive of foreign countries. In the *Land and People of China*, by Mr. J. Thomson, we have a capitally-written popular description of the geography, history, religion, social life, arts, industries, and government of that country, by one who has a thorough knowledge of his subject from long residence and much travel in the Empire. The numerous portrait-illustrations of the people of many grades of society, and from many provinces, bring us face to face with the Chinese in a way that no description by writing could equal, and add very greatly to the value of the work. In the summary of the history of China we are disappointed to find the reign of Tung-chi from 1861 to 1875 described as "the most uneventful to be found in Chinese history," and the great Mohammedan rebellions which have scarcely been smothered in China proper, and which rent the whole of Eastern Turkistan away from the Empire, passed over as merely "disturbing incidents in an otherwise tranquil reign." This we cannot help thinking is a serious mistake, for unless the existence of great religious factions in the Empire is thoroughly understood, its present political relations cannot be appreciated. *Africa Unveiled*, by the Rev. Henry Rowley, formerly of the Universities Mission to Central Africa, is a thoroughly good account of the geographical features of the great continent, of the many races, religious beliefs, and customs of the Africans, of the slave trade and the history of missions in Africa from the earliest times to the present, drawn from practical experience and study. In view of the intense interest in all matters relating to Africa, this book meets exactly the requirements of the time, and can be heartily recommended as giving the maximum of information in the most condensed form. In the accounts which are daily being published of the disturbances in the Transvaal Republic the name of the Zulu chief Cetwayo, hitherto almost unknown in Europe, appears conspicuously. Writing before this outbreak, and judging from the character of this chieftain, Mr. Rowley almost predicts the rebellion which is now going on. He says:—

"Cetwayo—pronounced Ketchwayo—has lately succeeded Panda, who succeeded Dingaan, as supreme chief of the Zulus. He is a man of considerable ability and much force of character. He is proud of the military traditions of his family, and especially of the policy and deeds of his uncle Chaka. But though his own disposition is warlike, and the Zulus are impatient of peace, and desirous of some great military achievement, he is too prudent a man to provoke the hostility of Great Britain. He clearly perceives that the times are changed since Chaka was able to overcome all against whom he went: that the policy and force of Great Britain have become the more powerful. Nevertheless, it is well known that the Zulus have been arming themselves with guns, which they import through Portuguese territory; that they manufacture gunpowder; that they are angry with the Transvaal Republic; and it is not unlikely that they may venture upon a trial of strength with that rising State."

The Home of the Wolverine and Beaver; or, Fur-Hunting in the Wilds of Canada, by Charles Henry Eden, is a compilation descriptive of the scene of the capture of the animals whose skins form such an important article of commerce, and of the appearance and habits of these animals, derived chiefly from Audubon, Richardson, and Hearne. The information is tacked together by a slight story, enlivened by trapping adventures, and by an account of the first settlement of

Western America on the Columbia river, drawn mainly from Washington Irving's *Astoria*.

FROM a Batavian paper we learn that some Frenchmen are expected to arrive in Netherlands India very shortly, with the view of settling as *colons explorateurs* on the east coast of Sumatra. The enterprise is stated to be of a co-operative nature, and each party of immigrants is intended to include a farmer, an engineer, two scientific members, a doctor, a trader, and a manager. The different parties will, if the original idea be carried out, form nuclei at various points on the coast, round which French colonists may be able to rally, and thus escape that isolation which they have to encounter on emigrating to wholly foreign lands.

THE Rev. W. Wyatt Gill, the well-known authority on New Guinea, and author of *Life in the Southern Isles*, has just left this country for Rarotonga, Cook Islands, South Pacific.

WE understand that a Portuguese officer, Major M. G. Henriques, is contemplating an exploration of the Congo and other rivers of Africa, as well as the central portion of the continent generally. Major Henriques is now in this country with the view of obtaining all the preliminary information that can be got from the works of former travellers.

IN connexion with the Philadelphia Exhibition the Lovell Printing and Publishing Company, of Montreal, has just issued a volume containing a Descriptive Catalogue of the Collection of the Economic Minerals of Canada, compiled by the Geological Corps of Canada, together with Notes of a Stratigraphical Collection of Canadian Rocks, by A. R. C. Selwyn, F.R.S., F.G.S., Director of the Geological Survey of Canada.

THE unusual quiet which now reigns in the districts of Hogar and Asgar has led to the projection of two separate African expeditions for the scientific exploration of these countries. One of these expeditions, which is being carried on at the cost of the Geographical Society of Berlin, is under the direction of the German *savant* Dr. Erwin von Bary; while the other, which will be despatched in the course of a few weeks, has been organised by the French Government. Dr. von Bary, who, in the autumn of 1875, made a preliminary expedition to the provinces of Tarhona and Ghurian, has lately reached Ghât after a successful journey from Tripoli. The main object of his mission is to solve the problems of the age and geological character of the Sahara; but he proposes also to direct his attention to the flora of the Hogar Mountains.

THE committee of the "Palestine Exploration Fund" send word this quarter that they require 1,500*l.* to clear themselves from outstanding liabilities, and to have a sum in hand ready to meet the expenses of starting the Survey party again. They report that the memoirs for one sheet of the Survey Map of Palestine are complete, and in the new *Quarterly Statement* present us with another specimen of these important additions to the map. This is a study on the site of Emmaus, which is identified by Lieutenant Conder with the ruins of Khamasa, in a remote corner, difficult of description without reference to a map. At no great distance, if we are not mistaken, lies Beit 'Atab, which Lieutenant Conder and Sergeant Black identify with the rock Etam, famous in the story of Samson. An attempt is made in the same number, with the help of the Mishna, to identify the site of the hill from which the scapegoat was rolled down into the valley beneath. There is also a paper on Samaritan topography, the upshot of which is that we know much less about the topography of ancient Ephraim and half-Manasseh than about other parts of the country. Mr. Selah Merrill's letter on the Jordan valley and its neighbourhood is reprinted from the *Athenæum*. A list of the birds collected by the Survey party in Palestine, and some fresh notes from the memoir, relating to sheets sixteen

and eighteen of the Map, complete the chief contents of the number. Great credit is due to Lieutenant Conder for the extreme ingenuity which more than compensates for his undeniable want of accurate philological scholarship. One word in conclusion. Would it not be well to direct the attention of the exploring party, on their return to Palestine, to the neighbourhood of Hamath, where it is probable that a search would be rewarded by valuable discoveries of hieroglyphic inscriptions similar to those now in the museum at Constantinople. Results of this kind would be of far more importance to Biblical archaeology than any number of identifications like those of Lieutenant Conder, often problematical at best, and even if proved but slightly affecting the most important questions of Biblical study.

FOREIGN REVIEWS OF ENGLISH BOOKS.

- BISCOE, A. C. The Earls of Middleton, &c. *Revue Historique*, Oct. By Ch. Bémont.
 DAVISON, B. Concordance of Hebrew and Chaldee Scriptures. (Bagster.) *Theol. Literaturzeitung*, Oct. 14. By W. Baudissin.
 HOIT, P. J. A. Two Dissertations. (Macmillan.) *Theol. Literaturzeitung*, Oct. 14. By Ad. Harnack.
 SCHILLER-SCHNESSY, J. M. Catalogue of Hebrew MSS. in the University Library, Cambridge. (Deighton, Bell & Co.) *Theol. Literaturzeitung*, Oct. 14. By E. Kautzsch.
 SMITH, George. The Assyrian Eponym Canon. (Bagster.) *Theol. Literaturzeitung*, Oct. 14. By J. Wellhausen.
 WALLACE, A. R. Geographical Distribution of Animals. (Macmillan.) *Deutsche Rundschau*, Oct. By A. B. Meyer.
 WILSON, C. T. James II. and the Duke of Berwick. *Revue Historique*, Oct. By H. Regnaud.

NEWS LETTERS, TEMP. JAMES II.

AMONG some seventeenth-century letters recently added to the collection in the British Museum are a few of considerable historical and social interest, addressed from London by one J. Fraser, "For the much honoured Sr Robert Southwell at Kings Weston near Bristol a member of Parliament." The first of them in order of date was written immediately after the death of Charles II., and gives a very graphic account of matters consequent on that event. A portion of it runs thus:—

"The Dutchess of Portsmouth has desired leave to Retire into France, and the King has consented unto providing she pay her debts before she goes, and order'd that none of her goods be Removed out of her Lodgings before a coarse be taken to effect it. Her debts are thought to amount to near 300000*l*. but her personall estate to do it withall to much more, being estimate at 1000000*l*. and better. The French amb'r is not altogether so familiar as he was heretofore, he being admitted into the bedchamber but when he has business and demands leave.

"All the alterations that as yet are made are these following. My Lord Dartmouth is made Mr. of the horse, and succeeds to the Duke of Richmond; Admiral Herbert is made Mr. of the Robes in Mr. Sydney's place, Mr. Greims privy purse in Bapt. May's place, and my Lord Peterborough is nam'd for groom of the stole in my Lord of Bath's place. My lord Rochester is the Premier Ministre now, and the discourse of his lo^r. going into Ireland is at an end. My Lord Keeper & privy seale do continue in their places and are like to do so long. My Lord Churchill is to go Ambassador into France, and Coll. Worden to have my Lord Maynard's place. The Prince [George of Denmark] they say is to be admirall, & then its probable he will be pleased to speak English, w^{ch} he has not thought fitt yet to do. The King and Queen you may easily imagine have fatigue enough, when they are to have their hands kissed by such multitudes of people of all ranks & sorts, as do dayly crowd about their Ma^{ties}, & the same compliments are repeated to the Princess. The late King's body was open'd on Saturday last, and such a quantity of extravasated blood found all over that it could not be possible for him to live longer. . . . It was a legacy that St. Alex^r. Fraser his late Physician, who knew the temperament of his body the best of any man, left his Ma^{ty} when he was a dying, that as he tender'd his life, he would let blood twice every year at least, and if he omitted or neglected the doing of it, that it would prove fatal to him. . . .

The body was carry'd last night to the painted chamber whence after 5 or 6 days more it will be remov'd to Hen. 7 chappell and there privatly interr'd, and all the white staves broke upon it. Then there will be an end of the Lord Chamberlain's, Lord Newport's, and Lord Maynard's places."

Other letters of importance contain the following passages:—

"Much honored Sr

"London Oct. 22 1685.

"The favour of yours I have two days ago, & in return can only tell you that att Court we have had some changes of late. Yesterday his Ma^{ty} declared in Council that he had reason to be dissatisfy'd with the Marquiss of Halifax, and thought fitt to continue him no longer in the place of Lord President of the Council, wherefor he ordered his name to be crossed out of the Council book. The occasion of his Ma^{ty}'s displeasur is variously conjectured. Yesterday the newes came of the Lord Chamberlain's death, who dyed at his house in the Country of the new fever. There are several candidates for the place but My Lord Mulgrave stands fairest in the opinion of most to succeed. The Prince of Orange's Court has not been exempted from changes more then others, for last week his Highness thought fitt to dismiss the Princesses chaplain and two of her bedchamber women. Mr. Tralany and Mr. Longford her two favorites. The occasion of it was certain intelligence the prince had of the chaplains holding correspondence with some persons to his disreputation; and this being confirmed by some letters his H. had intercepted wherein notice was given of every thing said or done either in privat or in publique in the familie, and seasoned with indiscreet ralleries & reflexions. These letters his H. showed the Princess, whereupon she called her chaplain and Bedchamber women together (for they were in the spying plot) and giving a Reprimand for their ungratitud, dismissed them. Their conduct is generally condemned by all persons here.

"Sheriff Cornish being tryd last week, found guilty & condemn'd for high treason, is to be executed to morrow as they say; tho' some report that he has offer'd ten thousand guineas for the ransom of his life. The prevailing report is that the Lord Gray is pardoned, but that his estate is not; he having given all but 1500*l*. per an. during life for the lease of it.

"The duke of Queensberries son has almost concluded a match with my lord Clifford's second daughter, and in few days it is believed the matrimoniall ceremonies will be celebrated.

"From France we hear nothing but lamentable stories of the hard usage of the poor Protestants in that kingdom, the Elict of Nantes on w^{ch} all their privileges and liberties were founded, being now solemnly repeal'd & the publique & privat exercise of that Religion forbid all the Kingdome over, under pain of death and forfeiture of goods & estat. On Monday last seignit Charenton was solemnly pull'd down, and all their churches in France are a pulling down as fast as they can. Monsieur Claud is retired into Holland, Mons. Alix & Menard are a coming over hither. At Amsterdam they have settled an allowance for 10 of the french ministers banisht France, & in all other Towns in Holland in proportion.

"Mr. Robert Spenser, my Lord Sunderland unckle. is made Lord Viscount Tiviot in Scotland, and marry'd an heiress last week. . . . The Lord Chancellor of Scotland is said to have fallen off from our church, to that of Rome, though without any solemn declaration as yet that I know of."

"July 19 1687.

"What prospect you gentlemen in the Country have of the meeting of a parliament I cannot tell, but here in Town & at Court we do not entertain any certain hopes at all as yet. Things do not look as if all desirable dispositions were to be found amongst those they would have to be chosen. The essentiall disposition required is to give their votes for the repealing of all the penall Laws & of the Test, w^{ch} is so reasonable a thing that his Ma^{ty} cannot but endeavour the effecting of. Dr. Burnet has the misfortune (notwithstanding of the great fortune he has had in marrying a young lady at the Hague of 15000*l*. in money) of being extremely under his Ma^{ty}'s displeasur. Three letters he has writ lately to my Lord Middleton in w^{ch} besides severall threatening indecencies of pub-

lishing to the world in his own defense a secret history of the last twenty years transactions, he has the foolishness to own that he has transferr'd his allegiance from the King to the States of Holland & is become a free Citizen of Amsterdam. Upon these letters an Indictment of high Treason is raised ag^t him in Scotland.

"If you have not yet Mr. Dreydens celebrated poem of the Hinde & the Panther wth the no less admired answer to it call'd the poem of the Panther & Hind transposed done by a young gentleman Mr. Montagu I will send them both to you."

THE ROMANS OF THE DANUBE.

PRINCE DEMETRIUS ION GHICA, of Roumania, has contributed to the *Numismatic Chronicle* (xvi. pt. 2)—a periodical not usually renowned for any startling amount of interest in its *communiqués*—an essay on the history of the Romans of the Danube, which is well worth reading by those whom recent events have awakened to a curiosity with regard to the border provinces of Turkey. Prince Ghica's essay is historical rather than numismatic, and its appearance in this publication would be anomalous if it had not as its *raison d'être* the description of a medal of Michel V., Prince of Wallachia. This medal presents the portrait of the bravest and most patriotic prince that ever ruled the provinces now known as Roumania; and on this peg is hung an exceedingly interesting historical memoir. After a brief summary of the character of the modern Romans of the Danube, people wanting in the steady progressive nature of the German nations, impulsive and enthusiast at times, and then relapsing into almost centuries of complete prostration, Prince Ghica proceeds to sketch their history, tracing it from the conquest of Dacia by Trajan, through the long years of hopeless struggles with Magyars, Poles, and Turks, and the gradual dismemberment of the principalities, to the reign of Michel V. of Wallachia, surnamed "the Brave," "Valachiea Transpinae Vaidwoda, Sacratissimae Caesariae Regis Majestatis Consiliarius Perpetuus."

"It has ever been the dream of Wallachian and Moldavian princes to shake off the foreign yoke, rescue the lost provinces from the hands of the invaders, and restore the country to its former splendour, by uniting under one sceptre the scattered members of the Latin race in the East, in order to sustain thus better their independence against the Turk, Slave, Hungarian, or Pole" (p. 164).

Four princes fought nobly to realise this dream, Mircea I. of Wallachia, "the Veteran," 1389-1449; Vlad IV., 1456-1462, and 1477-1479; Stephen of Moldavia, the scourge of the Poles, 1457-1541; and last and greatest of all, Michel V. of Wallachia. As ban of the bannat (or province) of Craiova (Little Wallachia), Michel had already acquired a considerable reputation, when he was appointed by the Turkish Sultan to succeed Alexander as Prince of Wallachia in 1593. He at once formed an alliance with Sigismund Batori and Aaron of Moldavia against the Ottoman Empire, and, after a massacre of the Turks which by no means redounds to his credit, he gained a great victory over the enemy on the ice of the frozen Danube, and seized all the Turkish forts on the banks. An Ottoman army was at once despatched to meet him. Harassed by his allies, Michel could only bring a small force of 5,000 men to oppose them; but notwithstanding this disparity of numbers, he again won a decisive victory in the battle of Nicopolis. In August, 1595, his former triumphs were eclipsed by the great fight of Calugareni near the Nijlov, which ended in the total rout of the Turks. After a series of successes, Prince Michel at last freed the country from its Muslim tyrants for the rest of his reign; and the Emperor, seeing the importance of conciliating the victorious general, "recognised the principality of Wallachia as a free State, whose throne was hereditary in Michel's family," and gave him the title of "Consiliarius

Perpetuus Sacratissimae Caesariae Regiaeque Majestatis," which is seen on his medal. Supported by the Emperor, Michel was able to frustrate the treacherous designs of Sigismund Bathori of Transylvania, and even succeeded in bringing the whole of this province under the rule of Wallachia. In the next year, 1600, he conquered Moldavia, and thus for a moment realised the dream of the Latins: Wallachia, Moldavia, and Transylvania were one united State. But reverses soon came, defeats and plots; Michel fled to the Emperor, and was assassinated by the agents of Basta, the imperial general, on August 17, 1601.

"Thus perished by treachery the bravest warrior who ever fought for the independence of Wallachia. His death was a signal of collapse for the country, which was dismembered as before. If Michel had not had to do with men like Sigismund Bathori, Andreas Bathori, and Basta, he would have raised his country to a height from whence it would perhaps never have fallen, and consolidated a powerful kingdom which would have kept in check the ambitions of the surrounding empires.

"As it is, that glorious but fruitless effort left the country in despondency. It was the last serious struggle for independence, followed by the torpor in which it is plunged to this day, through constant oppression and misfortunes, which it has silently borne. Neither the shameful cession of one of its finest provinces to Austria in 1775; nor the beheading by the Turks of the true patriot, Prince Gregory Ghica, for refusing to acquiesce in that cession; nor all the horrors undergone in the reign of the Phanariot Greek princes, who oft-times farmed the country from their palaces on the Bosphorus, have stung it into action."

SELECTED BOOKS.

General Literature.

- JUDLEY, G. A., and J. L. BOWEN. *Keramic Art of Japan*. Part IV. Sotheman, 21s.
 EMBRY, E. *Œuvres de*. Paris: Didier. 14 fr.
 LACKIE, J. S. *Language and Literature of the Scottish Highlands*. Edinburgh: Edinburgh & Douglas.
 BAXE, Ch. *L'Œuvre de Rembrandt*. T. 2. Paris: A. Lévy.
 BERNHARDT, der. d. Spinoza, im Urtexte hrsg. v. H. Ginsberg. Leipzig: Koschinsky. 3 M.
 COX, Dutton. *A Book of the Play*. Sampson Low & Co. 24s.
 HANCKE'S *Hesperides*, Noble Numbers, and Complete Collected Poems. Ed. A. B. Grosart. Chatto & Windus. 18s.
 MAJOR, Clement. *Œuvres de*. T. 2. Paris: imp. Quantin. 40 fr.
 PAREN, J. H. *The Colosseum compared with other Amphitheatres*. Parker. 10s. 6d.

History.

- BELLI, D. *Il processo originale di Galileo Galilei*. Roma: tip. Gata.
 BOURNAY, Mir Abdoul Kerim. *Histoire de l'Asie Centrale*, 110, 1818. Traduit par Ch. Scheter. Paris: Leroux. 12 fr.
 DARESCU, C. *Histoire de France*. Paris: Plon. 72 fr.
 I LUOI commemoriali della Repubblica di Venezia. Registri: tomo 1. Venezia: Deputazione Veneta di storia patria. L. 10.
 PHILIPSON, M. *Heinrich IV. u. Philipp III. Die Begründung d. kaiserl. Obergewalt in Europa. 1598-1610*. 3. Teil. Berlin: Duncker. 8 M.
 RECHENDES historien des croisades. T. 2 (2^e partie). *Histoire des Atabecs de Mosul*; par Ibn El-Athir. Paris: Imp. Nat.

Physical Science.

- MOELLER, J. *Beiträge zur vergleichenden Anatomie d. Holzes*. Wien: Gerolds Sohn. 8 M.

Philology.

- BOUCORIAN L. *Dictionnaire analogique et étymologique des idiomeméditerranéens*. Livr. 2. Paris: Maisonneuve. 7 fr.
 DEVIE, L. M. *Dictionnaire étymologique des mots français d'origine orientale (arabe, persan, turc, malais)*. Paris: Hachette.
 EUROPAEUS D. E. D. *Die finnisch-ungarischen Sprachen u. die Urhämuth d. Menschengeschlechtes*. Helsingfors.

CORRESPONDENCE.

THE 'HELIAND' AND THE 'GENESIS.'

Cheapinghaven, Denmark: Oct. 7, 1876.

At p. 3 of your number for July 1, you mention Prof. Sievers' strange theory that the *Genesis*—or a part of it, the Fall, &c.—is a translation of an Old-Saxon original, and is by the author of the *Heliland*. Allow me to say that I have long been convinced—and in this I do not stand alone—that the *Heliland* is merely a transcript, a "translation" if we will, of an Old-

English original. Whether this were Caedmon's or no, of course we cannot say. Most likely it was.

The *Heliland* stands alone in Teutonic literature. Neither in any German nor in any Saxon speech is there anything like it or near it. On the other hand, it is entirely English in form and spirit and poetical colour. Its word-board, its rhyme-flow, even its mechanical commonplaces, are quite English, so English and Caedmonian that it strikes everyone. It is only Saxon in virtue of a slight transdialection, just as scores of our English things are North English or South English or Midland English, or what not, according as we happen to light upon a transcript made by a northern or southern or midland scribe.

Germany was first partly evangelised by the gifted and enthusiastic Culdee and Celtic missionaries, some of them influenced by the culture and traditions of Iona, Lindisfarne, and St. Cuthbert, and therefore Kelto-Anglic. Then came the distinctively English Romanising missions under Winfrid (Boniface) and his followers, who spread their centres of influence far and wide, and rapidly Christianised or Romanised large sweeps of the Teutonic lands, which they looked upon as a base for future inroads on the outlying Scandinavian heathendom. These men took with them stores of books, and transcripts of many such in Latin were made in Germany by themselves or their German disciples. Even now great numbers of manuscripts written in England, or plainly copied from such, still exist in German libraries. Very many of them contain the English Runic Alphabet. (See my *Old Northern Runic Monuments of Scandinavia and England*, pp. 99-114, and elsewhere.)

Besides the so-called "Caedmon" poems—which may well have been written by him, however largely altered and interpolated afterwards by successive southern scribes, so that the present late south English text may often feebly represent the centuries-older original north English—and besides a body of pious lays, often of great value and beauty, the Old English Church had other things in verse. Notwithstanding wholesale destruction, we can yet show remarkable stave-rhyme creeds, prayers, and homilies, distinctly written for and used in religious instruction, often recited or chaunted in public places "when folk did meet." Some of these pieces are now found only in Early or even in Middle English, but most of these doubtless have had Old English prototypes.

As for *wær*, &c.: nothing is commoner in all lands and times than for old words to die out, as others come in or jump into wide employ. This has sometimes happened in a single generation. All our codices give proof of it. And every dialect (the Northumbrian was one of our many dialects) had words of its own. Thus every fresh-found really antique scrap gives us new long-lost words. As far as our monuments go, *wær* was little used in England, and rapidly fell away, as have so many other words. Still it kept its ground in the sense of *factum*, *fides*, and in the compounds *eal-wærlic*, "kind," *eal-wærlice*, "liberally." The Norse-Icelandic *vær*, "peaceful, tranquil," *væra*, "shelter, snugness," show yet other side-meanings. The Latin *verus* answers to the German. The root (in Old English *varian*) is common in all the Scando-Gothic tongues.

Certain it is that the Runic verses on the splendid Northumbrian Ruthwell Cross are by Caedmon, for the stone itself plainly tells us so (*Old N. Run. Monuments*, p. 419 and Plate). But these lines, in Old North-English, are only a short extract from the striking and charming *Dream of the Holy Rood*, as our great Kemble proved years ago, and as all now acknowledge. The *Dream* is therefore also by Caedmon. Yet it shows the same blending of high verse and flagging flight which we meet with in the *Genesis* and in *Heliland*. A glance at my p. 421 will show how the "transcribed and interpolated" South-English text in the tenth-century Vercelli

codex differs from the primitive Northumbrian carved on the Cross 300 years before. "One passage (line 118) is completed by the aid of the Runic monument, the codex amended by the Carved Stone" (p. 430).

Caedmon's Runic-lay is the oldest verse in our mother-tongue, dating perhaps from about 670. He died about 680. His "first song" is first found in a bookfell written about 737. See all the four copies in my *O.N.R.M.* p. 435, and observe the valuable dialectic differences between the oldest transcript and all the others.

The confused and foolish, and comparatively modern, *prose* Latin preface to *Heliland* (by a writer who, as Ernst Windisch has shown, was not even a Saxon, and who could not find out the name of the poet he writes about) agrees with (perhaps copies) the old poetical Latin preface in one thing. They both give the story of the Divine call to the bard to sing this lay in the same manner as is so well known to us in the history of Caedmon, as told by the Venerable Bede. Bede died in 735. Windisch says that the *Heliland* was written in 825-835. These things do not square. Which must give way? At all events, as the tradition attached to the version ran, its author was a "Saxon" (a term sometimes of old used for "Anglo-Saxon," or "Angle," especially by men of Celtic race or education; all non-Kelts in England, Ireland, or Scotland are still "Saxons" to the Kelts), and he was warned from heaven to write holy verse. All this quite simply points out Caedmon, as does the inherent character of the poem itself.

Very strange is the idea of a great and gifted Church enriching herself by translating a piece by a barbarian convert in one of her mission-stations abroad. What happens is the other way. Writings in the Mother-Church are translated by her missionaries, or her disciples, for the building up of her foreign converts.

Another such wanderer from England, as I shall show more at length in my third volume, is the famous Wessobrunner Prayer. This is copied by an Englishman, or an Englishman's pupil, from an English original, but in a Saxonised form, as the writer was labouring among Saxons. The proof is twofold. The almost forgotten masterly facsimile by Father Ellinger (Bragur, vol. v. Leipzig, 1797, 8vo, p. 118) shows that the MS. has four times the English sign or bind-rune for *r*, *l*, and nine times the English mark (*7*) for *and*.

GEORGE STEPHENS.

SHAKSPEARE'S POSSIBLE TROTH-FLIGHT.

Bottesford Manor, near Brigg: October 16, 1876.

I believe that there is no doubt that during the sixteenth century a valid marriage could be contracted without the religious ceremonial being used. This was, indeed, the law of Western Europe until the time of the Council of Trent.

Cranmer says, in a letter to Cromwell which is dated by the editor 1538:—"I and my doctors that are now with me are of this opinion, that this matrimony contracted *per verba de presentis* is perfect matrimony before God."—Cranmer's *Misc. Writings* (Parker Soc.) p. 360.

EDWARD PEACOCK.

"JUGGERNAUT" CALLED IN QUESTION.

Cheltenham: October 10, 1876.

An article headed as above in the *ACADEMY* of September 30 quotes from a lecture lately delivered by Mr. Moncreu Conway in which he says: "We have now learned, on the best authority, that all those pictures of Hindoos casting themselves beneath the Juggernaut car to be crushed were purely imaginary."

The writer of the letter observes that Mr. J. S. Mill was under the impression, from what he had heard in the Court of East India Proprietors, that such horrors had really taken place; and he goes on to say that it seems very desirable to ascertain the truth.

The chief mover in the debates on the subject in the East India House was the late Mr. John Poynder; and, as I happen to have a copy of some speeches of his, I may perhaps say that it is evident that he never doubted the existence of the practice in question. He published the volume which I have, in 1830, and in his preface he writes:—

"As the value of the evidence must, of course, depend entirely on its authenticity. I think it necessary thus publicly to challenge the fullest examination into its validity and accuracy; and I pledge myself to the public that I can completely verify the several extracts made by me both from MSS. and printed works."

The first testimony which I will bring forward as used by Mr. Poynder is that of the Abbé Dubois, "who is said by Mr. Mill to have spent twenty years in India in a more intimate acquaintance with the people than any other European." He describes very fully in vol. i. pp. 371 *sq.*, the self-inflicted tortures of the Hindoos, and at the head of them mentions the prostration of victims under the processional car during its progress, a sacrifice which he says is hailed by the spectators as the perfection of devotion.

The next witness is Dr. Claudius Buchanan, a chaplain of the East India Company, who on May 25, 1813, wrote:—

"It appears that in 1812, six years after the imposition of the Pilgrim-tax, Messrs. Smith and Green write from Cuttack that the worship of the idol had been more numerous attended than usual. 'You would have been astonished,' they say, 'to see the vast number of the pilgrims. You may conceive what a multitude must have been assembled at the Temple for 150, or thereabouts, to be killed in the crowd. Numbers killed themselves by falling under the wheels of the idol's car. They laid themselves flat on their backs for the very purpose of being crushed to death by it.'"

The same Dr. Buchanan writes from Juggernaut on June 18, 1806, and gives a description of the procession of the idol's car, as witnessed by himself. He says:—

"I felt a consciousness of doing wrong in witnessing it . . . After the tower had proceeded some way, a pilgrim was ready to offer himself a sacrifice to the idol. He laid himself down in the road before the tower as it was passing along, on his face, with his arms stretched forward: the multitude passed around him, leaving the space clear, and he was crushed to death by the wheels of the tower . . . He was left to view for some time, and then carried to the Golgotha, where I have just seen him."

Again, June 20:—

"The horrid solemnities still continue. Yesterday a woman devoted herself to the idol. She laid herself down in the road in an oblique direction, so that the wheels did not kill her instantly, as is generally the case; but she died in a few hours."

Again he writes from Juggernaut's Temple, near Ishera, on the Ganges, May, 1807:—

"The tower here is drawn along, like that at Juggernaut, by cables. . . . One of the victims this year was a well-made young man, of healthy appearance. . . . He danced for a while before the idol, singing in an enthusiastic strain; and then rushing suddenly to the wheels he shed his blood under the tower of obsequy. This case was fully authenticated at the time, and reported by eye-witnesses at Calcutta."

The testimonies here adduced in order to show that the immolations under the car of Juggernaut are not a myth are sufficient to justify any one interested in the subject in calling on Mr. Moncreu Conway to produce his authorities to prove a negative.

FREDERICK POYNTER.

We are extremely glad to notice the somewhat tardy recognition of Mr. R. L. Bensly's merits as a Syriac scholar, by his election to a Fellowship in Gonville and Caius College, Cambridge. His recent discovery of the missing fragment of the First Book of Ezra will be fresh in the recollection of our readers.

SCIENCE.

Field Geology. By W. Henry Penning, F.G.S. With a Section on Palaeontology. By A. J. Jukes-Brown, B.A., F.G.S. (London: Baillière, Tindall & Cox, 1876.)

AFTER the young student has thumbed over some of the standard text-books on geology, has attended a course of lectures on the science, and satisfactorily passed an examination, he finds himself but ill-prepared to enter the field as an independent observer. True, he may be familiar enough with the latest geological theories, and may have long lists of fossils at his fingers' ends: yet he may be utterly embarrassed the first time he attempts to trace the boundary-line of a formation, or even to determine approximately the age of the rock beneath his feet. And it is by no means easy to see how he is to gain the practical knowledge needful for such work. There are some scant instructions in field-geology, it is true, in Jukes and Geikie's excellent *Manual*, in Clifton Ward's *Elementary Geology*, and in some other well-known works. Nor must we forget the admirable instructions to geological observers drawn up by Mr. Darwin nearly thirty years ago, and published in the Admiralty *Manual of Scientific Enquiry*. But we fail to remember any modern work which deals fully with the important subject of practical geology. No doubt it may be said that such instruction can be got only in the field, and that no amount of book-lore can make the student anything more than a mere paper geologist. When a young man joins the staff of the Geological Survey, he needs as a rule several months' training under an experienced surveyor before he can be trusted to lay down the lines from his own observations. And yet there can be no question that a good deal of instruction may be conveyed through the medium of clear writing—instruction which will be specially valuable to the amateur who has no experienced field-geologist as guide. Mr. Penning has therefore met a long-felt need in publishing a manual of instruction in field-geology, thus giving to the student the benefit of his own experience on the staff of the National Survey.

Mr. Penning's neat little book drops naturally into four parts. The first part explains the art of geological mapping, and describes such few instruments as are used in the field. But a map showing the distribution of the several geological formations is not all that is needed to convey a complete notion of the structure of a district. The map must be supplemented by sections showing the thickness and relative positions of the component rocks; and Sections accordingly form the subject of Mr. Penning's second part. Here the author gives his new rules for finding the direction of true dip, which were recently published and criticised in the *Geological Magazine*. The third part explains the means of determining most of our common minerals and rocks; while the fourth part is devoted to practical palaeontology. The palaeontological part was contributed by Mr. Jukes-Brown, of the Geological Survey, and is excellent as far as it goes, but it is to be regretted that the

state of his health prevented him from completing this portion, and from preparing the lists of characteristic fossils. This sufficiently accounts for a few slight discrepancies in this section of the work, and for several typographical errors. There are also some slips elsewhere which it may be well to correct in a second edition; thus the table shewing the degrees of hardness of minerals is attributed to "Moll," of course a misprint for "Mohs." When Mr. Penning, speaking of microscopic petrography, says that there is "at the present time no work specially devoted to the subject," he must surely be confining himself, somewhat arbitrarily, to English literature. Zirkel, Rosenbusch, and Doelter have written works exclusively devoted to the subject, while the number of German monographs dealing with microscopic petrology is really becoming appalling.

It will be seen from the foregoing review of the contents of this treatise on Field-geology that the work takes a position entirely its own; and, however many text-books the geological student may already possess, he will do well to add this to his stock. Books without number have been written to set forth the methods of geological reasoning, but here is one exposing the methods of geological observation: others have taught us the principles of the science, but Mr. Penning, as an accomplished field-geologist, introduces us to the practice; and, while most writers treat geology as a pure science, he deals with it rather as an art.

F. W. RUDLER.

Dictionnaire franco-normand, ou recueil les mots particuliers au dialecte de Guernesey; faisant voir leurs relations romanes, celtiques et tudesques. Par George Métivier, membre de la Société Philologique de Londres. (London: Williams & Norgate, 1870.)

Few dialects offer a more fruitful, or, it may be added, a knottier study than the Norman-French of Guernesey. This genuine and ancient popular *patois* is a variety of Norman French presenting many curious elements—especially Celtic element—and many curious analogies, and retaining a power of agglutination which might well disconcert a student accustomed only to the structure of languages fastidiously formed and sifted in Court and town. The *Dictionary* of M. Métivier is not only a masterly contribution to the study of this dialect, but one of the most remarkable works of contemporary philology.

For the first half of his life (he is now eighty-six) the literary labours of M. Métivier were rather in the direction of poetry than philology. He wrote much and admirably in his native dialect. To a collection of *Rimes Guernesaises* published by him more than forty years ago was appended a glossary of words; and this glossary was the germ of the *Dictionary*, which appeared in 1870. In the interval the author, having been from early years a practical linguist of unusual range in several groups of languages, had developed himself by incessant study into a powerful and thorough philologist. His book, with the one fault, perhaps, of a tendency to

over-allusiveness in style, is a magazine of profitable and attractive reading. It reads, not like a lexicon compiled article by article, disconnectedly, but rather like an organic and well-digested treatise broken up into articles for convenience of alphabetical reference. That old art of making a dictionary good reading has been going out. Long ago, lexicographers like the diffuse but invaluable Nicod; like Veneroni with his Italian grace and geniality; like Oudry, who knows so well alike the manners and ways of speech of France and Italy; like Nathaniel Duez, who scorns no word whatsoever; like Jean Holtrop, or the authors of the French and German Dictionary printed at Berlin by order of Frederick the Great—all these knew how to give a personal character and a human attractiveness to their work. If M. Métivier also is in this an old-fashioned lexicographer, he is in science and method among the foremost of the moderns. The only work in which a popular *patois* has been investigated, not, indeed, with equal soundness, but with something like equal affection, industry, and abundance of resource, is the *Dictionnaire Rouchi-français* of M. Hécart, of which the second edition was published in 1830.

What is of most general interest, perhaps, in a work like the present, is the light which a study of M. Métivier's philological labours throws upon the literary procedure of no less a master than Victor Hugo. Imaginative writers have too often failed to bend their genius to the demands of the scientific spirit, and to reconcile the noble impatience of inspiration with the drudgery of faithful research. The scenery and accessories of a romance have too often been painted, even in works of real genius, with the touch either of Custine, who in his *Vocation de Romuald* gives a picture of the Isle of Man more slight and fanciful than the merest opera background, or else with that of Edgar Allan Poe, whose description of Paris, in pieces like *The Purloined Letter* and *The Murders in the Rue Morgue*, are minute and punctilious indeed, but perfectly imaginary. Now, I think all good fairies were present at the cradle of M. Victor Hugo—and the fairy of Science, the surest friend of all, among the rest. At least, in *Notre Dame de Paris* the scientific spirit is genuine and indisputable, and seemed almost to promise a French Goethe. But, unfortunately, in *Notre Dame de Paris* the author's faculties for exact knowledge reached their highest point, and have been notably on the decline ever since. And, as in general one evil is counterbalanced by another, and not evil by good, so, in proportion as the master has lost his power of conscientiously grasping real facts, he has acquired the passion for making a display of spurious facts. All readers are familiar with those masses of positive and precise technical detail that overload his later writings with the appearance of an erudition of which the quality is generally doubtful and sometimes absurd. Thus, after living eleven years in Guernsey, Victor Hugo published the *Travailleurs de la Mer*, a romance which might be made a masterpiece by reducing it to the proportions of a tale—for it is, indeed, a tale enlarged to the proportions of a romance by the help

of those fervid, interminable, and often almost unintelligible, technical descriptions which are introduced by turns in telling of the stars of heaven, the bolts of a steam-boiler, the waves, the rocks, and such vague gleams of thought as may cross a man's brain in dreams. In all this it seems to be an established principle with the author that the visions of Inspiration bestow a more plenary knowledge than the enquiries of Science. Without questioning the principle, the reader at any rate expects to find in a book like this a tolerably faithful reflection of the manners and language of Guernsey fifty or sixty years ago. And as to the manners, he is not disappointed; in all that concerns direct, familiar human observation, the imagination of M. Victor Hugo has retained a force, freshness, and sanity which many a so-called realist might envy him. But, as to the language, that which he gives us by way of the Norman-French of Guernsey is by no means genuine; the writer has no real command of that picturesque dialect which might have served him in such good stead. *Pour l'amour du prospect*, for instance, is not a dialect-phrase at all, but only a piece of towns-folk's Anglo-French instead of *pour le plaisir du coup d'œil*. The same may be said of *maison visionnée* for *maison hantée*. The following almost exhausts the list of real, or approximately real, Guernsey words which are to be found in the *Travailleurs de la Mer*; with the help of M. Métivier, let us briefly study them:—1. *Vere dia*: this is a form of the French *oui dâ*; *vere* (*vrai*) being employed by the Normans, both of the islands and the mainland, instead of *oui*. The people of the Pays de Caux have, indeed, invented for the people of Lower Normandy a name barbarously spelt *Houivets*—i.e., folk who say *oui vè* instead of saying either *oui* or *vè* (for *vere*) separately. 2. *Veuvier* (or, as the less educated peasants say shortly, *veuvi*): this is formed in imitation of the English *widower*, German *wittwer*. These Teutonic forms would seem to justify the explanation of the Sanskrit *vidhava* by *vi*, without, and *dhava*, husband: in primitive times the loss of a husband by the wife was more important than the loss of a wife by the husband; the primitive Aryans employed a word which described the bereft woman only; but the Latin language later applied it to the bereft of either sex indiscriminately, *viduus*, *vidua*: whence the French *veuf*, *veuve*. 3. *Elle est de charme*: there is an error here; what the Guernsey peasants say is, *elle va d'charme*—that is to say, she is very well, as if protected by a charm or spell, since spells in the popular imagination are both for good and evil. 4. *Le pil d'une cauche*: M. Victor Hugo is quite right in giving this for *le pied d'un bas*, the foot of a stocking: from the Latin *calceus* is formed the Norman-French *cauche*, equivalent to *chaussette*. 5. *Patates temprunes* is, again, good Guernsey for early potatoes; *temprun* coming from *tempus* through the late Latin *temporarius*—cf. the Old French *tempre*. 6. *Cambion* is a form of M. Victor Hugo's own for the Guernsey *cangeon*, which means, not, as he explains it, the child of a *succubus*, but a spoiled, a naughty child; because, when a child is more than its mother can manage, she consoles

herself with the belief that it is a changeling. 7. *Rang* is no genuine word; M. Victor Hugo probably means *rum*, *run*, place or room, meaning in old French the hold of a ship, and now, at Aurigny (Alderney), bearing both the senses of the English *room*; whence the verb *arrumer*, in modern French *arrimer*, to arrange.

So much for M. Victor Hugo's knowledge of the Guernsey dialect when he wrote the *Travailleurs de la Mer*. What follows is more curious. The *Travailleurs de la Mer* was written in 1866, when M. Métivier's *Dictionary* did not yet exist. That *Dictionary* appeared in 1870, when M. Victor Hugo was engaged in writing another romance—*Quatre-vingt-treize*. The scene of the new story, as all the world knows, is laid in Upper or French-speaking Brittany, in what the Breton-speaking people of Léon, Vannes, Quimper, and Tréguier call the *gallots* districts (sc. *gaulois*; see the French-Breton *Dictionary* of the Abbé A., Leyden, 1744) of the province. M. Victor Hugo having distributed a few Celtic-sounding names among his personages, such as Tellmarch, Halmal, &c., had next to consider what language he should make them talk. The real dialect of Upper Brittany was remote, and would have cost trouble. But the new Guernsey *Dictionary* of M. Métivier was at hand; and the poet, probably reflecting that between the Channel Islands and the scene of his romance the distance was but a stone's throw, calmly laid this under contribution. Let us put a few excerpts from the romance side-by-side with others from the *Dictionary*:—

Quatre-vingt-treize, vol. i. *Dict. franco-norm.*, p. 291:

p. 8: "Houiche-ba, s. m.,
"La houiche-bas, chasso chasso aux oiseaux pen-
aux oiseaux pendant la dant la nuit."

M. Victor Hugo has thought to transplant the word by altering its gender. In French the word would be *hoche-bas*; cf. the name-bird *hochequeue*; and the Norman *houiche-pote* for the French *hoche-pote*.

Quatre-vingt-treize, i. 35: *Dict. franco-norm.*, 111:

"La Claymore était d'un débris
gabarit massif et trapu." d'un vaisseau, gabarit ou
gabri. Selon Jean Hol-
trop, *Dict. franç-holl.*,
1786, gabarit est la forme
d'un vaisseau."

Here, it is the note in italics which seems to have caught M. Victor Hugo's eye.

Quatre-vingt-treize, i. 133: *Dict. franco-norm.*, 112:

"Tutrouveras bien quel-
que part un carapousse." "Carapousse, s. f., tapa-
bor, vieux chapeau."

'Oh, un tapabor, cela se trouve partout.'
The form of the word in Bas-Breton is *caraboussen*, in Norman *carapon*. M. Victor Hugo has curiously inverted parts in putting this provincialism into the mouth of his prince, and making his peasant use the real old French word *tapabor*.

Quatre-vingt-treize, i. 175. *Dict. franco-norm.*, 114.

"Cette espèce de logis
sous terre, moins rare en
Bretagne qu'on ne croit,
s'appelle en langue pay-
sanne *carnichot*. Ce nom
s'applique aussi à des
cachettes pratiquées dans
l'intérieur d'un mur." "Carnichot, s.m., cham-
brette menagée dans un
mur. Bas-breton *carnic*,
petit coin, diminutif de
carn, coin."

Here M. Victor Hugo has transferred the chamber on his own authority, for purposes

of picturesqueness, underground. Here let it be remarked in passing that the French *carne*, the outer angle of a block or table, is one of the words omitted in M. Brachet's *Etymological Dictionary*. It is connected with the English *corner*, and is of Celtic origin.

Quatre-vingt-treize, i. 177. *Dict. franco-normand*, sub voco. "Caimand ou quemand, s.m., mendiant."
"Je m'appelle Tell-march, et on m'appelle le Caimand." "Je sais; Caimand est un mot du pays—qui veut dire mendiant."

This is the way to cut up a dictionary article into dialogue. But M. Victor Hugo might have remembered that the word is not only Norman and Bas-Breton, but French. *Quemander*, "to beg," is put down by M. Brachet as one of his 650 unknown derivations. M. Métivier is inclined to connect it, through the forms *gaimenter*, *guermenter*, with the Gaelic *gairm*, Welsh *gairn*, Bas-Breton, *charm*, to utter cries.

Quatre-vingt-treize, i. 150-151: *Dict. franco-norm*, sub voco. "Imānus, s.m. et adj., homme d'une laideur extrême. Ce mot suppose une forme latine, *immanus* pour *immanis*, comme *sterilus* pour *sterilis*, forme indiquée par Lucrèce."
"D'mes daeux yers j'vis l'imānus
A la qu'inso et les bras nus
Tapaïr d'sen flais [taper de son fléau] sur notre age,
Pus dur que l'Sanné de la fage."
MS."

Now, the fact is that M. Métivier, in addition to his published *Rimes Guernesaises* and *Fantaisies Guernesaises*, has in his portfolios a quantity of unpublished verses composed by himself in his native dialect, from which he sometimes quotes to illustrate the use of a word. Such is the quotation above given; and the "ancient MS." imagined by M. Victor Hugo from reading M. Métivier's article is nothing more or less than a MS. of M. Métivier's own! For the rest, this strictly Channel Island word, which the poet has used for his grim conception of the monster Gorge-le-bruant—*alias* Brise-bleu, *alias* l'Imānus—this word is a very singular one, and I am not disposed to accept M. Métivier's conjecture as to its origin. In the original glossary to the *Rimes Guernesaises* he had simply given its signification: *imānu*, épouvantail. The Jersey form of the word *imānu*—s.f., quasi *image nue*—seems to give us the clue. In a contemporary poem, by a writer who calls himself Le St. Luorenchais, I read:—

"Oulle est morte, je l'ai perdue,
La fille que j'aimais;
Oulle est là comme une imānu,
Je ne la r'verrai jamais."

Now, we know that the images of Catholic devotion, covered up on ordinary days, were exposed on festival and ceremonial occasions. Catholicism has fallen in these islands, in Guernsey the most completely; with the change of creeds the images of Catholicism will have become things of horror instead of worship; and, according to the law that the

gods of one faith are the demons of the next, it is, I think, at least a possible hypothesis that the *image nue* of ancient religion may have passed into the *imānu* of Jersey and the *imānus* of Guernsey.

Enough has been said to show how copiously, and in some instances how carelessly, the famous poet and romance-writer has borrowed from the unknown poet and lexicographer. The question naturally arises, has M. Victor Hugo acknowledged his debt to M. Métivier? No; he has quoted all sorts of recondite authorities: Durosol for the management of guns on board ship; Errard, Sardi, Pagan, for the details of mining operations; Anguste le Prevost, the antiquarian of Bernay; but the philologist of Guernsey, never. It might, indeed, have been an awkward confession that, in order to compose conversations in the dialect of Dol and Rennes, he had taken up and ransacked a dictionary of the Guernsey dialect. But courage is not a virtue wanting to M. Victor Hugo; and it would certainly have been no blot upon his fame had he chosen to let the world know that in the island of his own exile there lived, and still lives, an aged, noble, and neglected worker named George Métivier.

JULES ANDRIEU.

SCIENCE NOTES.

ASTRONOMY.

The Supposed Intra-Mercurial Planet.—Herr Weber's observation of a round spot on the sun, supposed to be the hypothetical planet Vulcan, has called attention again to the question of the existence of one or more planets within the orbit of Mercury. Some years ago M. Le Verrier found anomalies in the motions of Mars and Mercury, which he could only explain by assuming the earth's mass to be really larger, and her distance from the sun less, than had been believed, and by supposing that there was an undiscovered planet near the sun, which disturbed Mercury. The best chance of detecting such a planet would be when it passed across the sun's disc, and, as a matter of fact, round black spots have been seen on the sun on several occasions. M. Le Verrier, in recent communications in the *Comptes Rendus*, has discussed all the recorded observations, and, after eliminating doubtful cases where an ordinary sun-spot had probably been mistaken for a planet, he finds that five remain, which might refer to a planet having a period of thirty-five days and passing through its nodes in April and October, when transits might take place. From a further consideration of the question, however, he concludes that there is no chance of such a phenomenon for several years, and that, therefore, the search to which astronomers were invited at the beginning of this month was useless. At the same time, he considers that Herr Weber must have observed a different object, and it now appears that what he saw was really a small sun-spot. On the morning of April 4, M. Ventosa, at Madrid, observed a small circular sun-spot, and two photographs taken at Greenwich show the same spot in a group of faculae, close to the place indicated by Herr Weber, who has evidently mistaken a sun-spot for a planet. How little worth there is in merely negative evidence in such a case, is shown by the fact that three observers of great experience attest the absence of spots or faculae on the morning of April 4, although the Madrid and Greenwich observations show that there was a fine group of faculae accompanying a small spot. It is evidently very easy to overlook such features on the sun, and M. Le Verrier therefore excludes all cases in which no motion of the spot was observed and

which depend on the negative evidence of the absence of ordinary sun-spots immediately before or after. M. Janssen has pointed out that it is difficult to determine whether a spot has a proper motion unless the telescope be equatorially mounted, but that the passage of the spot over the granules on the sun's surface will show at once that it is moving across the disc. He further urges the importance of using his revolver-slide to take photographs regularly at frequent intervals throughout the day, so as to make sure of detecting a planet if it exist, and of determining its path.

The Masses of Venus and Mars.—A careful series of observations of the sun were made at Dorpat from 1823 to 1839 by W. Struve and Preuss; these give a good determination of the sun's apparent motion or of the earth's real motion during that period. As the earth's motion is affected by the perturbations of the several planets which depend on their masses, a means of determining these last is thus afforded, and Dr. Powalky has thus deduced those of Venus and Mars (which produce the greatest effect on the earth) by comparing the observations with Hansen and Olufsen's tables of the sun, in which certain values for these quantities are adopted, founded on the Greenwich and Königsberg observations. The resulting mass of Venus is slightly larger than any of the values formerly found, being almost exactly 1-400,000th of that of the sun, while that of Mars would be rather more than 1-3,000,000th, which is not far from the mean of former determinations. On the whole there is a satisfactory agreement between the several values, and the masses may be considered as determined within five per cent. of their amounts. This is perhaps as much as can be expected in the case of planets, for which the masses can only be determined from perturbations amounting at most to a few seconds of arc, and in which, therefore, an error of a tenth of a second produces a considerable effect on the value of the mass found, but for planets such as Jupiter and Saturn, which have satellites, the mass can be determined to the thousandth part, with a fair degree of certainty. The differences between the values found by Dr. Powalky and those adopted in Hansen and Olufsen's tables (from another and longer series of observations) would produce an effect of only half a second at the maximum on the sun's place.

The Parallax of Mars in 1877.—Prof. Eastman, of Washington Observatory, has drawn up a plan for meridian observations of this planet at the next opposition, when it will be unusually near the earth, and therefore very favourably situated for determining its parallax, and consequently that of the sun. A year ago Sir George Airy prepared a chart of stars near the path of Mars, and urged the importance of obtaining differential observations east and west of the meridian at places near the equator, all that would be required being a firm equatorial, the rotation of the earth giving the parallactic shift, which is to be observed. Prof. Eastman's scheme requires the co-operation of northern and southern observatories provided with good transit-circles, the parallax in this case being obtained from the difference of geographical position. This plan was successfully carried out in 1861, and a good determination of the sun's distance obtained. It will be observed that it depends on the measurement of difference of declination with a graduated circle, while the equatorial observations require differences of right ascension observed with a clock. Although the transit of Venus was successfully observed in 1874, astronomers are not disposed to neglect any other means that may be available for determining the sun's distance, and of these a favourable opposition of Mars offers the best opportunity, while it has the advantage of not requiring costly expeditions to be sent to distant spots.

Sun-Spots in 1875.—Prof. Spörer, in the

Astronomische Nachrichten, gives his observations of sun-spots during last year, especial reference being made to their distance from the equator at the present time of minimum. Taking a complete period of eleven years, the average latitude of spots is about $15\frac{1}{2}^{\circ}$, but last year it was only 11° , having decreased continuously since 1868, when it was 23° . In 1863 and 1864 the average latitude was about the same as for last year, but the number of spots was far greater, while in 1866, when the spots were about as frequent as in 1875, the average latitude was only 9° . These facts, therefore, seem to point to some connexion between the frequency of the spots and their distance from the sun's equator.

The Colour of the Earth-Light on the Moon.—Most observers have described the colour of this appearance as ash-grey, though Lambert found it on one occasion to be olive-green—a circumstance which he explained as the result of reflexion from the primitive forests of South America—while Hermann Klein considers the colour to be a grey-green. Herr Possner, in a letter to the *Astronomische Nachrichten*, states that on one occasion it appeared to him to be a delicate bluish grey, more pronounced near the limb, and he claims for his eye peculiar sensitiveness to colour, as shown in the case of coloured stars. It does not appear, however, that he took any precautions to eliminate the effect of contrast from the sky, which would, if it were of an orange hue, give rise to the complementary blue on the earth-lighted portion of the moon, and in a more marked degree near the limb. The colour of the bright moon apparently changes from greenish-yellow, or even a vivid green, to bluish or reddish white, according to the hue of the adjacent sky, which is therefore an important element in the enquiry as to the real colour of any portion of the moon. And it is to be borne in mind that contrast operates most powerfully for eyes which are most sensitive to colour. Herr Possner may, however, have trained his eye to allow for this effect, though this is very difficult in the case of greys, which are nearly neutral in hue.

MICROSCOPICAL NOTES.

THE *Popular Science Review* for October contains a valuable paper by the Rev. W. H. Dallinger, explaining and exposing the errors of Dr. Bastian and others who, for want of a reasonable amount of knowledge of minute organisms, and due care, have made so many mistakes in their attempts to defend "heterogenesis," "abiogenesis," and highly improbable transformations of species imagined to be effected, not in accordance with the facts and inferences of the Darwinians, but in an abrupt way. Many of Dr. Bastian's imaginary "facts" are, as Mr. Dallinger observes, much like supposing that "a humming-bird was hatched from a snake's egg, or that a gorilla was born of a kangaroo." Mr. Dallinger has shown in his long and admirable researches that continued observation is absolutely necessary to avoid error and trace out successfully the life-history of minute objects. He gives, among other instructive instances, an account of a monad that at one stage of its existence caricatured the shape of a small rotifer, and might easily have been adduced as a case of transformation.

THE question of the limit of visibility of minute objects under the microscope with the highest powers continues to attract attention, and prompts to experiments as well as calculations. Mr. Webb, known for his skill in microscopical writing, mentions in the *Monthly Microscopical Journal* for October that Mr. F. Crisp has a diamond engraving of the Lord's Prayer, in which "the letters are smaller than the two hundred and ten millionth part of a square inch, at which size over fifty-nine Bibles would be required to cover an inch." It is not at all convenient to give the size of letters in this way. No one, without reducing the 210-millionth of a square inch to other measures, can tell of what size the letters really are. A micrometrical

measurement of the height and breadth of each letter would at once give the information required.

DR. ROYSTON PIGOTT in the same journal affords some valuable information in a paper "taken as read" before the Royal Microscopical Society, and entitled "The Present Limits of Vision." He describes experiments made with a telescope and illustrating diffraction phenomena like those which perplex the microscopist. In one instance a half-inch lens was placed in sunshine, sixty feet from a house with a white front and dark-framed windows, and viewed with a telescope. "During the sunshine nothing but the spurious disk, and companion rings of diffraction could be described . . . but in shadow very minute details of the miniature house came sharply into view." In a similar experiment, but substituting a mercurial thermometer bulb for the lens, he says, "in shadow, a very fine telescope enabled me to descry the miniature of trees, and the chimneys of the house against the sky. In sunshine, the diffraction hid all these details." Various experiments with the microscope are also mentioned, and a table given to show the proportionate resolving powers which certain mathematicians assign to objectives of various angles of aperture. "The remarkable result of this table is that if 96,000 brilliant lines can be resolved with an aperture of 150° , then 11,000 lines per inch ought to be resolved with as low an aperture as $12^{\circ} 38'$." Practically the great question is how far the diffraction effects which confuse, or destroy, proper vision can be avoided, and thus the range of the instrument increased. Dr. Pigott thinks this can be done to an important extent. His paper is full of matter deserving attentive study.

M. GIRARD (*Comptes Rendus*, September 25) states in reference to photography that a *cliché* negative, when indistinctly developed with sulphate of iron or pyrogallie acid, shows under strong magnification in the

"clear unimpressed parts uniformly dispersed crystals of reduced iodide of silver, scarcely $\frac{1}{1000}$ th of a millimetre in diameter." "The effects produced in the sensitive layer appear distinct from these superficial reductions. On examining the dark parts acted upon by the light, in a series of progressive tones, it is seen that they are formed by incrustation of a reticulated and granular texture, without appearance of crystallisation."

IN the same publication M. H. Fol has a paper "On the Intimate Phenomena of Cellular Division." Referring to his previous researches, and to those of Flemming, Bütschli, and Bobretzky, he speaks of his recent investigations of segmentation among the heteropoda, sea-urchins and sagitta. He states that:—

"Centres of attraction appear, before each division, at two opposite poles of the yet absolutely intact nucleus, and seem to consist in a local fusion of the substance of the nucleus with the vitelline protoplasm, or perhaps an irruption of the protoplasm in the more fluid interior of the nucleus. At these two little masses of sarcode soon appear rays of sarcode, some of which extend into the interior of the nucleus from one centre of attraction to the other, while others diverge in the vitellus."

The author then remarks on certain points on which he differs from M. Bütschli, and states that the medium best adapted to bring out the true aspect is picric acid followed by glycerine. Osanic acid, he says, usually causes the disappearance of the extra-nuclear filaments.

MEETINGS OF SOCIETIES.

ROYAL MICROSCOPICAL SOCIETY.—(Wednesday, October 4.)

THIS was the first meeting of the Session. H. C. Sorby, Esq., F.R.S., President, in the Chair. Mr. T. Palmer read a paper "On a New Method of Measuring and Recording the Bands of the Spectrum." It would be impossible to explain Mr. Palmer's method by any brief description, or without the illus-

trative diagrams that accompanied it. He advises careful micrometrical measurements, and supplies the means of turning them into wave-lengths which constitute a universal standard. The paper exhibited great care and knowledge of the subject, and was highly commended by the President.—"The Microscopical Structure of Amber" was the subject of a paper by Messrs. Sorby and Butler, from which it appears that amber, especially the cloudy sorts, exhibits under the microscope an enormous number of minute cavities, some round, and others more in shape like a balloon with a car attached, or sometimes detached and separated from the balloon-form by a greater or less interval. The cavities sometimes contain water and air-bubbles. They often act as lenses, and form images of other bubbles that chance to be in focus below them. The balloon and car-shaped bubbles appear to be formed by internal pressure as the amber consolidates and shrinks. Mr. Sorby exhibited some beautiful drawings showing the various sorts of cavities.—Dr. Hinds, of Birmingham, contributed a paper, read by the Secretary, "On a curious Effect in Connexion with the Cells of *Hypericum Androsaemum*." In the white spaces he noticed movements of particles, which continued even after the plant had been for some time in a vasculum.—Mr. Slack exhibited a small beach agate said to have been found on the Brighton shore, which contained a great number of round red bodies, of spongy texture and hollow. They bore considerable resemblance to the objects figured in the May number of the *Quarterly Journal of the Geological Society* by Dr. Duncan. No one present could identify them, and opinions differed as to whether they ought to be regarded as fossils or merely as mineral deposits.

ENTOMOLOGICAL SOCIETY.—(Wednesday, October 4.)

SIR SIDNEY SMITH SANDERS, C.M.G., Vice-President, in the Chair. Mr. Bond exhibited varieties of *Hepialus humuli* and *Epania luvulenta*; and also specimens of the new Tortrix, *Scricoris irriquana*, all taken near Loch Laggan by Mr. N. Cooke.—Mr. Forbes exhibited a weevil (evidently not indigenous to Britain) taken among some orchids at Hightgate. Mr. Pascoe pronounced it to be a new species of *Cholus*, for which he proposed the name of *C. Forbesii*.—Mr. W. Cole exhibited numerous bred specimens of *Ennomos angulata*, showing differences in appearance as the larvae had been fed on oak, hawthorn, lime or lilac.—Mr. Enoch exhibited microscopic slides containing some beautiful preparations of minute species of Hymenoptera.—Mr. Frederick Smith communicated "Descriptions of new species of *Cryptoceridae* belonging to the genera *Cryptocerus*, *Meranoplus*, and *Catanulacus*," accompanied by a plate containing figures of the twelve species described. The author gave some interesting particulars relative to the habits of these insects, especially of *Meranoplus intrudens*, which constructs its formicarium in the thorns of a species of *Acacia*. These thorns were some four or five inches in length, and at a distance of about half an inch from the pointed end a small round hole was made by the ants, which served for ingress and egress to and from the nest. The thorns contained a kind of spongy pith in which the channels and chambers of the nest were constructed.—A catalogue of the British Hemiptera (Heteroptera and Homoptera), compiled by Messrs. J. W. Douglas and John Scott, published by the Society, was on the table.

NEW SHAKSPEARE SOCIETY.—(Friday, October 13.)

A. J. ELLIS, Esq., Vice-President, in the Chair. The paper read was by Miss Jane Lee, on "The Second and Third Parts of *Henry VI.*, and their Originals." The four chief heads were: 1. The old plays known as the *Contention betwixt the two famous Houses of York and Lancaster*, and the *True Tragedie of Richard Duke of York* were the originals, and not imperfect transcripts of 2 and 3 *Henry VI.*; 2. No part of the *Contention* and *True Tragedy* was Shakspeare's; 3. The *Contention* and *True Tragedy* were by Marlowe and Greene, and possibly Peele; 4. It was Shakspeare, probably helped by Marlowe, who altered the *Contention* and *True Tragedy* into 2 and 3 *Henry VI.* The date of 2 and 3 *Henry VI.* the writer believed to be about 1590, and the date of the *Contention* and *True Tragedy* to be some years earlier. That the *Contention* and *True Tragedy* were the older plays was shown by pointing to the monotonous and antiquated system of their versification as compared with 2 and 3 *Henry VI.*; to the various particulars found in them which are absent from the *Henry VI.* plays; to the omissions

from them of fine passages, &c. That Shakspeare had no part in the old plays Miss Lee sought to prove by recalling the open and clamorous charges of plunder brought against him by his rivals. It was urged, too, that the *True Tragedy* was acted by Lord Pembroke's players, by whom none of Shakspeare's plays were acted; that both it and the *Contention* were in the hands of the publishers Millington and Pavier, by whom none of Shakspeare's plays were published; and that Chettle, in 1592, implied that Greene was then acknowledged to be a greater comedian than Shakspeare—whence the improbability that Shakspeare had written the Cade scenes of the *Contention*. This dissimilarity between the metre, style, and general character of Shakspeare's early works and of the *Contention* and *True Tragedy* was noticed. Marlowe's and Greene's authorship of the old plays seemed to follow from the unrefuted charge of appropriation brought against Shakspeare; from the fact that both Marlowe and Greene were writers for Lord Pembroke's company; and from the internal evidence afforded by metre, by grammatical structure, by verbal expression, and by lines reproduced in the *Contention* and *True Tragedy* from the undisputed plays of Marlowe, and of Greene. In proof of the opinion that it was Shakspeare who altered the *Contention* and *True Tragedy* into 2 and 3 *Henry VI.*, it was urged that general tradition assigned them to Shakspeare; that his intimate friends Heminge and Condell declared them to be Shakspeare's; and, moreover, that Shakspeare himself claimed the plays as his own. The writer concluded by quoting passages to show that Marlowe's peculiar style appears as distinctly in the reformed as in the unreformed plays. A summary was also given of opinions as to the authorship of the plays, and the arguments of Mr. Fleay, of Mr. Grant White, and of Mr. Ward were examined.

FINE ART.

How to Build a House. By E. Viollet-le-Duc. (London: Sampson Low & Co., 1876.)

THIS book is in form a novelette, in substance a treatise on modern domestic architecture. Its French title indicates the former, its English name the latter. Though it affects to be but the story of a house (*Histoire d'une Maison*), its purpose is really to teach how, in the present day, a house ought to be built. In most attempts to combine instruction with amusement, the one object is attained, if attained at all, only by the sacrifice of the other, and in this case, as is usual, it is amusement that fares the worse. There is really no interest in the flimsy tale which is interwoven with this architectural treatise. M. Viollet-le-Duc has shown in numerous works a clearness and vigour of style which can make the most practical essay eminently readable, and it is to be regretted that the author of the *Dictionnaire Raisonné* should abandon, in this and in other recent publications, a style in which he is so successful for one in which success is probably impossible.

The work has another drawback: it is illustrated. However excellent may be the principles enforced, the design in which they are embodied is most feeble. M. Viollet-le-Duc is distinguished as a draughtsman, a critic, and an archæologist, but not as an architect. One need go no farther than the Cathedral of Paris, restored by him, to be convinced of this. One need not go even so far as that: it is sufficient to open the *Histoire d'une Maison* to learn from the illustrations how *not* to build a house. This is really to be regretted, because the principles which Eugène, the able architect of the story, lays down are usually sound enough, and one is sorry to think how many

people may be deterred from adopting them by seeing in the illustrations a result of their application.

One may conclude from the form of the book that it is intended for popular reading. For this purpose, however, it seems much too technical; while, on the other hand, considered as a treatise on house-building, it is too slight to be of service except to a pupil of architecture in a very early stage of his studies. The problems in house-architecture which really require solution at the present day are scarcely alluded to. How to build walls strong, dry, and cheap; what form of window-fittings is the most serviceable in a given climate; how to use machine-work to the best advantage; how most cheaply to warm, and most efficiently to ventilate, a house or a room; how to satisfy the varied practical requirements of modern life to the utmost, and at the same time to give to the work, and to every detail of it, that impress of art for the absence of which no amount of mere "comfort" will make amends—such as these are the problems of house-building at the present time; and the *Histoire d'une Maison* does very little towards their solution. Its tone is good. It of course insists on real and solid construction, and it lays down truly enough that ornament should follow upon the necessities of such construction. But such generalities are of very little service. The difficulty lies in their application to particular requirements, and of this the work tells us little that is new. An exception may be made in favour of the mode of constructing floors and ceilings suggested at pp. 110–111, which is certainly novel. The usual system of flat plaster-ceilings is no doubt unreasonable. We apply to that part of our rooms in which a certain amount of vibration is inevitable a rigid coating which is fractured by the slightest movement, and we colour this coating white, so that the smallest crack is visible at once. On the other hand, such ceilings are cheap; they diffuse light and deaden sound, so that it is not easy to find a substitute which is better and not more expensive. M. Viollet-le-Duc's suggestion is ingenious, and would answer where oak is cheap. In France house-building is better understood than with us, and M. Viollet-le-Duc has little to teach his fellow countrymen, unless it be to abandon a very tolerable vernacular style, which is never vulgar, and which they thoroughly understand, for the Pointed style, into the spirit of which no Frenchman seems able really to enter. Housebuilding in England, however, is in such a degraded condition that the translation of even so slight a work as the *Histoire d'une Maison* may be welcomed here. Such a district as South Kensington (a sort of thing impossible in France) is a disgrace to us. It is amazing that English gentlemen of sense and refinement should be willing to inhabit houses which, so far as they have any character at all, express a cheap and vulgar ostentation. To this is due the use of stucco, revived upon so vast a scale in South Kensington. Stucco makes a great show at little expense, and this is just what English gentlemen, in their houses, desire, or at least acquiesce in. While the public is quite satisfied with cheapness and pretence, there

are very few architects who trouble themselves to supply anything better. M. Viollet-le-Duc deserves credit for an attempt, however unsatisfactory in some respects, to draw public attention to the important and ill-understood question—how to build a house.

G. GILBERT SCOTT, JUN.

ATTAVANTE, MINIATURIST OF FLORENCE, AND HIS PRINCIPAL WORKS.

(Second Article.)

THE Great Breviary of Charles V., as the Brussels Folio is called, is not only one of the finest examples known of Cinquecento art, but, what is of some importance to our enquiry, possesses a very clear and satisfactory pedigree. Originally executed for Matthias Corvinus, it fell by natural inheritance into the possession of Louis II., his successor, whose widow, Marie of Austria, sister of Charles V., brought it with her to Brussels when appointed Regent of the Netherlands by the Emperor, in 1531. It now forms part of the Burgundy collection in the Royal Library. From the time of the Archduke Albert and his consort, Isabella, in 1599, to that of the Archduchess Maria Christina and her husband, Albert Casimir of Saxony, in 1781, it was used as a sort of reliquary, upon which were taken the inaugural oaths of successive governors. The very first of these performances was the occasion of a serious accident to the MS. As the ceremony took place in the open air, it so happened that a shower of rain fell most inopportunistly just as the Archduke's hands were being placed upon the precious volume. Doubtless he hesitated, and laid them as lightly as his oath would permit, yet the result was most deplorable, and we have evermore to regret that Spanish or Austrian etiquette did not allow of the salutary intervention of a towel during this part of the solemnity. The two unfortunate pages, of course important ones, are pretty nearly ruined—the colouring smeared, the gold rubbed off, and the text sadly dimmed.

The volume, though entitled *Missale Romanum*, is in reality one of those private service-books properly called Breviaries, or abridgments not intended for public, ecclesiastical, or official use. The example before us was one of those kept, no doubt, in the Chapel Royal at Buda. It is a very large folio, and on the whole has been carefully preserved. It contains 215 leaves, or 430 pages, including those of the Calendar, and consists of the Order of the Mass in general, and of several particular Masses, according to the ritual of the Church of Rome at the end of the fifteenth century. Certain indications prove it to have been executed not later than 1490. For example, the feast of St. Joseph is fixed on March 19 as what is called in Church phraseology "simplex," which proves it to have been written before the year above-named, as the same festival after that date is set down as "duplex." Moreover, the Mass appointed for the "Conception of the B. V. Mary" is that approved by Sixtus IV. in 1476. At the commencement of the volume, on the "verso" of the first leaf, is a grand miniature representing David at his devotions, very similar to the one in the Vatican Breviary. He wears a blue tunic, blood-red mantle with yellow lining, and blue soft leather boots. He has the grey hair so universally to be found in all fifteenth-century miniatures, whether Italian or Netherlandish, and often, as here, painted with the most wonderful delicacy. The drapery is finely hatched with gold. The border consists of golden arabesques of Cinquecento foliage in the usual Attavante manner, including figures, medallions, and symbols. Nothing could well exceed the beauty of design or the skilfulness of execution of this ornament, the delicacy and brilliancy of the colours employed, or the extreme tenderness of the cameos and figures in the borders.

The title-page opposite has also golden arabesques of the same kind. Within the border is

placed a grand architectural design similar to those of the Vatican MS. It represents an altar-piece in marble, bearing a great arch at top, above a rich cornice. On the arch corners it is enriched with two medallions, one at either side, and there are two niches below containing statues. Just below the middle cornice is a circular disk, supported by two tall figures carrying the inscription in golden letters on a rich blue ground. Two graceful figures, one at either end, stand beside the altar-table, the front of which is adorned with exquisite bas-reliefs. The arch and cornice are painted of a very dark brown, shaded with still darker touches and finely relieved and hatched with gold. The tympanum of the arch contains a shield of arms on a blue ground, supported by two Genii or winged children in *chiaroscuro* of the deepest shade of green, like the ground of the tympanum itself, and of the same obscure depth as the brown in the rest of the design. The pillars are of dark porphyry, and produce a rich effect. Festoons of fruit, suspended from each corner of the cornice, are executed in dark brown relieved with gold. The background cornices are of a deep purple-grey, with white marble borders, and circlets of white marble around the medallions, the bas-relief heads in which are also fair white marble on black grounds. The back pillars are very dark green. The figures are clothed in fine green and blood-red, with laced Florentine bodices, after the manner of Domenico Ghirlandaio. The representation of the Almighty in the large central medallion over the inscribed tablet, surrounded by six-winged cherubs, is robed in blue and red. Rays of gold proceed from the figure, alternately straight and wavy, as usually given. The inscription on the tablet in the centre is: "INCIPIIT ORDO MISALIS (sic) SECVNDVM CONSVETVDINEM CVRTAE ROMANAE." The arms are those of Matthias Corvinus. Along the extreme base of the altar runs the legend:—

ACTAVANTES DE ACTAVANTIBVS DE FLORENTIA
HOC OPVS ILLVMINAVIT A.D. M.CCCC.LXXXV.

that is, seven years before the Vatican Breviary, and five before the death of Corvinus. No doubt much of the secondary work in both MSS. was done by pupils, even to the painting of some of the miniatures. In the border at the foot of the page are the arms of Charles V. on a scrap of parchment stuck over the original shield of Corvinus. This substitution is made several times in the course of the work.*

The medallions in the border are intended to represent white marble on black grounds. The other panels have half-lengths of beautiful women with narrow hangings of green or lilac behind them. The central portrait is that of Corvinus himself—which, by the way, authenticates another Corvinus MS. in the Collegio Romano at Rome, doubtfully said to be by Attavante, but probably the work of Gherardo di Giovanni. The portrait of Corvinus given in De Scudery's *Curia Politica* is utterly fanciful; that in *Retratti et Elogii di Capitani Illustri*, Roma, 1647, more nearly of the type here shown, but still by no means like in features. The portrait given by Attavante in this Brussels Folio is that of a round-faced, portly personage, more like a well-fed ecclesiastic than a tough and hardy warrior. It is the Corvinus of

his later years, just the sort of man that would be likely to be carried off by a fit of apoplexy, as, in fact, he was on the Palm Sunday of 1490. He appears face to face with his second wife, Beatrice of Aragon, daughter of Ferdinand I. of Naples, whom he had married in 1476. In the ornaments of the border some of the shield-like medallions have a kind of cusped form of intertwining blue and gold, very elegant, the angles or cusps being set with lustrous gems. The second border contains a golden arabesque on a dark ultramarine ground, very rich, the modelling of the scrolls being a little more sharply defined than usual. The miniature across the top of the page is David at prayers.

In the designs for the principal title-pages of this Missal the miniature is placed at top, framed in a very elaborate moulding of an architectural character with either the vine-leaf or egg-pattern along the frame, while down the centre of the page, between the text-columns, runs a border of about half-an-inch wide, edged with bright-gold bars, and containing a fine Renaissance pilaster ornament in *chiaroscuro* or colour, occasionally in gold. An oblong panel with cusped ends lies on the middle of this border, painted in a different colour, often a honey-suckle ornament in monochrome, but sometimes a group of sweetly-painted flowers on the plain white ground. No description can do justice to the exquisite beauty of these flowers—nor, indeed, to the faultless execution of the arabesques. The delicately-coloured ground of this panel usually forms a charming contrast with the remainder of the border. In the present instance the ground of this central border is a full rich green, with an ornament in paler green upon it. The cusped panel has a ground of crimson, and contains a golden-and-green ornament. The initial letters are precisely similar in dimensions and design to those of the Vatican Breviary. The one on this page is formed with golden foliage on crimson, and contains a fine miniature of David holding a harp. The stem of the letter has fine gold embroidery or filigree on a purple ground. The text in the second column is gold on purple. Labels of a rich green are placed here and there on this purple to contain the more important words or phrases. The writing is usually of faultless regularity, and the smaller capitals in pen-work of great elegance. In an ordinary page of text the floral border of the so-called Gherardesco manner is usually made to spring from some initial letter, and passes up and down the page from its upper and lower limbs, finishing with pen-work at top and bottom. This style of ornament is by no means uncommon, many books in the Riccardiana Library in Florence, some in the University Library at Bologna, and in the Bodleian at Oxford, and one or two in the British Museum have the same kind of bordering. It is the ordinary border of the Vatican Breviary also. It would be as bewildering to my reader as it is difficult for myself to attempt any description of the wonderful variety of design which occurs in the ever-varying pages of this most exquisite manuscript. At a hasty glance they appear to be pretty nearly alike, but such is not found to be the case upon closer examination. Jewels and pearls in golden settings, medallions and strings of gems, and flowers of the loveliest forms are among the rich creations of the artist's pencil.

At the commencement of the Canon of the Mass is the great miniature—filling the whole page—of the Crucifixion. The design and colouring of it are of uncommon beauty even for Attavante, and the contemplation of this page induced the curator, M. Kuelins, to observe to me that he felt confident the Vatican MS. was inferior. Along the bottom of this miniature of the Crucifixion runs a legend:—ACTVM FLORENTIAE A.D. M.CCCC.LXXXVII, marking an interval of two years between the commencement and this point. On the opposite page is placed the Last Judgment, the borders of both

containing medallion pictures of the mysteries of our Saviour's life and of that of the Magdalene. These two are the pages so hopelessly injured by the rain at the installation of Archduke Albert.

The Crucifixion is a peculiar picture. In the upper left-hand corner is an angel carrying off—in the manner of the Orcagna frescoes in the Campo Santo at Pisa, and of early Italian art elsewhere—the exhaling ghost of the penitent thief, while on the other hand a demon possesses himself of the soul of the wicked one. A stork's nest, such as we see nowadays on the chimney-tops of Strassburg, rests on the summit of the cross. The border is formed of one great volute of arabesque (I call the beautiful Renaissance foliage by this name for want of a better), winding about five elliptical miniatures, on one side; and a two-fold volute enclosing two such miniatures on the other, with Cupids here and there, or Genii, supporting them. Arms are placed at foot, under a rich crimson canopy and golden crown. The shield is supported by two angels with flowing garments, in the manner of Ghirlandaio. Some of the miniatures have double rims of bright gold, containing alternate pearls, &c., on grounds of crimson. The same style of tinting the inner margin of the pages with green on the one hand and crimson on the other is employed in this MSS., as in the Vatican Breviary and the Martianus Capella. It occurs also in the Laurentian Diurnale, being a common practice, both with the Florentine and Flemish illuminators. It is almost always enriched with a fine embroidery of gold. The initial on the Last Judgment page contains the subject of the Resurrection. The two columns of text consist of letters of gold on crimson; the central border is green, and the cusped panel lilac. The lower border is of unusual depth and divided into three compartments, like those of the Vatican Breviary. The centre is occupied, as already mentioned, with arms, &c., the other two with miniatures—a "Noli me tangere" on the left, and the Journey to Emmaus on the right. The side borders, as usual, extend the whole length of the page. Many large vignettes of saints and martyrs of the sacred calendar occupy places in the margins. The prevalent Gherardesco floriation of the ordinary pages is most elegant; indeed, I never saw it surpassed. I would prefer to call it Florentine, for though a very similar style of ornament occurs in Siennese and even Milanese and Roman borderings, there is still an appreciable peculiarity in this employed by the illuminators of the City of Flowers. Nor is it specially the invention of Gherardo, though much employed by him. Corvinus, it will be remembered, employed artists from all parts of Europe, but more especially Italians, and perhaps most especially these Florentines; and the same school that produced Gherardo produced his two brothers, Monte and Francesco di Giovanni, Attavante, Fra Eustachio, the two Boccardini, the two Torelli, the two Corbizzi, and others of inferior note. The borderings of MSS. by any of these artists are all more or less of the same type. The Siennese school, including incomers from Verona, Cremona, and other neighbouring places, never reaches the surpassing sweetness of the floral scroll in this Florentine Cinquecento.

In my next paper I shall endeavour to describe the Martianus Capella in the Library of St. Mark's at Venice.

JOHN W. BRADLEY.

CHRISTIAN ANTIQUITIES AT ROME.

Bagni di Lucca : Oct. 2, 1876.

I have to report further respecting recent works in the Roman "Catacombs," and (in this last instance) within one of those cemeteries least generally known or visited, having been long left in a condition somewhat dangerous to explorers—that, namely, called after St. Hermes, a martyr there interred, and above whose tomb was built a small basilica, now entirely subterranean, and incorporated with a section of the same hypogeum

* It may be interesting to some readers to have a rough description of the somewhat complicated shield of the Emperor Charles V.

Quarterly.—First and fourth grand quarters, quarterly.

First and fourth quarterly, Castile and Leon.

Second and third per pale, Aragon and Sicily.

enté in base for Granada.

Second and third grand quarters.

First, Modern Austria.

Second, Modern Burgundy.

Third, Ancient Burgundy.

Fourth, Brabant.

Over all on an escutcheon of pretence, per pale, Flanders and Tyrol.

where his remains were originally laid. This cemetery is entered by a staircase below a vineyard on the Salarian Way, not far from the Roman gate recently rebuilt after the demolition (to be regretted) of the ancient "Porta Salara." A compartment of this "S. Hermes Catacomb," never, apparently, visited either by Bosio or later explorers, not even till recently by the learned Chev. de Rossi, has been re-opened and made accessible through the convenient occurrence of a landslip in the soil which had choked up the entrance to one of the subterranean corridors leading into dim regions long untraversed by any human being. Here are seen pilasters supporting, in some places, massive arches of brick, constructions which probably belong to the earliest works for restoring and repairing these primitive cemeteries in the fourth and fifth centuries of Christianity. In this newly-opened extent of corridors and chapels there have been found no fewer than 150 epitaphs, beside the broken fragments of many others, alike inscribed on marble. The inscriptions which are still complete indicate, in phrase and orthography, a period earlier than that of Constantine, not later, as inferable, than the third century. In no instance has been found the monogram of the Holy Name (XP) in that form known as the "Constantinian," from its frequent use during and after the reign of the first Christian Emperor. Some of the more conspicuous and over-arched tombs, *arcosolia*, with deep recesses above the place of sepulture, are adorned with paintings of some interest: among others, a figure of the Good Shepherd, with a lamb laid across his shoulders, and two sheep beside him; also, in the same recess, an "Orante," standing in prayer between two doves, the expressive emblem of the believer's soul in heavenly beatitude. More observable is another decoration on the lunette-shaped space of wall at the back of the same over-arched recess, though consisting but of fragments, all now left of a large glass disk, which must have covered almost the whole of that *fondo* wall, and on which was painted a large figure, entirely enclosed within a nimbus—probably (seeing the significance of such attribute) meant for the Saviour. From the accounts extant it is perceived clearly that this figure was not (as are others on glass vessels in early and *quasi*-sacred use among the Roman Christians) either painted in a species of enamel, or enclosed between two glass *lamine* fastened together by the action of fire, but, by a less common process, executed on the back of the disk, and therefore, of course, to be reversed for the effect to the spectator seeing it on the other side of the transparent medium.

Among the epitaphs in this section of the cemetery there is one to a person named "Petrus," with the figure, incised on the same slab, of a fisherman casting his net into the waters from a boat, allusive, evidently, to the apostolic office of the Saint as a "fisher of men" whose namesake is thus distinguished among the dead. May we not also admit in this an indication of the early tendency, at least in the Roman Church, to ascribe a species of supremacy to St. Peter? In another epitaph the title "beatissimus," given to one "Silbanus" (*sic*), seems to imply the admitted character of sanctity in the deceased, perhaps either a Martyr or illustrious Confessor of the Faith; for, in the aggregate of full 12,000 ancient Christian epigraphs preserved at Rome, such designation never occurs save in the metrical eulogies composed by Pope St. Damasus in honour of Martyrs or the much-revered Confessors who suffered under heathen persecution.

The adornment of tombs with glass disks, seen in two examples in this section of the St. Hermes Catacomb, reminds us of a much later continued use of similar decorations, the disks of porphyry, green serpentine, or other coloured marbles, as well as plates of bright-tinted majolica, inserted on the brick-walls of mediæval belfry-towers, so many of which are seen in Italy, several fine examples being before us at Rome. The origin of this

usage, which was maintained in Italian church-building till the fifteenth century, may be traced to so early a period and so different a sphere as the dates and classification to which pertain the comparatively rude art-works in the underground cemeteries of the Roman Christians.

I should add a grateful tribute to the young archaeologist, Signor Mariano Armellini, of Rome, whose exertions were rewarded by the re-discovery of the buried monuments above mentioned, and who was the first to publish a report on the subject (see the *Cronichetta mensuale delle più importanti moderne scoperte*, a small monthly periodical, edited by that gentleman's father).

One might hesitate to commend, or to anticipate purely advantageous results from, the last undertaken among the many works for restoring or embellishing churches at Rome under the pontificate of Pius IX.—an ever liberal contributor to the costs of such enterprises. A considerable sum has been appropriated by the Canons of the Lateran, and, as I understand, largely added to by his Holiness, for a restoration, or rather enlargement on a new plan, of that primary basilica, which ranks, as the Cathedral of the Papacy, even higher than St. Peter's. It is proposed to give to this great church the more distinctly-defined form of a Latin Cross by lengthening the chancel with its spacious apse, and thus further distancing the high altar from the western end—the orientation of the Lateran being from west to east, the celebrant at that altar having to face the congregation. It is asserted that designs for such renovations prepared by one of the many architects who have carried out the hitherto most unsuitable and unpleasing modernisations of this cathedral, since it was almost entirely rebuilt in the fourteenth century, have been found still extant, and are to be followed out in the new works to be directed by Vespignani, an architect much engaged, and in high repute, under the present Pontiff. It is well-known that the magnificent and very complicated mosaic which covers the vault of the Lateran apse holds pre-eminent rank among Christian art-works of that class in Rome; it was executed during the last years of the thirteenth century, and has a grandly mystic character, full of profound religious meaning in its groups and symbolism. One may tremble for the risks to which this will be exposed in the course of labours which will necessitate the total demolition of the apse itself, the taking to pieces of that precious mosaic, though, of course, with intent to rebuild the mediæval structure and replace its fine decoration with the ancient material, without any alteration of the ancient artistic design. Let us hope, however, for the best under Count Vespignani's experienced guidance.

The Roman Archaeological Committee has, I am glad to learn, determined to resume the *scavi* some years ago commenced on the site of the villa of the Empress Livia at Prima Porta, a village about eight miles from the city, where the most valuable treasure-trove was the truly noble statue of Augustus, in richly decorated cuirass, and military tunic, now standing in the "Braccio Nuovo" of the Vatican. There is reason to believe that much, more or less worthy to be preserved, still remains among the buried ruins; and that a statue of Livia herself may be exhumed somewhere not far from the spot where that of her lord lay underground for so many ages.

C. I. HEMANS.

NOTES AND NEWS.

Two interesting bronze plaques have just been received from Nineveh by Mr. Rassam. They are of small size, and apparently formed a portion of the casing of some brazen gates. The figures are in *repoussé* work, and represent a procession of persons bringing "tribute to my majesty," as is indicated by a portion of an incised cuneiform inscription which accompanies the figures. The art is of a good period, and the procession is divided

into two rows by lines of rosettes. These interesting fragments will be exhibited by Mr. Rassam at the next meeting of the Society of Biblical Archaeology.

COLLECTORS do not often limit themselves to the works of a single master, nor among modern painters at least are there many who can be said to claim such exclusive worship. The experiment, however, has been tried with the best results in the case of Mr. Rickards at Manchester, where the talents of a living English painter are represented with a fullness that could scarcely be matched elsewhere. Instead of trusting himself to hold the balance of taste amid the conflicting claims of modern schools, Mr. Rickards has devoted his energies to the task of bringing together an important and very varied series of the works of Mr. Watts, R.A. Many of these works are already known by their appearance at the Royal Academy, and others have been lent from time to time to the annual exhibitions of the Manchester Institution, but the value of the collection as a connected record of Mr. Watts's career can best be appreciated by a consideration of the pictures as they are brought together under the roof of their fortunate possessor. We may even doubt whether it would be possible to find elsewhere such ample material for forming a judgment upon the artist's position; and it is certain that the public display of such a collection could not fail to serve as a revelation even to many who already entertain a very high opinion of Mr. Watts's powers. For Mr. Rickards has been fortunate in securing examples of every class of work with which the painter's talent has associated itself; and he possesses, besides, a very interesting specimen of sculpture in marble executed many years ago, during a residence at Florence. This consists of a head of Medusa, suggesting in the general motive of the composition the influence of the painting of the same subject now in the Uffizi Gallery, and attributed to Lionardo da Vinci. The head is thrown back in such a manner that the face, turned upward in full view, leaves the powerful lines of the outstretched neck as a prominent feature of the design; and here as well as in the treatment of the face the artist has successfully realised the impression of an intense agony calmed and controlled by the stronger presence of death. Such a combination of the qualities of energy and repose is eminently fitted to the resources of sculpture, and the general effect is grand and impressive, but the execution does not display either the mastery or the completeness in detail which characterised Mr. Watts's bust of Clytie exhibited some years ago in the Academy. Among the paintings there are many that we need do no more than mention as being already familiar to all students of Mr. Watts's work. Such, for instance, are the large island design of the *Deluge*, with its wide expanse of waters, a small study of the subject of *Orpheus and Eurydice*, exhibited in the Dudley Gallery, and a sketch for the large Academy picture of *Charity*, exhibited two years ago. A small picture called *Drowned*, a female figure stretched out beneath the dark arch of a bridge, has likewise been at the Dudley Gallery, as well as a foreshortened figure of brilliant execution entitled *Ariadne*, and a landscape of the Island of Cos, with visionary forms of beauty submerged in the quiet waters that wash its shores. To this list might be added a number of portraits that enrich Mr. Rickards's collection, and of which the interest seems only to increase on further acquaintance. Prominent among the number are the portraits of Joachim, of the late Earl Brownlow, of Lady Bath, of Miss Prinsep, and, last but not least, of the artist himself. In the class of portrait the collection also contains much more of equal importance that is not so familiar to the public. We may particularly mention a splendid painting of Lord Lyndhurst in his robes, a work of magnificent intellectual force and the most solid technical qualities. As a worthy pendant

to it there is also the portrait of the present Recorder of London; while as an example of a different manner may be mentioned the head of Miss Dalrymple, and a half-length of Miss Villars, of a noble severity in design and the most delicate refinement of colour. Chief among ideal compositions is an allegorical picture entitled *Time, Death, and Judgment*. Here a fine poetic invention is expressed with a simplicity and force that the painter does not always command. The figures of Time and Death—the first as a youth in the fullness of life and strength, and the second a maiden stricken with grief and pale as a shadow—advance hand in hand, while above them, mounting upwards through a cloud of golden light, is seen the figure of Judgment. The idea of the composition is sustained by an expressive scheme of colour in which the warm and cold tints are delicately contrasted, the deep flesh tones of the figure of Time and the crimson robe that he wears balancing the pallid hues of her face and the ashen grey of her ample garments, and both alike brought into harmony with the flood of yellow light that beats down from above. Besides this picture, the collection includes a very graceful study for the figure of Psyche, and a small but finished rendering of the subject of Paolo and Francesca, which was afterwards expressed upon a larger scale. There is also a considerable representation of the artist's powers in the department of landscape, and in one example, a view of some cottages at Freshwater, we have evidence of a recent study of the beauty of outward nature.

WE understand that a new *atelier* for lady artists has been opened in Paris by M. Krug, an artist of known ability. The morning class begins at eight o'clock, working on till twelve o'clock from the semi-draped figure. The afternoon class, from one till five o'clock, is occupied specially with the study of portraiture. In the evening there is another class for two hours, again working at the half-draped figure. M. Krug, besides his own assiduous instruction to the students, has secured for them also the benefit of weekly visits from three distinguished artists in Paris.

AMONG recent additions to the British Museum print-room are acquisitions of the Work of Bonington.

IN November there will be held in London, we hear, a somewhat important sale of the Work of Méryon.

M. PATZCKA, the young Hungarian painter now working in Paris, is engaged upon a large picture of the surgeon's visit at the hospital. A mother holds up to the inspection of an eminent practitioner and his pupils a suffering child, pale, wan, and stripped naked for the visit. The work is in too early a stage to speak definitely of its pictorial qualities, but it is not too early to see that the artist will use in it his rare gifts of keen and sympathetic observation. There is nothing whatever of sentimental in the work. It is, on the contrary, strongly pathetic and vigorous; and whatever faults of youth it may have, these must be put into the background by the presence of its really strong and remarkable qualities. The artist is also engaged on several smaller works more immediately agreeable.

If there is much to be desired in England in the formation of provincial museums, there is much to be desired in France in their regulation. In all except the very largest of provincial towns they are practically closed to the public. They are open, of course, to the tourist, on the reasonable condition of a fee to the *conciierge*, and the less reasonable condition that the tourist shall spend some part of his time in the *conciierge's* pet corner, where he has arranged a collection of local *faïence* or *plaques* by some living artist which he is directly interested in selling. But to the inhabitant who withholds his fee and does not care about buying the *plaque* the museum is

practically closed. At Orleans, for instance, it is open once a week, except during long vacations, which occur pretty often: at Blois it is open once a month. This difficulty of access is little creditable to anyone concerned, and it can hardly be without influence in turning aside gifts to the museum. Even the local collector thinks twice before he bestows on a museum treasures which, when once they are received, will but rarely be looked upon. Again, authoritative catalogues are greatly needed, to take the place of the pamphlets so much given to attribute to masters work which they never did. The French have little idea what treasures and what worthlessness are hidden away in the museums of their second-rate provincial towns.

THE Austrian animal-painter M. O. van Thoren has been this last summer at Trouville, and has amused himself by making many clever studies of the Parisian in the waters by the Roches Noires. From these he has worked up one or two bathing-pictures, in which aspects of the weather—wind, water, and sky—and attitudes of the motley crowd of costumed bathers are caught with very true observation: caught, visibly, *sur le vif*. M. van Thoren has already developed a special talent for these things.

M. RAJON, who is about to leave for Paris, has now in progress several very interesting and important etchings from the works of English painters. Noticeable among them is an unusually large plate after Mr. Oulless's well-known portrait of Dr. Pochin. Such a subject, with its elaborate surroundings, demands on the part of the engraver the highest manipulative skill, and affords occasion for the exercise of what may justly be termed the inventive part of his craft. For to translate the varied incidents of colour into the stricter language of black and white requires a power of selection and arrangement scarcely inferior to that originally exercised by the painter. With a new material, and under altered conditions of effect, the etcher has to refashion the painter's scheme without sacrificing his intention, and the result, when it is successful, may be compared with that achieved in the realm of language when a poem is so translated as to preserve, not merely the sense, but the music of the original. M. Rajon's work in its present stage promises well, and the plate, when finished, will form a worthy companion to that already executed after Mr. Oulless's portrait of Mr. Sale. Another large plate upon which M. Rajon is now engaged is from Mr. Tadema's picture of the *Proclamation of the Emperor Claudius*; and a comparison of the two works, with their different systems of interpretation, serves to illustrate the varied resources of the engraver and his power of entering sympathetically into the most opposite kinds of pictorial beauty. In the presence of a plate of so much delicacy and elaboration as this it is interesting to observe that M. Rajon makes but little use of the burin, depending for nearly all his effects upon pure etching and dry point. How delicate those effects can be is shown in a portrait of Mrs. Rose, taken from a drawing by Mr. Sandys, where the finest variations of tone are produced within the limits of a scheme that makes no demand upon the full strength either of light or shadow. By his portrait of Mr. Mill and Mr. Martineau, M. Rajon has already proved his peculiar fitness for the task of rendering the works of Mr. Watts, and we are glad to know that he is about to undertake other portraits by the same master. No student of Mr. Watts's work can have forgotten the splendid portrait of Herr Joachim exhibited some years ago in the Academy—a painting marked, apart from other qualities, by a peculiar beauty of light and shade. M. Rajon has, we believe, been entrusted with the task of making an etching from this work, and he has also undertaken to reproduce by etching a portrait of the Prince of Wales upon which Mr. Watts is at present engaged.

A VERY powerful committee has been formed in Paris to carry out the scheme of a Museum of the Decorative Arts proposed some time ago in the pages of *L'Art*.

THE private view of the exhibition of pictures in oil at the Dudley Gallery takes place to-day (Saturday).

A COMPETITION has been opened by the commune of Arc-sous-Cicon for a painting representing the *Martyrdom of St. Stephen*, which is intended as a decoration of the high-altar in the parish church of that town.

THE old manufactory of Sèvres has been entirely closed to the public since October 1 in consequence of the removal of the works, which is being carried on with great activity. The time for the opening of the new manufactory has not yet been fixed, but the *Chronique* predicts that in about two months the interior arrangements will be sufficiently advanced to admit the public, if not to the whole building, at all events to a considerable portion of it, and particularly to the new Ceramic Museum and the galleries of modern productions.

ON the proposition of the Mayor, the name of Eugène Fromentin is to be given to one of the streets of La Rochelle, the town in which the late distinguished artist was born. It is likewise proposed to preserve a remembrance of his name by the same mode in Paris.

THE picture of *Mohammed II.*, by M. Benjamin Constant, which attracted much admiration at the last Salon, has been presented by the French Government to the town of Toulouse to be placed in its Museum.

THE eminent Italian engraver and lithographer Michael Fanoli died recently at Milan. He was the pupil of Cicognara, and leaves to the Academy of Fine Arts at Venice a large collection of drawings and sketches.

M. EUGÈNE MUNTZ finishes in the current number of the *Chronique* the important series of articles on the "Tapestries of Raphael in the Vatican" which he has been for some time contributing to that paper, and in which he has made known the results of his researches into various inventories and books of the Vatican in which were recorded the particulars of the sums paid to Raphael and other artists for their works. M. Eugène Muntz's work will no doubt be republished in a more permanent form. It makes in many respects a useful addition to our knowledge of the art-history of a most important period.

THE third number of the magnificent Dictionary of Architecture by M. Ernest Bosc (*Dictionnaire raisonné d'architecture et des sciences et arts qui s'y rattachent*) has just been published by the firm of Firmin-Didot and Co. It gives, besides a short treatise on heraldry, an excellent history of Byzantine architecture, illustrated with a chromolithograph which gives a good idea of the splendour of the colour employed by the Byzantine mosaists and decorative artists.

THE fiftieth exhibition of the Berlin Academy is not held this year in the old Academy buildings, but in a temporary structure erected for the purpose on what is called the Museums-insel, opposite the artillery barracks. The greater part of the pictures are arranged in long parallel corridors, with side lights, a convenient arrangement for seeing them to advantage. Another convenience is that a *café* and restaurant have been opened in the new building. Of the pictures, the most noticeable is the large historical painting by Gentz, representing *The Crown Prince of Germany entering Jerusalem in 1869*. All the principal figures in this picture are portraits, but the Oriental character of the scene is nevertheless well preserved, and the grouping of various representatives of Eastern society is effective and picturesque. The gorgeous procession of Eastern dignitaries, the Jerusalem crowd, with its veiled women, and

even the artist, who has depicted himself seated on a donkey sketching the scene, are all reproduced with the utmost realistic accuracy and artistic skill. Andreas Achenbach's *Fish Market at Ostend* is another realistic painting, though of a totally different character. Here we have dashing seas painted as only Achenbach knows how to paint them, and rough seamen and fish-wives instead of grave Oriental ecclesiastics and veiled ladies. Of religious subjects the most remarkable is a *Holy Family* by the popular genre painter Knaus. This work is executed with the fervent religious spirit that marks the works of the early masters of the art, though it is by no means a copy of any particular master. It is said to have been painted for the Empress of Russia, and excites great interest and attention. The mediæval subject of *The Dance of Death* is again depicted by Gustav Spangenberg, who represents the Death-skeleton walking along a desolate plain with a long train of followers, but still ringing his bell to summon others to join in his ghastly procession. Of portraits, those by Gustav Richer stand, as usual, pre-eminent, but there are several other admirable portraits exhibited, among which may be noticed the portrait of a young lady by Oscar Begas, and his own portrait by Graef. Landscape art also occupies a high position, so that altogether, both for general excellence and several exceptional works, the Berlin Salon of this year is considered to have more than an average degree of merit.

THE catalogue of the Grenville Library in the British Museum has a mistake which does injustice to the memory of the old Elizabethan and Jacobean surveyor, John Norden. It states that his beautifully written and illustrated MS. description of Essex, No. LV. of the Grenville MSS.—a small collection little known—is the same as that edited by Sir Henry Ellis for the Camden Society from the Marquis of Salisbury's MS.: whereas it is a second and enlarged edition, with many fresh interesting details, a charming little drawing of a "watchet or pale blew" saffron flower, with a full description of it, and a superb blazon of the arms of the Earl of Essex, to whom the book is dedicated. The Essex antiquarian folk ought certainly to facsimile this manuscript. The Camden Society will, we hope, give its additions to their print of the first edition in the next number of their *Miscellany*. Norden was very poor, and had been very ill. "In the interime" of his ailings he evidently revised his "first view of this simple description of Essex," for which, no doubt, Lord Burghleigh paid him, and sent this handsome second view or edition of the book to the Earl of Essex, to get some more money from him.

THE STAGE.

TRAGEDY AT THE THÉÂTRE FRANÇAIS.

Paris: October 12, 1876.

From the death of Rachel until within the last year or two, Tragedy, as performed at the Théâtre Français, had but small chance of success. One or two uninspired writers, who had studied Corneille, wrote five acts of dignified dullness, and these were patiently represented by trained performers in the conventional way. The whole thing was a concession to the respectable traditions of the theatre. The "house of Molière" was allowed to be amusing six nights of the week on condition of being always grave and generally empty on the seventh. There is now a change. People have gone to *La Fille de Roland* a second time, and for its own sake. Pit and boxes are crowded to-day by the representation of *Rome vaincue*, and *Rome vaincue* is played at least three nights in the week. The playgoer may ask, Is the new fashion to be of long duration? And what is it owing to? It is owing to a combination of circumstances and persons which the next generation—nay, which the playgoing world of even ten years hence—is not likely to see repeated

or continued. It is owing to the defeats of 1871, to Mounet Sully, to Sarah Bernhardt, and to M. Francisque Sarcey.

But M. Francisque Sarcey will be the first to tell you that it is not. As far as he is concerned, he records and embodies the public feeling, he will say, rather than leads it. That is partially true; but what is truer is that he finds himself so placed that he can advocate a cause while at times seeming only to chronicle it. He likes French tragedy, and little would it matter whether he liked it or not if its performance had to be left to the excellent dullness of Maubant, or the measured stateliness of Mdle. Agar. But he likes French tragedy; and here is Mounet Sully, with no remarkable talent, but with a voice and presence that win audiences, and here is Sarah Bernhardt—the one actress of genius of our day—ready to play in it. Nor are these alone. Two writers at least have come to the front—and there must be others behind—who have known how to strike a note which would find an easy response. *La Fille de Roland* and *Rome vaincue* are, in a sense, tragedies, but tragedies which, like M. Emile Augier's drama of *Jean de Thomeray*, have used, not indeed the precise incidents, but the emotions and situations of the war. *La Fille de Roland*—M. Henri de Bornier's piece—is admirable work, and will live ten years very likely; more than that, its lyric about the two swords will belong to French literature. *Rome vaincue* is an elaborate exhibition of ability, but what does it contain—except an opportunity for Sarah Bernhardt—which has not been done as well by many men in many times? Where is the unmistakable personality, the first and last attribute of a writer whose work, whether received or not at the moment, is at all events to stay? You do not see it. Nor does M. Francisque Sarcey—M. Parodi's advocate—succeed in showing it to you.

But M. Francisque Sarcey is a power in Paris. Authors and actors have to reckon with him, and he affects to wonder at it. Young women, with their mothers, come to him from the Conservatoire, "as if," he says, "a few words in a journal must influence their career." But it is not "a" journal whose encouragement they want: it is the encouragement of Sarcey. Sarcey is good-natured, but confessedly incorruptible. No array of mothers and daughters greatly influences Sarcey. But the encouragement that the accepted critic withholds from an individual of doubtful capacity he bestows enthusiastically on the literary school of his choice. The actress must make her own way with the public, but the tragedy is extolled. And when M. Francisque Sarcey extols a piece, the theatre fills.

You have not to look on very far to see that there must be an end to this influence. A critic of equal ability with M. Sarcey, and with other leanings in literature, would not write for many years without gathering round him the support not only of the aggrieved and disappointed members of the two professions of Letters and the Stage with whom the potent critic of the day may happen to be embroiled, but also of a large silent public whose mouthpiece M. Sarcey has never been—who have never had adequate means of expression, since M. Sarcey has expressed so well the sentiments of those whose sentiments he shares. Some day you will have a critic who will tell you—and with all M. Sarcey's frankness and plain-speaking—that the first three acts of *Rome vaincue* are the ideal of tedious commonplace; that M. Maubant on the stage is not a man but a mask, and that traditional tragedy in Alexandrines is only supportable when an actress like Sarah Bernhardt ceases to have a single movement or gesture of tradition.

We tried to point out, a month ago, in what was the force of Sarah Bernhardt's *Phèdre*. Its force, summed up in a word, was in its modernness. It veiled or ignored the morbid passion which since Massinger has had no place in English literature or art, and which French literature

has reserved for the curious. It was an embodiment of infinite and hopeless regret—from beginning to end hardly more. In what now is the force of *Rome vaincue*? It is in the last two acts as the last two acts are acted by Mdle. Sarah Bernhardt. They are not in their acting tragedy at all, as tragedy is understood in the Rue Richelieu. They are hardly tragedy in conception, or, at least, they lose hold of the main theme and find their real interest to be in what is but an episode. You have vainly endeavoured in the first three acts to be interested in the fortunes of Rome. Hannibal—will he be defeated or not? Will the punishment of the Vestal Virgin who has dared to love suffice to turn away the vengeance of the gods? The question has been discussed by M. Parodi in laborious verse, delivered by Maubant and the rest of them—for the conscientious Maubant is but a type—with the regularity of emphasis and conventionality of gesture which would almost spoil fine things, were there fine things to spoil. And now it is the fourth act. Posthumia, the Vestal Virgin's grandmother, is informed that Opimia must perish, and by hunger, and alone. The perils of Rome are forgotten; the allusions to France, delivered with uplifted arm and pompous utterance at the footlights, are forgotten also. For there is a personal agony. Posthumia, with white hair falling round her cheeks, and with blind eyes turned up high under the eyelids, is groping about to find who there is to plead to, and where is the child she may embrace. The measured swing of the verses is all gone. The words, such as they are, are in the background, so delivered now that they seem but the accidental utterances of an immense agitation. Gesture and cry and change of voice tell the story which from this point you care about. Rome and Hannibal, and M. Parodi and his patriotism are out of sight. One real figure with a real agony is on the stage—Posthumia. And so it is through all that is left—purposelessness of the pleading, the wildness of the embrace, the gathered resolution for another end than the end which has been planned. Posthumia silently and secretly proffers a dagger to the girl. The girl understands, and it is better than the endless death of hunger in the cave. But her hands are fettered. Posthumia, without a moment's doubting, will do it herself. Is it here—"la place de ton cœur?" Opimia is dead, and the interest is with Posthumia alone while they carry the girl to the rock, and the old woman, now dazed and forgetful of the last minute's experience, feebly totters to the tomb with lifted hands, the curtain falling on her last plaintive cry:—

"Opimia, ma fille, ouvres! c'est ton sieule."

That, of course, is an extraordinary success. Nothing that was said of the acting in *Phèdre* is quite adequate to the praise of this, for the like of it has not been seen by any who have not seen Rachel. Only do not go away saying that French classical tragedy is seriously revived because M. Sarcey praises Parodi, and many women like Mounet Sully, and because Sarah Bernhardt, by giving a wrench to a play, has turned and saved it at the close, bringing on to this dead stage a human interest intense and sudden.

FREDERICK WEDMORE.

Two English Theatres, lately closed, have this week opened their doors, but neither with a programme requiring lengthened notice. The Charing Cross Theatre is occupied by Mr. Henderson and Miss Lydia Thompson and their gay and lively company, and the playhouse is henceforth to be known as the "Folly"—"a name," says Mr. Henderson very modestly, "which will sufficiently indicate the nature of the entertainment." We hear it was originally proposed to call the place "the Toothpick." That would have been still better; but "the Folly" will do.

THE Saint James's Theatre is the second play-house re-opened this week, and it puts forth as its attraction "a comedy played for the first time in England"—*Three Millions of Money*. *Three Millions of Money* is one of those pieces which generally succeed best in the original French, and in one particular Parisian theatre. The French play-going public in London is familiar already with the *Trente Millions de Gladiateur*. It has laughed at it during more seasons than one. The public that enjoys this kind of thing in English will have its laugh at the St. James's Theatre, thanks, in part, to the exertions of Mrs. John Wood and Mr. George Honey; but the piece is not one with great claims to approval. Boisterous acting is a help to it.

AN adaptation of *Martin Chuzzlewit*, to be entitled *Pecksniff*, is underlined for early production at the Folly Theatre, where it will precede the extravaganza.

THE last nights of *The Great Divorce Case* are announced at the Criterion. This piece has been one of the rare instances of successful adaptation.

Mdlle. ADELIN DUDLAY, the *débutante* at the Théâtre Français, has had an unusual history, only part of which the Paris *Figaro*, with an unwonted reticence, published a day or two since. The *Figaro's* anecdotes are amusing; but what is of interest to the playgoer is this—that the young lady comes from Brussels without any other practice whatever than that which is afforded by the Conservatoire of that city, and the special lessons of Mdlle. Tordeus, who from the first thought much of her ability. At present, Mdlle. Dudlay is wanting in mobility of facial expression, and she has a common fault of young talent—that of imitating talent that has made its way—but she has also very uncommon grace, and a voice of fine quality. She has had the good fortune to persuade some eminent members of her new profession to believe in her very much; and her success with artists is greater perhaps than her success with the public.

THE *Cog Hardy* of M. Poupert Davyl will fall far short of the success of the *Maitresse Légitime*. It was produced at the Porte Saint-Martin at the end of last week, amidst applause from the galleries which found no echo in the parts of the house most frequented by judges. M. Poupert Davyl has given us sentiment instead of laughter: drama instead of comedy. The change is not, in his case, for the better; for while the comedy contained much that was entertaining, the new drama has but little to arrest the attention. Dumaine, a quite clever actor who allows himself to exaggerate, appears in its principal character, and Dumaine has saved bad pieces from failure. The Porte Saint-Martin audience, moreover, is not sensitive as to the graces of literary style, and did not on the first night appear much moved to laughter by such a sentence as "I have managed to keep my head on my shoulders, but my heart is decapitated." But those who have an eye for literary excellence will require a good deal of brilliant scenery and costumes of the Renaissance to make them forgetful of passages such as these. The truth is, M. Poupert Davyl has followed too lightly in the steps of the elder Dumas. Dumas, at least, knew the stage, and how to conceal his literary imperfections. M. Poupert Davyl has made a mistake, and it may be doubted whether, notwithstanding all the energy and goodwill which Dumaine and Dica Petit bring to bear on the interpretation of the piece, it will have any continued success. M. Poupert Davyl must work hard; he is not without "the instinct of the theatre," and knows sometimes how to resume, as it were, a situation in a word, but then he loses himself again, and an endless unprofitable dialogue wearies an audience whose attention he might have held.

THE three-act play in verse called *Compensations* has not been able to hold its own very long

at the Gymnase, where the *Hôtel Godelot* has had to be revived pending the production of some important piece.

MADAME JUDIC has appeared at the Variétés in Mdme. Schneider's famous part, *La Belle Hélène*. Her performance is liked as much as Schneider's, but by different people. Madame Judic has always a certain *finesse* in her impudence: Schneider was saucy and gross. The piece has aged very much: all sorts of allusions to corruptions and scandals of the day when it was produced passing now unnoticed and unrecognised.

THE *Crime de Villefranche*, the last sensation drama at the Château d'Eau, would appear to owe one of its chief incidents to the murder committed by Müller, the German, in a railway carriage on the North London line. It is very realistically done.

WE understand that a comedy in three acts entitled *Flirtation*, written by Mr. George Somers Bellamy (author of *Two Wedding Rings*, *New Shakespearian Dictionary of Quotation*, &c.) and Mr. Frederick Romer, is now in the hands of Mr. Swanborough, of the Strand.

MUSIC.

MDME. ARABELLA GODDARD'S RECITALS.

AFTER an absence from England of nearly four years, Mdme. Arabella Goddard has once more reappeared in public. It was at one time stated that she had resolved never to perform again in this country. If she ever had formed such a resolution, her admirers will be grateful to her for not having kept it. She has given two Recitals at St. James's Hall, the first of which took place on Thursday week, and the second on Thursday last. The occasion will be a favourable one for offering a few remarks on the talented artist's merits, and endeavouring to show on what are founded her claims to her high position in the musical world.

Perhaps the first point that would strike a hearer of Mdme. Goddard is the remarkable beauty of her touch, and her command of *cantabile* playing. In this respect she certainly has few equals and no superiors. Even in the most elaborate and difficult passages the tone is never sacrificed. I cannot say that I ever remember to have heard her *thump*. And this beautiful tone is produced with the utmost apparent ease, and an absence of the slightest effort, the result of a mechanism developed to the highest possible pitch of perfection. There has seldom been a pianist who, with so extensive a *répertoire* as Mdme. Goddard, has played so few wrong notes in public. Whatever the class of music she is performing, whether it be a fugue by Bach, a sonata by Beethoven, or a fantasia by Thalberg, she is equally note-perfect, and impresses her audience with a feeling of her complete technical mastery of every resource of her instrument.

There is yet another respect in which Mdme. Goddard deserves the highest esteem. It must not be forgotten that no pianist in this country has done so much for the revival of undeservedly neglected works of the old masters of the piano as the lady in question. It will be sufficient to mention the names of Sebastian Bach, Friedemann Bach, Handel, Dussek, Clementi, Steibelt and Woelfl, all of which are associated with Mdme. Goddard's performances of their works at her own recitals and at the Monday Popular Concerts, to show that in this matter she has no ordinary claim to the gratitude of musicians. Many of the most beautiful compositions of the pre-Beethoven period have been, so far as the present generation is concerned, rescued from oblivion through her exertions. I believe I am correct also in saying that she was the first who ventured in this country to play Beethoven's latest and most difficult sonatas in public.

And yet, with all these excellences, with a

technique in some respects unequalled by any other player, Mdme. Goddard has always seemed to me to fall just short, and only just, of being an artist of the first rank. It is unpleasant to have to say this; but after the remarks made above, the suppression of truth, were it not said, would certainly be equivalent to the suggestion of falsehood. Her playing lacks one thing, and but one—the divine fire. To say that it is expressionless would be untrue; but the expression seems rather as if it were put in for the sake of giving variety of colour than as if it were the result of the player's own feeling of the music. This is specially noticeable in the sudden changes from *piano* to *forte*, or the reverse, in the middle of a phrase and where there is no apparent warrant for it in the text. There is real pleasure in listening to the volumes of pure and unforced tone which the player draws from her instrument, to the wonderful evenness, the exquisite "pearling" (as the Germans call it) of her scale passages and runs; but the performance seldom if ever touches the heart. One listens to it with the same feeling of delighted astonishment as would be excited by a wonderfully finished piece of machinery. Hence she is most successful in music in which the mechanical predominates over the aesthetic; Hummel and Thalberg suit her style far better than Beethoven; and she excels in Bach and Handel far more than in Chopin.

The various peculiarities which have been mentioned were fully illustrated at the first recital, last Thursday week. Mdme. Goddard appears to have lost none of her exquisite finish by her tour round the world; her power of making the piano sing is just as remarkable as it was four years ago, and her mastery of mechanical difficulties no less astounding. The programme of the recital, too, was fully worthy of the player's reputation. It was as follows:—

Grand Sonata in D, Op. 106	Hummel.
Selection, "Songs without Words"	Mendelssohn.
Nocturne in E major	
Waltz in D flat	Chopin.
Grand Sonata, Op. 53	Beethoven.
Suite de Pièces in G minor	Handel.
32 Variations in C minor	Beethoven.
La Femme du Marin	Kalkbrenner.
Widmung	Schumann-Liszt.
Grand Fantasia on <i>Masaniello</i>	Thalberg.

To such a selection as this the most captious critic could take no exception. The most entirely satisfying performances were the fantasia by Thalberg and the Suite by Handel. In both these numbers Mdme. Goddard was exactly suited. It may, indeed, be doubted whether anyone but the late composer could have played the *Masaniello* transcription so well as it was played on this occasion. One hardly knew which more to admire, the varied gradations of tone-power, or the finish and delicacy of the ornamental passages. In Handel's Suite, also (the seventh of the first set), the polyphonic writing, and the imitative passages which form so important a feature of the music, were rendered with the greatest distinctness and a true appreciation of their meaning. The variations by Beethoven, in which the composer has copied the form and style of the older masters while preserving his own individuality, were very finely played; but the sonata was, to my mind, far less satisfactory. It was mechanically as perfect as it could be; but the "reading" left much to desire. The performance of Hummel's sonata was a wonderful piece of *bravura* playing, in which the pianist was again in his element; but both the "Lieder" of Mendelssohn and the Nocturne of Chopin suffered from the arbitrary alternations of *piano* and *forte* spoken of above, while the little Waltz in D flat was taken at a tremendous pace (which surely can hardly have been intended by the composer) which robbed it of its poetry, and made it sound like a finger-exercise.

The programme of the second recital, which took place after our going to press this week, was

no less excellent than that of the first. It included Beethoven's sonata in C minor, Op. 111, Mendelssohn's Prelude and Fugue in E minor, Woelff's "Ne Plus Ultra" sonata, a "Sonate Fantaisie" by Friedemann Bach, a Suite by Handel, and shorter pieces by Bennett, Moscheles, Thalberg, Hummel, and Chopin.

Ebenezer Prout.

THE novelties at last Saturday's Crystal Palace Concert were a violin concerto by Friedrich Hegar, and Gevaert's overture to his comic opera *Le Billet de Marguerite*. The concerto, which was produced at the suggestion of Herr Wilhelm, though it had not before been played at Sydenham, had been previously heard in England, as Herr Wilhelm brought it forward at one of the concerts at the Albert Hall (on February 2, 1875), and he has, we believe, also given it at the Promenade Concerts. As the concerto was specially composed for him, his partiality for it is perhaps not unnatural; it is scarcely justified by the merits of the work itself, which, though ingenious in its construction, and very showy for the solo instrument, is excessively dry. That the work received the fullest justice from the player need scarcely be said. Later in the afternoon Herr Wilhelm performed his own transcription of Walther's "Preislied" from Wagner's *Meistersinger*, which produced far more effect than the concerto. Gevaert's overture, which is unmistakably French in style, is a most charming little piece, making not the least pretensions to greatness, but full of melodious ideas, and most ingeniously orchestrated. The other instrumental pieces of the concert were the overture to *Fingal's Cave* and Schumann's Symphony in B flat, both of which were played as Mr. Mann's band alone can play them. The vocal music was of excellent quality. The singers were Miss Catherine Penna, who is rapidly taking a high position as one of our most promising sopranos, and who gave Handel's "From mighty kings" and two songs by Rubinstein with admirable taste, and Miss Enriquez, whose fine contralto voice and good style were heard to great advantage in Handel's song "Cangio d'aspetto" from his opera *Admeto*, and in Wallace's "Sweet and low." This afternoon's programme, besides Mendelssohn's "Reformation" symphony, and the overture to *Fidelio*, includes Gade's cantata *The Evert-King's Daughter*, an Andante from an unpublished symphony by Haydn, and a "Marche Héroïque" by Saint-Saens.

MR. CARL ROSA's enterprise at the Lyceum continues to be as well supported as hitherto. Since the *Flying Dutchman*, the production of which has been already reported in our columns, no novelties have been brought forward; a detailed notice is therefore unnecessary.

DURING the present week the Bristol Musical Festival has taken place in the Colston Hall, under the direction of Mr. Charles Hallé. The principal vocalists announced were Mdlle. Titiens, Mdlle. Albani, Mmes. Edith Wynne, Patey, and Trebelli-Bettini, Messrs. Edward Lloyd, W. H. Cummings, Kearton, Maybrick, and Herr Behrens. The works to be given consisted entirely of more or less familiar pieces, and included *Elijah*, Verdi's *Requiem*, *Israel in Egypt*, Spohr's *Fall of Babylon*, Beethoven's *Engedi* (the Mount of Olives with a different text), the *Hymn of Praise*, and the *Messiah*.

A COPY of the sixth volume of Mendel's *Musikalisches Conversations-Lexicon* (Berlin: Oppenheim), which is just published, has been forwarded to us. A few months since we noticed the earlier volumes of the work in these columns; and an examination of that now issued certainly shows no falling off as compared with its predecessors. In previous publications of this kind it has too often seemed as if the editors had grown tired of their work before its completion, and the latter part of their task has been hurried over. This is to some

extent the case even with the great Dictionary of Fétis. The present work shows no signs of such undue haste. The whole of the sixth volume is occupied with the letters K and L; and on a moderate computation it contains at least 1,700 articles. Of these the most important is that by Th. Rode on "Literatur," which occupies forty-eight pages, and contains a most elaborate catalogue of the principal works on music, divided into twenty sections for convenience of reference. What adds much to the value of this catalogue is that the name of the publisher is in nearly every instance given. To many readers this article alone will be worth the price of the whole volume. Among other valuable papers are those on "Kehlkopf," "Kirchenlied," "Kirchenmusik," "Kirchentöne," "Klang," "Kunst," "Lied," and "Liedertafel," among the theoretical and historical articles; while the biographies of Franz Lachner, Orlando di Lasso, Lindpaintner, Lipinski, Carl Löwe, Lortzing, Lotti, and especially Liszt, may be named as remarkably good. The great feature of the work, however, continues to be its completeness. In this respect it is certainly unapproached by any musical lexicon.

MESSRS. CHAPPELL AND Co. have in the press and will shortly publish *Medical Hints on Production and Management of the Voice*, by Mr. Lennox Browne, Surgeon to the Royal Society of Musicians. This work will be an extension of the author's paper on "The Voice as a Musical Instrument," which was one of the most interesting of those communicated during the last session of the Musical Association.

TABLE OF CONTENTS.

	PAGE
HOWORTH'S HISTORY OF THE MONGOLS, by the Rev. W. C. STALLYBRASS	397
LONG'S CENTRAL AFRICA, by KEITH JOHNSTON	398
EDMUNDS ON THE ENGLISH BIBLE, by the Rev. C. W. BOASE	399
YAKUSHIKIN'S MATERIALS FOR THE BIBLIOGRAPHY OF RUSSIAN CUSTOMARY LAW, by W. R. S. RALSTON	399
ULRICH'S SHAKESPEARE'S DRAMATIC ART, by Prof. E. DOWDEN	401
WILLEMIT'S REIGN OF LOUIS XI., by G. MONOD	402
NEW NOVELS, by G. SAINTSBURY	403
MANUALS OF GARDENING AND LANDSCAPE GARDENING, by the Rev. J. DAVIES	404
NOTES AND NEWS	405
NOTES OF TRAVEL	407
FOREIGN REVIEWS OF ENGLISH BOOKS	408
NEWS LETTERS, TEMP. JAMES II.	408
THE ROMANS OF THE DANUBE	408
SELECTED BOOKS	409
CORRESPONDENCE:	
The "Heliand" and the "Genesis," by Prof. G. STEPHENS; <i>Shakspeare's Possible Truth-plaint</i> , by E. PEACOCK; "Juggernaut" called in Question, by FREDK. POYNDR	409
PENNING'S FIELD GEOLOGY, by F. W. RUDLER	410
METIVIER'S FRANCO-NORMAN DICTIONARY, by JULES ANDRIEU	410
SCIENCE NOTES (ASTRONOMY, MICROSCOPY)	412
MEETINGS OF SOCIETIES	413
VIOLLET-LE-DUC'S HOW TO BUILD A HOUSE, by G. GILBERT SCOTT, Junr.	414
ATTIANTO, MINIATURIST OF FLORENCE, AND HIS PRINCIPAL WORKS, II., by JOHN W. BRADLEY	414
CHRISTIAN ANTIQUITIES AT ROME, by C. I. NIEMANS	416
NOTES AND NEWS	416
TRAGEDY AT THE THÉÂTRE FRANÇAIS, by FREDK. WEDMORE	418
STAGE NOTES	418
MME. ARABELLA GODDARD'S RECITALS, by E. PROUT	419
MUSIC NOTES, TABLE OF CONTENTS, NEW PUBLICATIONS	420

NEW PUBLICATIONS.

Adams (John), St. Malo's Quest, and other Poems, 8vo	(H. S. King & Co.) 5/0
Aunt Judy's Christmas vol. 1876, 16mo	(Bell & Sons) 8/6
Banking Almanac for 1877, 8vo	(Waterlow & Sons) 7/6
Baur (F.), Philological Introduction to Greek and Latin, for Students, 8vo	(H. S. King & Co.) 6/0
Debbie's (J. W.) Book of Medical Information and Advice, 12mo	(Nelson & Sons) 2/6
Box (Thomas), Practical Treatise on Heat, 2nd ed., 8vo	(Spott) 12/6
Brien (E.), From the Beginning to the End, 8vo	(W. Ridings) 3/0
Byrne (May), Power's Partner, 3 vols., 8vo	(Hurst & Blackett) 31/6
Child's Own Map, vol. for 1876, 16mo	(H. S. King & Co.) 2/0
Churchman's Shilling Magazine, vol. 18, 8vo	(Houlston & Sons) 7/6
Coles (O.), Manual of Dental Mechanism, 8vo	(Churchill) 2/0
Cook (Dutton), Book of the Play, 2 vols., 8vo	(Law & Co.) 21/0
Cornack (Sir John R.), Clinical Studies, 2 vols., 8vo	(Churchill) 20/0

Crown of Life; Words by W. Y. M., Illuminated by A. Robinson, 8vo	(Hardwick & Boque) 6/0
Cyclopaedia of Moral and Religious Anecdotes, 8vo (Virtue & Co.)	7/6
Davies (Rev. E.), Glimpses of Our Heavenly Home, 8vo	(J. Snow & Co.) 3/6
Denton (Rev. W.), Christians in Turkey, 8vo	(Daldy & Co.) 5/0
Edwards (P.), Candid Reasons for Renouncing the Principles of Antipadolatism, 8vo	(D. Grant) 2/6
Fawcett (Henry), Manual of Political Economy, 5th ed., 8vo	(Macmillan & Co.) 12/0
Fisher (W. R.), Law of Mortgage, 3rd ed. 2 vols. 8vo	(Butterworths) 60/0
Ford (C. L.), Lyra Christi, 2nd ed., 8vo	(Houlston & Sons) 6/0
Gabriel Conroy; a Novel, by Bret Harte, 12mo	(Warne & Co.) 2/0
German Home Life, 2nd ed., 8vo	(Longmans & Co.) 6/0
Goodday's (H.), Divine Code of Life Principles, 8vo	(Houlston & Sons) 1/6
Greener (W. W.), Choke-Bore Guns, and How to Load for all Kinds of Game, 8vo	(Rassell & Co.) 7/6
Griffith (Thomas), Behind the Veil; an Outline of Bible Metaphysics, 8vo	(Longmans & Co.) 10/6
Grimm's Goblins, translated from the German, by E. Taylor, 8vo	(New & Co.) 3/6
Harp of Christian Home, edited by Rev. Charles Rorer, 12mo	(Houlston & Sons) 5/0
Heart and Home Songs, arranged by M. E. Townsend, 12mo	(Hatchards) 1/6 and 3/6
Heer (Professor), Primæval World of Switzerland, 2 vols., 8vo	(Longmans & Co.) 28/0
Historical Scenes, selected by E. Spooner, 12mo	(Cassell & Co.) 4/6
Hobart (Hou. Mrs. Charles), The Star and the Cloud, 16mo	(W. W. Gardner) 1/6
Hodges (J. F.), Animals of the Farm, 2nd ed., 12mo	(Macmillan & Co.) 2/6
Home Doctoring, 12mo	(Warne & Co.) 2/6
Hope of Lea combe, and other Stories, 12mo	(Chambers) 2/6
Huxley (T. H.), and Martin (H. N.), Course of Elementary Instruction in Practical Biology, 8vo	(Macmillan & Co.) 6/0
Illustrated Guide and Directory of Manufacturers, 1876, 4to (Office)	21/0
Indurman (John), Self-Preparation for the Final Examination, 2nd ed., 8vo	(Stevens and Hayes) 4/0
Ireland (James), Oilman's Calculator, 8vo	(Spott) 7/6
Johnstone (H. A. Munro-Butler), Trips up the Volga, 2nd ed., 8vo	(Fisher & Co.) 5/0
Kavanagh (B. & J.), Pearl Fountain, and other Fairy Tales, 8vo	(Clutton & Windus) 6/0
Kennedy (David), Colonial Travel, 8vo	(Edinburgh Pub. Co.) 5/0
Kind Words, vol. for 1876, 4to	(S. S. L.) 3/0 and 4/6
Kingston (W. H. G.), the "Ouzel" Galley; or, Notes from an old sea log, 16mo	(Griffith & Farrar) 6/0
Kingston (W. H. G.), The Young Rajah; a Story of Indian Life, &c., 8vo	(Nelson & Sons) 5/0
Kirby (M. & E.), Talks about Trees, 8vo	(Macmillan & Co.) 3/6
Kitto (John), Cyclopaedia of Biblical Literature, 3rd ed., 3 vols.	(A. & C. Black) 42/0
Kutler (W. R.), New Formula for the Mean Velocity of Discharge of Rivers and Canals, 8vo	(Spott) 12/6
Littlewood (Rev. W. E.), Lovely in their Lives, Church of Eng. S. I., 2/6	
Lee (Rev. F. G.), Glossary of Liturgical and Ecclesiastical Terms, 8vo	(B. Quaritch) 21/0
Lovell (Edward), Owl's Nest in the City, 8vo	(H. S. King & Co.) 10/6
Mackenzie (Rev. J. S.), Wrecker's Light: Annals of Winchburgh, 8vo	(E. & S. Livingstone) 5/0
McLennan (J. F.), Studies in Ancient History, 8vo	(B. Quaritch) 12/0
Moon (J. W.), Soul's Inquiries answered in Words of Scripture, with photographs, 12mo	(Hatchard) 10/6
More than a Million; or, a Fight for a Fortune, 2 vols., 8vo	(Daldy & Co.) 21/0
Ossian, Poems of, translated by James Macpherson, 12mo	(A. & C. Black) 3/6
Palmer (William), Patriarch and the Tear, vols. 4, 5, and 6, 8vo	(Trotter & Co.) 36/0
Parsons (Rev. C. E.), Clerks, their Position and Advancement, 8vo	(Probst & Co.) 1/0
Payne (J.), Visit to German Schools, 8vo	(H. S. King & Co.) 4/6
Pictures and Rhymes for Young Minds, 4to	(Groombridge) 7/0
Saphir (Adolph), Life of Faith, 12mo	(J. F. Shaw) 7/6
Satan of Scripture, by a Clergyman, 8vo	(Smith, Elder, & Co.) 4/0
Second Adam, the Seed of the Woman, 8vo	(Williams & Norgate) 6/0
Selections from Writings of Lord Macaulay, edited with Notes, by G. O. Trevelyan, 8vo	(Longmans & Co.) 6/0
Simms (F. W.), Practical Tunnelling, 3rd ed. revised by D. K. Clark, roy 8vo	(Lockwood & Co.) 30/0
Simpson (W.), Shikaree-Tomah; a Souvenir of the Visit of H. R. H. the Prince of Wales to India, folio	(W. M. Thompson) 21/0
Solicitors' Diary and Almanac for 1877, 8vo	(Waterlow & Sons) 2/6 4/0 and 5/0
Solicitors' Pocket Book for 1877	(Waterlow & Sons) 2/6
Sessions of the Cambridge Senate: House Problems and Riders, 1875, edited by A. G. Greenhill, 8vo	(Macmillan & Co.) 8/6
Stephens (J. L.), Notes of Travel in Egypt and Nubia, 8vo	(Macmillan & Co.) 3/6
Stories for our Girls, edited by M. E. Townsend, 16mo	(Hatchards) 2/6
Temple (Crona), The Royal Captives, new edition, 12mo	(Hatchards) 3/6
Thomas (Elizabeth), Great St. Benedict's, a Tale, 8vo	(J. F. Shaw) 6/0
Those Boys, by Aunt Penn, 12mo	(J. F. Shaw) 1/6
Tyndall (John), Lectures on Electricity at the Royal Institution, 1875-76, 8vo	(Longmans & Co.) 2/6
Valentine (Mrs.), Maidenhood; or, the Verge of the Stream, 8vo	(Warne & Co.) 6/0
Vaughan (Rev. James), The Trident, the Crescent, and the Cross, 8vo	(Longmans & Co.) 7/6
Weale's Dictionary of Terms used in Architecture, &c., 3d ed., 8vo	(Lockwood & Co.) 5/0 and 6/0
Wood (H. C.), Treatise on Therapeutics, 2nd ed., 8vo	(Smith, Elder, & Co.) 14/0
Yeames (Rev. J.), Life in the London Alleys, 12mo	(F. E. Longley) 2/0

TERMS OF SUBSCRIPTION

TO

THE ACADEMY.

	YEARLY.	HALF-YEARLY.	QUARTERLY.
	£ s. d.	£ s. d.	£ s. d.
If obtained of a Newsvendor or at a Railway Station	0 13 0	0 6 6	0 3 3
Including Postage to any part of the United Kingdom	0 15 2	0 7 7	0 3 10
Including Postage to any part of France, Germany, India, China, &c.	0 17 4	0 8 8	0 4 4

PROVOST & CO. PRINT AND PUBLISH, on the Lowest Terms, WORKS in all Departments of Literature, Pamphlets, &c. Estimates free. THE SEARCH for a PUBLISHER, seventh edition, on receipt of 13 stamps, 33 Henrietta Street, Covent Garden.

SATURDAY, OCTOBER 28, 1876.

No. 234, New Series.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

LITERATURE.

Life of the Prince Consort. By Theodore Martin. Vol. II. (London: Smith, Elder & Co., 1876.)

JUDGING by the ordinary rules in such matters, this second volume of the *Life of the Prince Consort* must be allowed to have appeared under some disadvantages. Much of what could scarcely fail to be the most interesting part of it had already seen the light, not merely in fugitive notices in newspapers and periodicals, but in books of undoubted authority. The Queen's Journals had given her subjects a picture of her husband in the most intimate circle of their family life. Then there was the volume of his speeches and addresses, published in 1862, containing no doubt an editorial statement that no documents had been "inserted, or even alluded to, which would be required for the illustration of his life." But as his public life may be said to have blossomed in these speeches, which were delivered at all manner of gatherings, from the meeting of a Servants' Provident Society to the Royal Academy dinner, and ranged over a vast number of subjects, social, literary, scientific, and political; and as, moreover, that volume contained the well-known Memorandum and letter to the Duke of Wellington on the question of his succeeding to the post of Commander-in-Chief, the statement in question did not carry much conviction. Then his character had been analysed and discussed again and again, in books, pamphlets, and speeches, and the first volume of the present work had dealt in detail with that period of youth and early manhood which most attracts the reading public. Thus the cream had been already skimmed, and it could not be wondered at if even voracious readers should open the new volume somewhat listlessly, and turn its 570 pages with a feeling of satiety. At any rate we are bound to confess that this was our own mental attitude, and that it changed, when we had glanced at a page or two, into one of deep and lively interest. For Mr. Martin has been obliged, as he tells us in his introductory letter, "to write what will be in some measure a history of the time," and he has done it with rare tact and skill. There is scarcely a question of importance which moved men's minds between the autumn of 1847 and the spring of 1854, the period covered by the volume, which is not brought on his canvas, and so touched as to waken vividly the memories of these eventful years for those who lived through them, while pro-

viding a series of most interesting pictures for younger readers. But, although driven to give us a history of the time in order to do his work faithfully, he never lets us lose touch of his principal character, or forget that he is writing a biography, and the biography is that of a man of so commanding a character and position that the historical events seem to group themselves naturally round his figure, while a thread of playful, sunshiny domestic life runs in and out through the warp of the larger story, giving it a human and pathetic interest quite apart from the high surroundings. The task seems to us one of no small difficulty, when we think of the immense mass of interesting and most tempting material which must have been resolutely set aside, and which in less skilful hands would have overlaid the picture. As it is we close the book, after reading it at a stretch from title-page to the end, with an unsatisfied appetite, and a feeling of something more than respectful admiration for the man before whose portrait we have been sitting.

Mr. Martin tells us that his work will be completed in another volume, and has thus divided the life of the Prince Consort into three periods, of which the second is here treated. The division seems to us well chosen, for these six years stand out with singular significance for him and his adopted country. Up to 1847 the nation, so far as he was concerned, was still for the most part in that state graphically described by himself, in which it had never given itself the trouble seriously to consider what ought to be the position of the Queen's husband, or what manner of man they had got among them to fill it.

"When I first came over here," he writes to Baron Stockmar, "I was met by this want of knowledge, and unwillingness to give a thought to the position of this luckless personage. Peel cut down my income, Wellington refused me my rank, the Royal family cried out against the foreign interloper, the Whigs in office were only inclined to concede to me just as much space as I could stand upon. The Constitution is silent as to the Consort of the Queen. Even Blackstone ignores him, and yet there he was, and not to be done without" (p. 559).

For more than seven years he had remained quietly in the background, accepting his position without protest, but performing its duties faithfully as he understood them, devoting his great talents and industry to the work of lightening the Queen's burthens and studying his adopted country, appearing only at rare intervals in public, and then at such colourless gatherings as a Literary Fund or a Trinity House dinner, and never saying more than a few formal sentences. But now the time had arrived when the power which had silently grown up in the Palace could no longer be concealed. A crisis had come such as Europe had not seen since the French Revolution. Every country had been struck by the storm, and Government after Government had gone down helplessly before it. How England rode it out we all know, but the story cannot be studied too often, and the sketch of it in the present volume is full of special interest. Our great danger, like that of other countries, was the condition of the class which,

in the Prince's words, "has most of the toil and least of the enjoyments of this world" (p. 46). That they were acting wildly and foolishly all over Europe was no reason for standing aside and leaving them face to face with the soldiers. So the Prince thought; and in this belief came forward as he had never yet done. Taking the tools nearest at hand, he accepted the Presidency of the Society founded some years earlier by Lord Shaftesbury and others, for improving the condition of the working classes, and agreed to preside at a great public meeting which was to be held in London within a few weeks of April 10. Strange to say, objections were raised to this by some members of the Government of the day; but these were overcome, and the result was a speech which, while it for the first time fairly disclosed his character and abilities to the whole country, set him right at once and for ever with this portion of his countrymen. Its leading ideas on the true grounds of sympathy between classes and the methods of developing that sympathy, and on the relations of capital and labour, though now worn threadbare, were then all but new. From this day he took the position, without question, of the head in England of the great social movement of our time.

But with the other sections of English society the process was much slower, public opinion, as is its wont, swaying between the hot and cold fits of vehement applause and admiration, and silly unreasoning suspicion. The final triumph may be said to have come at the opening of Parliament in 1854, when Lord Aberdeen, as Premier, in the House of Lords, and Lord J. Russell as leader of the House of Commons, came forward to answer the attacks on the Prince which had filled the papers since Lord Palmerston's resignation of the seals of the Foreign Office in December, 1853. The speeches on this occasion of the late Lord Derby and Mr. Walpole, who had recently left office, bore equally frank and full testimony to the perfect loyalty of the Prince to the Crown and his adopted country, and of his value as the Queen's most confidential adviser.

It is with this scene that the book ends, and it is no doubt with a purpose that Mr. Martin's second volume has thus sharply fixed our attention on this precise period. The curtain rises when the sky is black with clouds, and the mutterings of the revolutionary storm of 1848 are in the air; it falls when those of the war with Russia are already gathering. But how unlike the prospect shows! The intervening years had raised the country from industrial and commercial misery, and political and social discontent bordering on revolution, to a height of prosperity and healthy vigour such as she had never yet reached, and had seen at the same time the Queen's Consort step out of the small Court circle into public life, and make himself a great power in the commonwealth, with the ultimate good will and applause of the whole nation. Whether the coincidence was merely accidental is one of the questions which this book forces again and again upon our attention, and in our judgment the answer comes out clearly enough. In the remarkable Minute by

Baron Stockmar, which is printed towards the end of the volume, there are some remarks on the paramount necessity of "moral oil for the driving wheels of the Constitutional machine."

"Let men like the late Lord Melbourne," he goes on, "exclaim as they please, 'that damned morality is sure to ruin everything.' I, on the other hand, can testify before God that the English machine works smoothly and well only when the Sovereign is upright and truthful, and that when he has been insincere, mendacious, and wicked, it has creaked and fouled, and jolted to within an ace of coming to a dead lock" (p. 550).

The moral purity of the highest family in the land—due, of course, mainly to the Prince himself—and the influence of this example on the life of the people, was one, and by no means the least, of the forces which enabled England to weather the tornado of 1848, and to make such marvellous progress in the years which followed. And it was as the representative of this force that the Prince was able to win his position, and hold his own—to overcome the deeply-rooted insular prejudices of English society, and to bring his rare and statesmanlike abilities to bear in the service of the nation. That in the struggle with these prejudices he was obliged often to keep a stiff upper lip in certain circles, and to insist on a stricter state etiquette than is now popular, may very probably be true. But the charge of pedantry and priggishness which has been coupled with it cannot, we should think, survive the overwhelming evidence now furnished of the hearty manliness and simplicity of the man's intercourse with his family, the Court officials and servants, statesmen of all sides and ranks, and men and women in all classes of society. As specimens of this frank familiarity, let readers look at the letter to Sir R. Peel (p. 217) on his "Godless Colleges," or that to Lord Granville (p. 536) on the proposal to erect a statue to himself, during his life, in Hyde Park, and consider whether a prig could have written them.

The political position which the Prince Consort thus won for himself between 1847 and 1854, and which had come to be clearly acknowledged by the leading statesmen on both sides in the latter year, may be defined as that of Secretary to the Queen, and permanent President of the Privy Council. But it was not won without a sharp struggle, the phases of which are well brought out in this volume, and are of deep interest to the student of English politics and constitutional history. For what the Prince won for himself he won for the Crown, and it is not putting it too high to say that through him the theory generally accepted thirty years ago as to the limits of the Sovereign's constitutional functions has been rudely shaken. It does not, indeed, seem clear whether he shared the views of Baron Stockmar, who claimed for the Sovereign in a Constitutional Monarchy the right to take part in "the initiation and maturing of Government measures," and "supreme authority in matters of discipline" within the Cabinet. But he did distinctly claim that the Queen should not be asked to sign any document the contents of which she had not had ample time to consider and discuss with her Minis-

ters, and established the custom on the part of the Crown of submitting for the consideration of the Cabinet formal Memoranda upon any subject which seemed to the Queen and himself of sufficient importance. Readers who will follow the story of the relations between the Foreign Office and the Crown in this volume will probably agree that for practical purposes there was little difference between the sagacious old German statesman and his royal pupil, and that the latter has at any rate made that ideal of political thinkers of last century, "the Patriot King," a possibility in the England of to-day. Had he lived to the usual age, we suspect it would have been by this time, not a possibility, but a fact; for the man who through years of conflict with so resolute and able a Minister as Lord Palmerston, not only held his own and got his own way, but at last converted his opponent into an enthusiastic admirer, could scarcely have failed to become "permanent Premier, taking rank above the temporary head of the Cabinet."

Our space will only allow us a glance at this part of our subject. The first occasion, then, of serious difference between the Crown and the Foreign Minister arose upon the question of the submission of despatches to the Queen. Lord Palmerston had dealt with 28,000 of them in 1848. Probably England was never represented by a more diligent or capable Foreign Secretary, or one more in sympathy with the enthusiasm of his countrymen for constitutional liberty, than in that memorable year. But his mode of giving advice to foreign Powers, and his habit of telling unpleasant truths in the most unpleasant manner, had resulted in the summary expulsion of the English Minister from Madrid, and in the alienation of every European Government except that of Belgium. The humiliation and pain of this state of things was deeply felt both in the Country and the Palace, but it was not a time for refusing to support a zealous servant. A gentle reminder was, however, sent through Lord John Russell, the Premier, to Lord Palmerston, that "these despatches come to you and the Queen as well as to himself" (p. 64). This reminder seems to have produced a letter from Lord Palmerston concurring in her Majesty's view, and promising amendment; so in 1849 his unsuccessful attempts at mediation between Sardinia and Austria, in concert with France, and his prompt sending of the fleet to the Dardanelles to support the refusal of the Porte to surrender Kossuth, Bem, and the other Hungarian refugees to the threats of Russia and Austria, seem to have been taken with the Queen's approval, and to have raised no question between him and the Prince. But, in the beginning of 1850 the Pacifico claims on the Greek Government were taken up, and the Piræus was blockaded, and by the middle of May, England had had to bear the "bitter, imperious, and offensive" language of Russian remonstrance—"not more bitter, imperious, and offensive, however, than the provocation" (as Lord Derby declared in the House of Lords)—and the recall of the French ambassador. Lord John Russell

announced the latter fact by letter to the Prince, who answered thus:—

"Dear Lord John,—Both the Queen and myself are exceedingly sorry at the news your letter contained. We are not surprised, however, that Lord Palmerston's mode of doing business should not be borne by the susceptible French Government with the same good humour and forbearance as by his colleagues. Ever yours truly, Albert" (p. 275).

Again and again during these events the arrangement to which Lord Palmerston had agreed in the previous year was broken, until the Prince had to write that he "had failed in his duty to the Queen, not from oversight or negligence, but upon principle, and with extraordinary pertinacity" (p. 304). This was followed by a memorandum signed by the Queen, laying down two rules to be observed by the Foreign Secretary for the future on pain of dismissal (p. 306), and by an interview between Lord Palmerston and the Prince, of which a very remarkable picture is given in the Prince's own words. Lord John's comment that this interview had done a great deal of good seems to have been premature. In September the assault on General Haynau was committed at Barclay's brewery. An apology to Austria had to be made, and Lord Palmerston sent it in a note containing expressions derogatory to the honour of the nation, as Lord John protested, and which had neither received his or the Queen's sanction. This note Lord Palmerston had to withdraw, and substitute one approved by the Premier and the Queen. In 1851 Kossuth arrived in England, and Lord Palmerston, though keeping within the letter of a promise to his colleagues that he would avoid any interview, allowed English sympathisers with Hungary to present him with, and to receive his thanks for, addresses in which the Emperors of Austria and Russia were spoken of as "odious and detestable assassins." In December, when Louis Napoleon had struck the *coup d'état*, though the Queen had written to Lord Russell, pressing the importance of strict neutrality, and the Cabinet had approved this policy, Lord Palmerston expressed to Count Walewski his entire approval of the action of the President. This last act, coupled with the "disdainful silence" with which the Foreign Secretary received his leader's remonstrances, ended in his removal from the Government. From this time the Prince was constantly assailed as the cause of the disgrace of a popular Minister, and, though the storm lulled during the short Ministry of Lord Derby, it broke out again when Lord Aberdeen came into office, and the Crimean war was threatening. The Prince, in 1853, submitted to the Cabinet a memorandum on the Eastern Question, one of the ablest he had ever produced, and urging that if war was to be waged it must not be for the maintenance of the Ottoman Empire, but unshackled by obligations to the Porte, and to obtain "arrangements more consonant with the well-understood interests of Europe, of Christianity and civilisation, than the reimposition of the ignorant, barbarian, and despotic yoke of the Mussulman over the most fertile and favoured portion of Europe" (p. 525). This view, though accepted frankly by his

colleagues, was warmly combated by Lord Palmerston, who maintained that the integrity of the Ottoman Empire was to be protected at all hazards, and his threatened resignation at this crisis—though really owing to his opposition to the contemplated Reform Bill—was attributed generally to his opposition to the Crown on the Eastern Question, and raised the renewed storm against the Prince which led to the declarations of the leaders of both sides in February, 1854, mentioned above. We do not cite these matters for the purpose of showing that the Prince was right and the Minister wrong throughout, but to enable readers to appreciate the position which the Prince claimed and won for the Crown. Whether we agree or not that the exercise by the Sovereign of the functions of a permanent Premier will be the best guarantee of Constitutional Monarchy, and will “raise it to a height of power, stability, and symmetry, which it has never yet attained,” as Baron Stockmar maintains (p. 549), we shall scarcely withhold our admiration for the tact, foresight, and firmness shown by the Prince Consort. But the highest testimony to these qualities comes from his opponent. After the return of the Queen from her visit to the Emperor of the French in 1855, Lord Palmerston bore unsolicited testimony to the “sound judgment, high intellect, and exalted qualities” of the Prince; adding, “till my present position gave me so many opportunities of seeing his Royal Highness, I had no idea of his possessing such eminent qualities, and how fortunate it has been for the country that the Queen married such a Prince” (p. 429). The loss which England sustained by his death will never be felt more keenly than at a moment like the present, when the Eastern Question is once more upon us. We have no space for further comment on the many points of interest raised in this book, but can heartily commend it to readers as a mine of interesting contemporary history. T. HUGHES.

Epochs of Modern History: The Early Plantagenets. By William Stubbs, M.A. With Two Maps. (London: Longmans, 1876.)

THE plan of this series is an excellent one, but it is a pity that the periods are not more equally divided, or at least treated upon something like a uniform scale. Between the present volume and Mr. Warburton's *Edward III.*, which in point of time immediately follows it, there is a want of proportion, from which erroneous conclusions might be drawn as to the relative importance of the two epochs. The difference in size is but a few pages; yet the one volume contains the history of a single reign only, while the other covers the whole period from the accession of Stephen to the death of Edward II., or, as Mr. Stubbs further defines it, “from the beginning of the constitutional growth of a consolidated English people to the opening of the long struggle with France.” This inequality was hardly necessitated by any difficulty in dividing the longer, and, to say the least, not less im-

portant period. One break, at the death of John, might certainly have been made, which would have given two epochs equally well defined, each supplying ample material for a separate volume. Taking the book, however, as we find it, the wonder is, where so much had to be crammed into so small a space, that the result is not far more unsatisfactory. The one fault in it is that it does not fulfil the objects which the “Epochs of History” profess to have most prominently in view. Its failure in this respect is undeniable. The narrative is remarkable for its clearness and ease, but it is too rigidly condensed, too deficient in personal interest and picturesque detail, to prove attractive to the young; and not only so, but with all its merits it certainly does *not* exhibit the life of the people as well as the policy of their rulers, still less give special attention to literature, manners, and kindred topics. At the same time, apart from the exigences of space, there is some reason for this, since to some extent the work takes its almost exclusively political and constitutional character from that of the epoch. As Mr. Stubbs observes, the age of the early Plantagenet kings is above all things an age of constitutional growth, an age also of great men, of whom it is not too much to say that “it is their history rather than the history of their peoples that furnishes the contribution of the period to the world's progress;” and, in treating it, therefore, as he has done, he may fairly claim to have reproduced its most prominent features. Accepting this view as the right one, the history he has given us is not only a triumph of lucid compression, but it is throughout in every way admirable. If there is anything more striking than the clearness and breadth of view of its political narrative, and the skill with which it traces the progress of constitutional and administrative reform, it is the singular excellence of its personal portraits. What Mr. Stubbs can do in this line is known to all who are familiar with his previous works; and, although the characters drawn in this little volume are necessarily on a smaller scale, they are not a whit less masterly. Nor is this the case with full-lengths only, such as those of the Plantagenets themselves, or of heroes of the calibre of Becket and De Montfort. In their way nothing could be more graphic and life-like than the least elaborate sketches; witness this of a notable churchman—

“Hugh de Puiset, the Bishop of Durham, was a great lord of the house of Champagne, nephew to King Stephen and cousin to the king; a rich man, an old man, the father of a fine family, one son being Chancellor to the King of France; a great captain, a great hunter, a most splendid builder; not a very clerical character, but altogether a grand figure for nearly fifty years of English history.”

As an analysis of character, however, there is nothing to compare with the portrait of Henry II. The subject is one to which, as he has already shown, Mr. Stubbs is pre-eminently qualified to do justice. The more complex a character is, the more vividly he presents it. He excels in critical dissection, in reproducing contrasts, in balancing opposite qualities; and his finest portraits, therefore, are not those of the best and greatest,

nor yet of the worst of the prominent figures of the epoch—neither of Edward, “the great lawgiver, the great politician, the great organiser of the mediæval English polity;” nor of John, “the most vicious, the most profane, the most tyrannical, the most false, the most short-sighted, the most unscrupulous”—but of those, like the first of the Plantagenets, whose characters were made up of the greatest variety of lights and shades. But, although his presentment of Henry here is as distinct and real as in the Rolls Series, the contrast between his good and evil qualities is less sharply emphasised. His moral defects are not passed over, but the colours in which they are depicted are somewhat toned down. He is still “eminently wise and brave,” but, instead of being, as in the earlier portrait, “eminently cruel, lascivious, greedy, and false,” the severest conclusions to which the analysis of his character seems to lead are that he was neither a hero of probity, nor in any sense what might be called a good man. The same lenient tendency may be thought to betray itself in the history of his quarrel with Becket—not that Becket gets less than justice, but Henry gets a little more, the whole tone of the chapter conveying an indefinable impression that the actions and motives of the reforming king are being interpreted more favourably than those of the obstructive prelate. At the same time the estimate of the archbishop will approve itself to all who are not blinded by partiality or prejudice. Severe as it is on the whole, the real elements of greatness and heroism in his character are brought out in clear relief; but the “strong, impulsive man, the strength of whose will is out of all proportion to the depth of his character, with little self-restraint, little self-knowledge, no statesmanlike insight, and yet too much love of intrigue and craft,” is a picture which no one will fail to recognise who knows the original, not from modern writers, but from his own letters and contemporary literature. The character drawn of Simon de Montfort will be equally disappointing to extreme partisans. With all his natural admiration for the great Earl, Mr. Stubbs makes no attempt to exalt him into a prodigy of superhuman virtues. That he “was a great and good man” he admits without hesitation, but with a reserve of “mixed motives and unjustifiable expedients.” Nor is this all, for he goes on:—

“Simon was not successful as an administrator; he could not maintain peace even when he had the whole kingdom at his feet. His expedient for governing was fanciful and cumbrous. His own conduct in his elevation was not quite free from the charge of rapacity. He stands out best and most grandly in comparison with the meanness with which he was surrounded—the paltry, faithless king, the selfish and unscrupulous baronage. He is relatively great; but he is not perfect. He is scarcely a patriot—a foreigner could hardly be expected to be so. He is somewhat more distinctly a hero, but he never quite rids himself of the character of the adventurer.”

Compared with the glowing panegyric of Mr. Freeman, this may appear cold, if not grudging, praise; but, in its careful discrimination, it is far more convincing. The pity is that, within the confined space at the author's command, the portrait, in common

with the rest, cannot receive sufficient illustration from the narrative history in which it is set.

G. F. WARNER.

Ἑρμηνεία εἰς τὴν Καίρην Διαθήκην, ὑπὸ Νικολάου Μ. Δάμαλα. Τόμος Α'. Περιέχων τὴν εἰσαγωγήν εἰς τὴν Ἑρμηνείαν ταύτην. (Ἐν Ἀθήναις, 1876.) [A Commentary on the New Testament. By Nicholas M. Damalas. Vol. I., containing the Introduction to the Commentary. (Athens, 1876.)]

THIS learned volume and the edition of the Epistles of St. Clement of Rome by the Metropolitan of Serres, recently noticed in this journal, are an evidence of activity in the theological schools of the Oriental Church for which Western scholars have not been prepared; an evidence the more decisive, seeing that the two works are entirely unconnected as to authorship, and, indeed, emanate from Churches which are now altogether independent, whether of each other or of any common authority recognised by them as holding a claim to the obedience of either. M. Bryennius is an archbishop of the patriarchate of Constantinople. M. Damalas is a lay member of the Church of the Kingdom of Greece. The Church of Greece, it need hardly be said, has been for nearly half a century withdrawn from the jurisdiction of the Patriarch of Constantinople. Its independence was asserted by the "organic law of Epidaurus" in 1822; its constitution, which is modelled upon that of the Holy Synod of the Russian Church, was formally settled under Capo d'Istrias in 1833; and the last remnant of the ancient relation between the Churches was definitely put aside in 1868, when a formal recognition of the independence of the Greek Church was accorded by the Patriarch, and the old patriarchal rights as to the ordination and confirmation of the metropolitan were explicitly and permanently relinquished.

The title-page of the *Ἑρμηνεία* gives no information as to the antecedents of the author or of his present position; but he is already known in England, especially to the Unionist party, as a Professor of Theology in the University of Athens, and the author of a work on Church principles,* chiefly in reference to the Articles of the Anglican Church and to the ground held by that Church in relation to Oriental Orthodoxy. He was a student in one of the German universities and afterwards spent several months at Oxford; of both which opportunities of study he appears to have made diligent use, his work, like that of M. Bryennius, exhibiting a familiarity with the theological literature of Germany, France, and England quite remarkable in a native of the East.

The subject of M. Damalas' present volume is the same that ordinarily forms the Introduction of a treatise on Hermeneutics, and is treated with more or less fullness in all the popular manuals of the subject. It is divided into three parts, the first devoted to the questions relating to the several books of the New Testament in detail; the second,

to the general canon of the New Testament; the third, to the ancient manuscripts, the translations, and the printed texts, of the New Testament. Unlike the introduction of M. Bryennius' St. Clement, it is written, not in classic Greek, but in Romaic; but the style, like that of M. Tricoupi's *History of the Revolution*, is so pure that it will be understood with the utmost ease by any practised Greek scholar. The vocabulary is almost strictly classical, making allowance for the necessarily technical words which the nature of the subject involves; the classical inflections of nouns and verbs are followed throughout, excepting some inflections of the substantive verb and that periphrastic form of the infinitive of the transitive verb which not all the efforts of the purists have succeeded in eliminating; so that, were it not for the constant recurrence of the modern negative *ὄχι*, and the abnormal government of some prepositions, it would be difficult to realise that the text is not indeed classical Greek.

I have already noticed the remarkable familiarity with the theological and Biblical literature of the schools of Germany, France and England, which the work exhibits; but it is still more interesting to learn what are its views on the great controversies on Biblical criticism and interpretation by which Western Christendom has for the last century been divided. I think, therefore, that a short account of this remarkable volume will not be unacceptable to the readers of the ACADEMY.

One of the preliminary chapters (§ i. pp. 5-39) contains a summary view of the history of Biblical Hermeneutics and Criticism from the earliest ages down to our own time. It is most comprehensive in its range, embracing every school of interpretation and of criticism, from the Fathers of the early Church down to the latest development of Rationalism; and the leading characteristics of each are discussed with much acuteness and impartiality. But it is right to say that the broad and cosmopolitan character of the author's learning does not imply any looseness or unsettled condition of his own personal opinions. His views throughout are strictly orthodox, according to the dogmatical standard of the Eastern Church. While he expresses in the preface his profound admiration of all the great Doctors of the ancient Church, and especially of those of the school of Antioch, of Chrysostom, Diodorus of Tarsus, Theodore of Mopsuestia, and Theodoret, he points out that, as the expositions of these Doctors were addressed in the main to the requirements, doctrinal and practical, of their own age, they are no longer sufficient to meet the necessities of the altered conditions of the modern times. On the other hand, while he gratefully acknowledges the signal helps to the interpretation and criticism of the sacred text which modern scholarship and science have provided, he urges that since much of this has proceeded—

"from schools of doctrine unhappily far from consonant with the conscience of Catholic antiquity, and in part from the erroneous doctrinal views of particular Churches, which have exercised a powerful influence upon the writers, and have created many prejudices against the ancient

Catholic conscience; the result has been that modern criticism, while it has embraced and applied the true grammatical and historical method, and has led the way in providing many valuable helps for the investigation of the true meaning of the text, is, nevertheless, wanting in that necessary theological and dogmatical accuracy and orthodoxy which is the fruit of the spiritual sense of the ancient Catholic fathers. Hence," he concludes, "it is an indispensable pre-requisite of modern orthodox criticism, that while it accepts as its own the doctrinal views of the ancient fathers and doctors, it shall, at the same time, turn to account the profound labours of the modern, and especially the German divines, keeping constantly in view that the work of an orthodox interpreter is to demonstrate from facts the harmony of the genuine interpretation of the common conscience of the Catholic Church with the scientific, grammatical, and historical interpretation of the New Testament."*

Notwithstanding this avowal of the preface, there is but little of the directly polemical tone in M. Damalas' introduction. Not that he ignores the doctrinal divisions of Western Christendom. He refers freely to the Lutheran, Calvinist, and Sacramentarian schools; and he alludes in numberless instances to the views of the Rationalistic commentators. To the Roman Catholic Church he refers less frequently, probably because in the great principles of authority and tradition he finds the views of Catholic interpreters substantially in agreement with his own. When he speaks of them at all it is commonly under the name of "Latins." I have only noticed the term *Ρωμαϊκή* once;† and even then it is used, not of the Roman Church, but of the Council of Trent. And in general there is no appearance on the author's part of a desire to obtrude the special points of controversy between East and West, and still less trace in his style of that acrimony by which the older disputants in that controversy, from the Council of Florence downwards, have but too commonly been distinguished. Indeed, this circumstance, as well as the author's constant references to the Biblical and theological writers of the Western Churches, renders it difficult to realise the fact that the writer is an Oriental.

His method too, as well as his tone, resembles in all respects that of the hermeneutical treatises in use in our schools. The first division of the work goes through the several books of the New Testament in order, discussing in each case successively the authenticity of the book, the personal history of the author, and the occasion, date, place, and other circumstances of its composition. On the question of authenticity, especially, his method of treatment is most careful and minute, embracing not only the arguments on both sides of the discussion, but also the history of the opinions which have prevailed regarding it, whether in ancient or in modern times. The first place in the discussion is invariably given to the testimonies of the ancients; but the author never omits to notice the modern views, even down to the most recent speculations of the German schools.

The Gospels naturally occupy a large proportion of the first part of the work (pp. 30-262), and are treated, as is now

* *Περὶ Ἀρχῶν ἐπιστημονικῶν τε καὶ ἐκκλησιαστικῶν τῆς ὀρθοδόξου θεολογίας. Ἐκδ. Νικολάου Μ. Δάμαλα. (Ἐν Λειψίᾳ, 1865.)*

* *Πρόλογος, ἡ-δ'.*

† *Ἑρμηνεία, p. 611.*

commonly done, in two divisions, the former comprising the first three, or the so-called "Synoptical" Gospels, the latter that of St. John. M. Damalas discusses very minutely as well the bearing of the narratives of the first three Gospels upon each other, as the common relation of all to a possible original, which might have been used by one or more of the present Evangelists. I shall not, of course, attempt within the limited space at my disposal to give any detailed account of his review of the subject. It will be enough to say that he has fairly encountered, although with great brevity, all the difficulties of this complicated question, as well those which arise from the agreements of the three narratives and those which are founded on their divergences, as the still more formidable class which is founded upon this combination of agreement and difference, of harmony and variety; and that, while there is perhaps but little novelty or originality in his own views, there is on the other hand very little of importance in the best writers in the controversy which he has failed at least to touch in his summary. The same may be said of the discussions as to the Gospel of St. John (pp. 156-198), in which the progress of adverse criticism is traced from the crude speculations of the seventeenth century and the more cautious analysis of Bretschneider down to the mythical theory of Strauss and its modifications in the hands of Baur and the Tübingen School. The only remarkable writer upon this side of the question whom I miss from M. Damalas' pages is Renan, whose name does not appear to be even once mentioned.

A special chapter (pp. 199-224) is given to a comparison of the Gospel of St. John with the Synoptical Gospels, and another (pp. 224-262) to the "Apocryphal and uncanonical Gospels" and other spurious ancient writings connected with the Gospel narrative.

The remaining books of the New Testament are treated in the same method, both as to genuineness and authorship; and in every case in which doubts have been raised as to authenticity the question is stated with great impartiality. As regards the Epistles of St. Paul in particular, the manner of treatment is deserving of all commendation. An admirable summary of the life of St. Paul (pp. 289-359) is prefixed; and all the questions raised as to the authenticity of the various epistles—those of Bruno Bauer as to the Epistle to the Romans, of De Wette as to the Ephesians, of Mayerhof as to the Colossians, and, above all, the complicated difficulties regarding the Epistle to the Hebrews, its authorship, its language, its integrity, and its authority, are treated briefly but with much terseness and precision. On almost all these questions M. Damalas' views coincide in the main with those of our own critics. The only notable departures from the opinions common in Catholic schools regard the Epistle to the Hebrews and the Catholic Epistle of St. James. The latter merely regards the personal question as to St. James, whom, in opposition to most of the Catholic commentators, M. Damalas holds to have been the son of Joseph by a first marriage. But in

reference to the Epistle to the Hebrews, he distinctly declares against the authorship of St. Paul; and, after adverting briefly to the various conjectures—that of Grotius, who ascribes the Epistle to St. Luke; of Wieseler and Thiersch, who look upon it as the work of Barnabas; of others, who attribute it to Silas; he himself (p. 479) embraces an opinion which has had many modern supporters, from Luther downwards—as Bleek, De Wette, Tholuck, and quite recently the late Dean Alford—and which attributes the authorship to Apollos. I ought to add, however, that while M. Damalas denies the Pauline authorship of the Epistle, he regards its genuineness as a portion of the inspired Scripture (θεοπνευστου γραφης) as unquestionable (ἀναντιρρητος).

The second and third parts of the work are devoted to the questions regarding the canon of the New Testament, its formation and its history, and to the ancient texts and versions; and both these divisions of the work are characterised by the same careful treatment, and the same large and varied erudition. On the general history of the formation of the Canon of the New Testament, M. Damalas follows in the main the views of our own authorities. But, as might naturally be expected in an Oriental, he regards the declaration of the Περθέρη οἰκουμένη—the Quinisext Council—as the latest authoritative declaration of the canon of the sacred books; and I may add that it is on a point arising out of this subject that I have observed what appears to me to be the only distinct anti-Roman pronouncement in the entire volume. Having pointed out that the Περθέρη had comprehended in its confirmatory decree not alone the canon of the Council of Carthage, "but also those of Athanasius, of Gregory, of Amphilochius, of the Council of Laodicea, and of the 85th Apostolic Canon, which differ as to the Apocalypse and express doubts as to certain other books," he concludes that that Synod "did not mean, as did the Roman Council of Trent, to put forth its enumeration of the canonical books as the formal declaration of a despotic authority, but as a disciplinary ecclesiastical regulation for the common conscience of the Church, which in essential things is directed by the Holy Spirit unto all truth."

As regards his own particular view, it is not easy to discover what is the precise scope and extent of the authority which he ascribes to the canon of the New Testament as received by the Oriental Church.

There is one drawback on the value of M. Damalas' work which it is impossible not to regret in a volume otherwise so estimable. He has, for the most part, neglected to give exact references to the numerous opinions or statements which he cites from modern, and especially from German authors—an omission the more noticeable inasmuch as he is generally most exact in his references to the Fathers and early ecclesiastical writers.

C. W. RUSSELL.

M. LE DR. DE ROCHAS, of Pau, is preparing an important work entitled *Les Parias de France et d'Espagne*. M. de Rochas' conclusion is that the Gogots, &c., are not a special race, but merely the descendants of lepers and others condemned to live in isolation.

Syria and Egypt under the Last Five Sultans of Turkey: being Experiences, during Fifty Years, of Mr. Consul-General Barker. Edited by his Son, Edward B. B. Barker. In Two Volumes. (London: Samuel Tinsley, 1876.)

At a time like the present, when England is beginning to awake from her state of profound ignorance as to the real character of the Power she has so long supported, a book which would throw any true light upon the subject of the Ottoman Empire would be of especial value. As the title of Mr. E. Barker's volumes is calculated to raise high expectations, it is right to state at once that these will be grievously disappointed. The ambitious title, *Syria and Egypt under the Last Five Sultans of Turkey*, seems to promise a detailed history of these countries under Ottoman rule. The book, however, is nothing of the kind. It is simply a gossiping record of the "experiences" of a worthy and respectable Consular official at Aleppo, and afterwards at Alexandria, whose opinions and conclusions were somewhat in advance of the period in which he lived. The book is, moreover, largely padded with utterly irrelevant matter. Thus nearly a quarter of the first volume is filled with letters from Lady Hester Stanhope and others upon any and every subject, and the editor has even devoted a chapter to an account of his father's journey to England and tour in Wales, and thinks it needful to relate the "great trial" which his mother underwent at being obliged to put up at a village inn between Carmarthen and Swansea, "where they could not find anything to eat except eggs and rancid bacon"! The narrative throughout is of the most slipshod and disjointed character. Sometimes Mr. Barker sen. is permitted to tell his own story; sometimes Mr. Barker jun. tells it for him; and, worst of all, the reader is often treated to the same story told first of all by the son, and then again in the *ipsissima verba* of the father. Dates of events are frequently omitted, and such a word as *Ras-et-Tin*, the Viceroy's Palace at Alexandria, is spelt differently in different places, and both times incorrectly. Anecdotes, too, and "episodes," and these often of the most trivial character, are continually dragged into the text without regard to chronology, fitness, or relevancy. Notwithstanding these defects, however, Mr. Barker's "experiences" will be read with a certain mild interest, and their record, as may be expected from the size of the two large volumes, contains incidentally a certain moderate amount of useful information. Mr. Barker sen. appears in his son's pages as Consul-General for the Levant and East India Companies at Aleppo, and on the suppression of the former office in 1825 he was appointed British Consul at Alexandria, and afterwards, in 1829, Consul-General in Egypt. The first chapter contains a curious account of the audience granted to the English ambassador, apparently in 1805, by the then Sultan. When the ambassador was at length introduced into the Imperial presence, the Sultan

"raised his eyebrows and eyelids with half-shut eyes very slowly, and turning his head a little on

one side towards the Grand Vizier enquired who was this infidel (Ghiaour). On being told it was a slave sent by the King of England to solicit his favour (and at the same time the Grand Vizier took out of his bosom a long letter wrapped up in silk, which he had previously prepared, held it out in his hand, and said it was a letter the slave had been ordered to place at the foot of the throne), the Sultan, who appeared to be very drowsy, after a pause of a few seconds, woke up, and turning again to the Vizier, very slowly asked him if they had fed the dog, and clothed him, and on receiving a reply in the affirmative, said, 'Very well, be it so.'

The ambassador and his suite were then hurried out backwards, two colossal negroes who had been making faces and scowling at them during the whole interview crying out aloud, "Kish! Kish!"—i.e., Drive them out! Drive them out! Is it not strange and humiliating that only seventy years since the King and Government of England should have submitted to such degradation from the barbarian who occupied the Ottoman throne? The same spirit, however, still prevails in Turkey, where the masses are industriously taught that the Queen of England is the Sultan's vassal, and as such compelled at his command to send the fleets and armies of England to his aid. It is in this sense that the presence of the British fleet in Besika Bay is at this moment regarded by the Turks. Mr. Barker, who seems to have been a man of sense and candour, despite his official position and the bondage of red tape, takes a just view of Turkish character and policy, and of the tendency of successive British Governments to truckle to the Porte. Thus in 1809 he writes: "For my part I have long since adopted the resolution of *never in any case* applying to Constantinople to the ambassador for assistance in my altercations with the Turks." At page 141, Mr. Barker relates that the Turkish Pasha of Aleppo, Jelall id Deen "put to death two innocent persons, because he began to fear a popular insurrection, and thought it necessary to inspire terror by fresh examples of his cruelty and his power." And again:—

"On the first day of his arrival here he walked through the streets *incognito*, followed by an executioner, with the express deliberate design of cutting off the heads of a few wretched shopkeepers, as a thing of course, *which is always done by Pashas to show and establish their authority in a new government*. Five innocent victims were seized (not selected), on frivolous prettexts, in different quarters of the city, and murdered in cold blood before him."

This horrible description might apply to the proceedings of Turkish officials in Bosnia and Bulgaria at the present day, but the Ethiopian will change his skin and the leopard his spots before the Turk will change his cruelty and lust. At the present time it is instructive to note that after the attempt of the Greeks to take Beyrût in 1826, the houses and plantations of the Christian inhabitants generally were plundered and confiscated by Kehya Bey, who was sent by the Pasha of Acre with 500 Arnaut soldiers, and that all the Christians who could be seized were reduced to beggary, *after having been tortured for the purpose of extorting from them sums which it was impossible for them to raise by the immediate sale of all their effects* (ii., p. 38). The Consul-General

"frequently remarked that he had during his long residence in Syria met with only two Mohammedans who were really upright, honest men." It is plain that he is here speaking of the Turks, for in another place (p. 353, vol. i.) he pays a just tribute to the character of the Arabs:—

"I was extremely pleased with the Arabs; they deserve all that has been said of their hospitality, their regard to their pledged word, their perfect good sense and good breeding. I never saw a more polite people in my life. They are in every respect the exact reverse of the Turks and Turcomans."

The dictum of Haji Halef Aga, one of the leading members of the Mejliss or Council at Antioch, "We keep the people ignorant and oppressed in order to be able to govern them, for otherwise how could we govern them?" has its parallel in the celebrated saying of the Turkish despot who at present rules over Egypt, with reference to the ground-down *jellahcen* of that unhappy country, "I keep my people so poor that they have only a shirt on their back, for if they had more I could not govern them." The Turk never changes—for the better. The ideas of the Turks themselves in respect to their own existence as an empire are curious, and should be laid to heart by English Turk-lovers.

"I have been triumphantly told by a Turk," writes Mr. Barker, "that the truth of the Mohammedan religion obtained an infallible evidence from the supernatural existence of the Ottoman empire. 'I challenge you, who are a Christian and a Consul,' said he, 'to produce another example, ancient or modern, where a people long after their power of repelling aggression had ceased, has not only been suffered to continue in the list of independent nations, but whose Government is, like ours, assiduously courted and flattered by the ambassadors of all the powerful nations of Europe.'"

After describing the ravages of the plague at Aleppo in 1814, the Consul-General writes in his official report:—"The plague has carried off about 8,000 people, but I am confident the city has been depopulated of twice that number by the tyranny of the Pasha" (Jelall-id-Deen)! And (vol. i., p. 327), after dwelling on the terrors of the earthquake which overthrew the city of Aleppo in 1822, Mr. Barker writes:—

"Will not the Grand Seigneur dispense for a few years to come with the contributions of his oppressed subjects? Great as the evil is, it will be considered as nothing—nay, as a godsend, if it should be the cause of the people being released from the oppression of the Porte for two or three years only."

Turkish regard to truth is well illustrated by the following remark:—"It would seem the Porte confines its secret instructions to the Pashas to this simple injunction, 'Go, give your own and, if necessary, our Imperial *Rai* (or solemn assurance of safety) to rebels, and when they are in your power destroy them,'" and (vol. i. p. 318) the editor states that his father's fifty years' experience in Turkey "shows very clearly what little account the Turks make of Right, which in Turkey means Might, and the Turks laugh at Europeans who talk of their 'rights,' for to their understanding any one who does not avail himself of his Might is a fool." Mr. Barker's second volume is mainly occupied

with the residence of his father in Egypt, and contains some interesting particulars relating to that remarkable man Mohammed Ali, and of his quarrel and war with the Porte, but nothing particularly worthy of quotation. In 1813, Mr. Barker was superseded in his Consul-Generalship by Col. Campbell—apparently because he was not sufficiently subservient to the Viceroy—and retired to the beautiful villa and garden which he had built and planted at Soudeyeh at the mouth of the river Orontes. Mr. Barker died at this lovely spot in 1849, at the advanced age of seventy-eight, and it is certain that had his life been prolonged to the present crisis of Oriental affairs, he would never have published his old journals and letters with a misleading title. Mr. Barker was laid to rest under the walls of a church belonging to the Armenian community, to whom, in conjunction with the Greeks, his son applies the term "idolators," and this after recording with apparent approval the tolerant charity of the Greek priests who officiated at the funeral of a young English officer. Among the scraps of casual information the following is curious, if true, and at all events deserves investigation:—

"The method of composing the famous Damascus blades is lost. The only thing that is known is that they were made from *aerolites*, and lumps of this metal, showing from their form that they had been cast in moulds, which have been from time to time (and, I believe, are still) found, and from which there is not the least doubt these blades were forged."

The grammar is Mr. E. B. Barker's (vol. i. p. 218). In illustration of this assertion Dr. Birch, of the British Museum, states that the ancient Egyptian word for iron signifies "flower of heaven," implying that the first known iron was meteoric. The following not very complimentary proverb characterising the inhabitants of several towns is ascribed to Ibrahim Pasha, the son and successor of Mohammed Ali:—"Halebee, chelebee; Shamee, shoomee; Latkanee, awanee; Cupruslee, shaitanee; Mus'ree, heramee"—i.e., Aleppine, polite; Damascene, fop; Latakian, traitor; Cypriote, devil; Egyptian, thief.

GREVILLE J. CHESTER.

Rahel: Her Life and Letters. By Mrs. Vaughan Jennings. With a Portrait, engraved from a painting by Daffinger. (London: Henry S. King & Co., 1876.)

RAHEL is one of the very few instances of voluntary and total literary abstinence. A few pages of collected aphorisms are the only work of her pen published during her lifetime; and in that case she reluctantly granted her consent, to serve a friend. This shrinking from publicity is the more remarkable as she lived surrounded by literary men, and as her own nature was expansive and longing for utterance. But she felt the want of continuous thought, of intellectual stamina, sufficient to give tone and unity to a book, and patchwork she despised. "I am not unwilling," she writes to Fouqué, "to become an author. I should not be ashamed to write a work like Newton's on astronomy or mathematics, but to be able

to produce no work and yet to be in print I abhor." Self-abnegation of this kind is as beautiful as it is rare, and fully earns for Rahel the place among the "great silent ones" which Carlyle has granted her. But the silence preserved by her during life was broken when she was no more. Her grave, like Merlin's, became resonant. In 1834, hardly a year after her death, her husband, Varnhagen von Ense, published his celebrated work, *Rahel: a Book of Remembrance for Her Friends*, three stout volumes of correspondence; and since then a deluge of letters from, to, and about Rahel has been poured forth from the remains of that inexhaustible talker, and other sources—whether much to the enhancement of poor Rahel's literary reputation may seem doubtful. For, however much we may be charmed with the shrewd and witty observations, the subtle touches of sentiment, and the occasional bursts of true passion in her letters, their tone is too subjective, too microscopically self-dissecting, not to pall upon the reader before long. In immediate intercourse from month to month all this must have been delightful, but the rigidity of printed type has been fatal to Rahel's thoroughly extemporaneous utterance. There remain, however, traces of an individual charm and of a conversational power which, together with the unanimous testimony of contemporary witnesses, are quite sufficient to account for Rahel's unique position in society. Carlyle speaks of "the social phenomenon of Rahel," and Mrs. Jennings, her latest biographer, is quite justified in stating that

"Rahel attained her social position in spite of circumstances. To her were denied those advantages which surrounded the early years of Mme. de Staël and of Mme. Récamière. Rank, wealth, beauty, she had not. It was the simple force of her acute intellect, in its rare combination with an ardent emotional nature, that attracted towards her the ablest minds of her time."

Rahel Levin was born at Berlin in 1771, the eldest child of a wealthy jeweller. Her parents belonged to the large Jewish community which, although debarred from political rights, formed an influential and important component of social life in the capital of Frederick the Great. The houses of Moses Mendelssohn and Marcus Herz, at both of which Rahel was a welcome guest, were intellectual centres of the city. Rahel's youth was not happy. Her sensitive nature suffered acutely from pains, physical and mental. Delicate health kept her aloof from the enjoyments of youth. At home a latent disagreement with her mother saddened her life, and an early disappointment in love cast a lasting gloom over her mind. A letter addressed to her sister Rosa, soon after the latter's marriage, reflects the dreariness of Rahel's situation at this period (1801).

"Since your last I have felt most sad. You are gone! No Rosa will again come out to meet me with faithful step and heart, knowing my sorrow through and through. When I am ill in body or in soul, I shall be alone—alone. Your step is no longer in those evermore empty rooms. To risk a happiness! O God! I cannot even risk it. . . . Dear Rosa, what may not lie before you. But no, your name is Rosa, you have blue eyes and quite another life than I, with my star, name, and eyes. Life seems over for me. I know

it but cannot feel it. I have a red heart like others, though with a dark, hopeless, ugly fate."

But Rahel did not succumb to this fate. Her grief did not take the form of embittered egotism, it broadened her sympathy with the feelings of others. It is this genuine kindness combined with a highly-developed intellectual receptivity which alone can account for the charm exercised by Rahel over the most heterogeneous natures. Men of every age, every rank, every nationality, were among her admirers; and admiration for her was synonymous with true and lasting friendship. Friedrich Richter speaks of her as "the only woman in whom I have found humour." Goethe returned her unbounded veneration with gratitude and genuine esteem; Heine dedicated to her his *Lieder der Heimkehr*. Nay, even her own sex joined in the universal admiration. Mme. de Staël confessed to a feeling nearly akin to jealousy; but it was mixed with genuine regard and love, as far as the author of *Corinne* could love. The "psychological phenomenon of Rahel" is, indeed, quite as astonishing as the social one.

To the latter we must now devote a few remarks. At two different periods Rahel succeeded in gathering round her, and bringing into contact with each other, the literary, scientific, political, and social leaders of the Prussian capital. The first time was at her mother's house, where unceremonious meetings took place in the manner of the French *salon*, of which they were, perhaps, the only successful copy on record. Of one of these evenings in the Jägerstrasse Mrs. Jennings quotes an interesting, albeit somewhat enthusiastic, contemporary account, from which we borrow the following extracts. Count de S—, a distinguished visitor from Paris, *loquitur* :—

"Mlle. Levin was neither tall nor handsome, but delicately formed and most agreeable in appearance. An expression of suffering—she had lately recovered from an illness—lent her an additional charm; while her pure and fresh complexion, harmonising with her dark expressive eyes, gave evidence of the vigour which characterised her whole nature. . . . Upon the sofa beside the hostess was seated a lady of great beauty, a Countess Einsiedel, listening with languid interest to the pedantic talk of a gentleman spoken of as the Abbé; in the background stood Frederick Schlegel, in conversation with Ludwig Robert" [Rahel's brother, a well-known poet and dramatist of the time].

After registering the arrivals of Mme. Unzelmann, the charming actress, and other distinguished persons, the Count goes on to say :—

"The talk became very animated, ranging from one person to another, over the most varied topics. . . . They spoke of Fleck, the actor, and, regretfully, of his illness and approaching death; of Righini, whose operas were then received with great applause; of social matters; of A. W. von Schlegel's lectures which some of the ladies were also attending. I heard the boldest ideas, the acutest thoughts, the most significant criticism, and the most capricious play of fancy, all linked and suggested by the simple thread of accidental chit-chat. . . . When Frederick Schlegel expressed an opinion in his painful and awkward fashion, it was always deep and genuine; the hearer felt at once that no light coin was issued. . . . The lively caprices of Unzelmann made themselves felt throughout the evening. . . . everyone was naturally active without being

intrusive, and all seemed equally ready to talk or to listen. Most remarkable of all was Mlle. Levin herself. With what easy grace did she seem to rouse, brighten, warm everybody. Her cheerfulness was irresistible. And what did she not say? I was entirely bewildered, and could no longer distinguish among her remarkable utterances, what was wit, depth, right principle, genius, or mere eccentricity and caprice. About Goethe she said some astonishing things, such as I never heard equalled."

The evening winds up with an improvisation on the pianoforte by Prince Louis Ferdinand, whose death a few years afterwards at the battle of Saalfeld left a serious void in Rahel's circle. The wars of Napoleon ending with the liberation of Germany in 1814 interrupted for a time all social life in Berlin. This was an anxious period of Rahel's life. Readily she exchanged the *salon* for the hospital, collecting stores and money, and personally nursing the sick and wounded as far as her own weak health would permit her.

"I am ashamed," she writes to Varnhagen, October 12, 1813, "that God has sent to me the happiness of helping, and comfort myself, in my inaction while you are fighting, with the thought that I can thus heal and help. I know when I have said the right word of consolation at the right moment by the sudden smile of joy that breaks out from under the cloud on a suffering face."

The same self-sacrificing zeal Rahel showed in 1831 during the first terrible outbreak of cholera at Berlin, a fact which Mrs. Jennings ought not to have omitted.

In 1814 Rahel was married to Varnhagen von Ense, by more than twelve years her junior, and with him was present at the Congress at Vienna, in daily intercourse with the statesmen of all nations there assembled. Her letters during this period are valuable material for the personal history of that memorable gathering.

In 1819 the Varnhagens returned to Berlin, and here Rahel succeeded in adding to the nucleus of remaining friends a new circle almost as brilliant as the old. Heinrich Heine is the most remarkable member of this new society. He came to Berlin unknown and without much claim to notice. But Rahel at once recognised the future great poet in the awkward provincial. Heine never forgot her kindness. Of the second Berlin period, from 1819–1833, the year of Rahel's death, Mrs. Jennings's account is very meagre, and our own space will not allow us to enlarge upon it, interesting and easily accessible as are the materials in question. In speaking of this and other shortcomings of the present work, we ought not to forget the extreme difficulty of the author's task. In spite of Rahel's celebrity, there is extant—strange to say—not a single competent or comprehensive account of her life. A pamphlet by a second-rate German *littérateur*—a well-written essay in Camille Selden's volume, *L'Esprit des Femmes*, Mrs. Jennings does not seem to know—was her only guide in a labyrinth of names and social and literary relations, comprehensible alone to the most accomplished student of German literature. She has attempted—as was, indeed, the only way open to her—to select and group round the centre figure the most interesting of Rahel's friends.

But in this selection she has not been fortunate. Page after page is devoted to Henriette Herz, a somewhat modified counterpart of Rahel herself, and to the comparatively uninteresting Fouqués. There is, on the other hand, little or no mention of men like Heine, or like Clemens Brentano, the greatest poet, next to Novalis, of the Romantic School, and himself a psychological problem quite as interesting as Rahel. To have tamed, for moments at least, his wayward nature is one of the latter's greatest triumphs. Brentano, at the same time, was the only person among her friends courageous enough to hint at a deficiency in Rahel's nature, at which the unlimited breadth of her sympathy with the most antagonistic phases of human thought would lead one to guess *a priori*—want of depth and real enthusiasm. "How is it," he says in a letter to Rahel, "that never, even in your best moments, I have found you solemnly elevated, sacredly moved, great and beautiful, in any one word or thought?"

The difficulties of describing Rahel's life are increased by the task of giving an adequate notion of her letters in a foreign language. The intense individuality of her epistolary style has already been alluded to. It has been said of Beethoven's music that its very rests are rhythm and melody. In the same sense the italics and dashes and marks of interrogation and exclamation in Rahel's letters become so many almost imperceptible *nuances* of a meaning which it is frequently difficult enough to catch in the original. For the rendering of such *nuances* is required an intuitive entering into another's individuality, attainable to the poet alone. To make our meaning clear, we must ask the reader to compare the above-cited extract from Rahel's letter to her sister with another rendering of the same passage, which, in our opinion, displays all the qualities of highest reproductive genius:—

"Since thy last letter I am sore downcast. Gone art thou! No Rose comes stepping in to me with true foot and heart, who knows me altogether, knows all my sorrows *altogether*. When I am sick of body or soul, alone, alone, thou comest not to me any more; thy room empty, quite empty, for ever empty. Thou art away to try thy fortune. O Heaven! and to me not even *trying* is permitted."

It is perhaps hardly necessary to name the author of this second version, Mr. Carlyle ("Review of Varnhagen von Ense's *Memoirs*," *Miscellanies*, third edition, vol. iii. p. 191), to whom the present volume is appropriately dedicated. We should have refrained from a juxtaposition apparently so unfair to Mrs. Jennings if on referring to the original we had not found that the more inspired version is at the same time the more accurate of the two.

It remains to recommend cordially to the attention of our readers a book which, in spite of its shortcomings, contains by far the most sympathetic and altogether satisfactory account of Rahel's life in this or any other language.

F. HUEFFER.

NEW NOVELS.

Major Vandermere. In Three Volumes. By the Author of "Ursula's Love Story." (London: Hurst & Blackett, 1876.)

Our Next Neighbour. In Three Volumes. By Courteney Grant. (London: R. Bentley & Son, 1876.)

Theophilus and Others. In One Volume. By Mary Mapes Dodge. (London: Sampson Low & Co., 1876.)

Madeleine; or, a Noble Life in a Humble Sphere. A Huguenot Story. In Two Volumes. By the Vicomtesse Solange de Kerkadec. (London: Sampson Low & Co., 1876.)

It is sometimes an accusation against a reviewer that he merely skims a novel sufficiently to elucidate the plot, and then proceeds to criticise it on the scanty knowledge thus obtained. We defy, however, the greatest adept at this kind of work thus to dispose of *Major Vandermere*. It is as if the author had written an ordinary love-story, very pretty, very graceful, but perhaps a little dull, and afterwards, on the suggestion of a friend that it lacked sensation and excitement, the whole atmosphere had been charged with plots and counterplots, till in the result it requires the most careful reading and constant reference to fathom the mysteries of the story. These plots, too, are out of harmony with the style of the author, which has nothing in common with sensational incidents. It is pleasing and graceful, as we have said, but there are numerous traces of carelessness. For instance, the surname of the heroine is spelt "Grey" and "Gray" almost indiscriminately throughout the book. We have not space to detail the various branches of the plot, but the main story is that of a man who absents himself for seven years from the girl he loves, not because he has been refused by her, for he has never proposed to her, but on the totally insufficient grounds, as we venture to think, that he has been rejected by her uncle! Yet both are perfectly independent, and both have riches and to spare. Then there is an abduction: a lady's maid is kidnapped instead of her mistress, and after a forcible detention for some weeks in Paris returns to her place without the faintest allusion to the singularity of her absence. There is also a dead man found in an outhouse, whose history has to be interwoven with that of the other characters. But strangest of all is the episode of another couple, one Walter Brooksby and his wife: he has courted her under a feigned name and she never knows his real one until he signs it in the vestry after their marriage. This is unlucky; for her mother had taught her "to call down on herself maledictions" if she was ever "to take a kindness knowingly from a Brooksby, to call a Brooksby her friend, or marry a man who bore that name." She consequently slips away from the vestry there and then, without a word of explanation, and is seen no more by her husband for many years. In the account of their final reconciliation the author has crossed the narrow bridge between the sublime and the ridiculous:

"Just as she had spoken, and was returning to the house, there came forth from the open window of the sitting-room a few notes of music and the

voice of a man singing. Mary lifted up her head, and took the woman's part in the song which those notes preluded; she walked, keeping time to her own singing, into the room; sweet and firm, strong and true, came forth those notes and words, now mingling with his voice, who, with stooping head, was at the piano playing the accompanying chord. He never raised his head, but sang on, as she sang, walking across the room to where he sat. She laid her hand on his shoulder; they finished the last words together. As the end was approached, they were left alone, and Walter, rising, with a few words of deep thanksgiving, took his wife in his arms."

It will thus be seen that *Major Vandermere* is not wanting in incidents out of the common way, and among other peculiarities it may be mentioned that most of the characters marry at least twice: still we do not think it will ever become a very popular work.

"Our Next Neighbour" is Mr. Julius Hawkshaw, whose father has made his money in trade, and has established himself at Tunbridge Wells. He sends his son to Oxford, and at the age of twenty-five bestows on him 20,000*l.* a year, and buys for him a beautiful place called the Priory, which adjoins the seat of the Earl of Kirkcubright. The incidents consequent on such a situation may be easily imagined: the young man falls in love with one of the Earl's daughters, and the sentiment is returned. Mr. Hawkshaw senior, with his wife and daughter, comes down to the Priory, and their vulgar ways nearly spoil all. However, in the end the marriage takes place, and Julius becomes M.F.H. of the county. So far all is what might be expected; what we did not expect was that an author nowadays should arrange the first meeting between his hero and heroine thus: the young man ensconces himself among the branches of a thick-spreading elm, and the young lady seats herself by chance at the foot of the same tree. She there delivers herself of a soliloquy no less than nine pages long, in which she details her opinions as to the sort of husband she would require, as to various members of her family, and finally as to the gentleman overhead, whom she thinks it witty to designate as the "Pill Man." Eavesdropping appears to commend itself to the author, for not many pages afterwards the hero applies his ear to a hole in the wooden back of an arbour, and overhears a long conversation which acquaints him with the skeleton of the Kirkcubright closet. Notwithstanding these rather out-of-date contrivances, the book is intended to be written up to the present hour: there is a Spelling Bee, where food for amusement is furnished by Mr. Hawkshaw senior; there are frequent games of Lawn Tennis; and a most momentous conversation occurs over a game of Go-bang. It should be added that want of polish is not confined to the uneducated members of the Hawkshaw family; a peer of the realm remarks to one of the Ladies Fitz-Morris at the dinner-table:—"Goats and sheep! Goats and sheep! You should not choose the old goat on your left hand;" and Julius himself, after ascertaining that "two hopeful, expectant-looking young ladies" are the daughters of Lady Castle-tree, says, "And their name is Castle-bough, branch, twig, or what?"

THE first number of a satirical magazine entitled *The Jester: a Motley Monthly*, will appear on November 1.

There is a very considerable vein of humour running through the sketches and stories entitled *Theophilus and Others*, all of which are characteristic of American life; but there are also unmistakable traces of "padding," and the stories in particular would have been the better for revision. Of the sketches, "Shoddy" is very amusing, and, as the author says, is interesting as recording a state of things that has in some respects passed away: it was originally contributed to the *Cornhill Magazine*. "Up with the Times"—a sketch of "the mau who knows everything"—is also clever: "He is one of your thoroughly posted men, . . . yet he doesn't pretend or put on airs. He simply inhales the events of the day, and breathes them out personally." It is refreshing to read an attack on the ridiculous custom of chronicling "United Ages"—a practice which cannot be of the slightest use or interest, but has only a singular faculty for producing irritation. We suppose that the author considered the Preface to her book a happy one, so we reproduce it and leave our readers to judge.

"These tales and talks, most of which have appeared in various periodicals, are now, at the urgent solicitation of friends, &c., &c., &c.

"Their preparation has enlivened hours of &c., &c.

"If this little volume shall, &c., &c.

"In conclusion, the author, &c., &c., &c.

"M. M. D."

Madeleine is the story of a Huguenot family placed in the midst of Catholic neighbours, but at what precise epoch it is hard to make out. Her family—the Bréants—consist of a grandfather and grandmother "verging towards a hundred," and their son and daughter-in-law, Madeleine's father and mother. Whenever old Bréant appears on the scene he is wound up like a clock, and numerous anecdotes of Henry IV. and his times are the result, though they have nothing to do with the story, and are only supposed to have been related to him by his great-uncle. What is expected of Madeleine may be gathered from the opening pages:—

"I have no fear of Madeleine being spoilt (says her mother); she is so high-minded, so good, young as she is, that she would never imbibe anything but what was perfectly right." "You judge her well," replied the peasant; "and how modest she is, being so pretty withal."

Throughout the book she is made to walk according to this ideal, and finally nurses everyone else in the place when it is ravaged by cholera. The tone of the book is too unreal to be healthy. F. M. ALLEYNE.

CURRENT LITERATURE.

THE volume which appears as the fifth of M. Guizot's *Histoire de France* (Hachette), and which has been translated by Mr. Black (Sampson Low), appears to be mainly the work of M^{me}. de Witt, working with the help of notes taken at the time when the substance of the book was delivered in the form of lectures to M. Guizot's grandchildren. She had further received from him a sketch of the arrangement of the chapters (*le cadre des chapitres*), and it is satisfactory to find that M. Guizot intended to abandon for a simpler chronological arrangement the unfortunate treatment by subjects which was the ruin of the fourth volume. It is no disparagement to M^{me}. de Witt to say that the task which she has accomplished is one

which fails to reproduce the spirit of the history with which she deals. She must necessarily have been bound as far as possible to the lines which her father had laid down in his original lectures, and there is every reason to believe that M. Guizot was far less competent to treat this portion of the history of his country than any other. The very fact that he intended to bring his narrative to a close at 1789 is sufficient to condemn him. For historical purposes the French Revolution begins at the death of Louis XIV. The rottenness which preceded the great outburst and the struggling life which inspired it, lose their interest unless they are made to lead up to the scenes which follow. Nor was M. Guizot, if, as may be believed, he inspired the pages before us, capable of reproducing the life of the eighteenth century in its true colours. All its wickedness and cruelty are shaded off; its misery and wretchedness are scarcely displayed at all; while the faults of the thinkers and writers who lifted up their voice against the living death around them are dwelt upon with such severity as to throw their virtues into the background. Each touch is true as far as it goes, but the general effect is misleading. It would be unfair to forget that the translator of a book issued periodically is placed at a disadvantage. His time is limited, and he is often unable to revise his work. It must be said, however, that Mr. Black often tries the patience of his readers. It may be doubted whether the forcible feebleness of the verb or the weak feebleness of the noun is more conspicuous in the substitution of "squelch the thing" (p. 278) for the notorious *Ecrasez l'infâme*; and it is certain that a little care would have enabled the translator to avoid the curious error of making history and posterity accountable for the death of Wolfe and Montcalm—"Valour, history, and posterity assigned fellowship in death, fame, and memorial" (p. 178) is hardly a satisfactory rendering of the inscription on the monument at Quebec, "Mortem virtus communem, famam historia, monumentum posteritas dedit."

History of Arbroath to the Present Time, with Notices of the Civil and Ecclesiastical Affairs of the Neighbouring District. By George Hay, Editor of the *Arbroath Guide*. (Arbroath: Thomas Buncle.) The history of a small Scottish burgh can only be of general interest in as far as it reflects the life of the nation. But there are elements of interest in the history of Arbroath of the most vivid and enduring kind, for Scotchmen at least. The independence practically achieved at Bannockburn was finally established at Aberbrothock. The document subscribed by the Convention of the Scottish Estates assembled at Aberbrothock, and transmitted as their reply to the threatened fulminations of the Vatican, is a dignified assertion of the ancient independence of Scotland and their determination to maintain it. The early history of the district illustrates an interesting but exceedingly obscure phase of ecclesiastical history. Angus was specially rich in foundations of the "Celi Dé,"

"a title," says Dr. Reeves, "sometimes borne by hermits, sometimes by conventuals; in one situation implying the condition of celibacy, in another understood of married men; here denoting regulars, there seculars; some of the name bound by obligations of poverty, others free to accumulate property."

The most interesting of these early ecclesiastical settlements was that of St. Vigean, whose church was already ancient when it was given by King William to his newly-founded monastery. Dedicated to St. Fechin of Fobhar, in Westmeath (who died A.D. 664), it was an important place in the eighth century, if we may judge from its unparalleled assemblage of sculptured monuments in the style and with the symbols peculiar to the ecclesiastical art of ancient Alban. One of these is specially interesting, as it bears the only known fragment of a monumental inscription in the Pictish language and character. The *Book of Deer* was written in the ninth century, but this inscription is ascribed to the eighth, and believed

to commemorate a Pictish king, Drust, who fell in the Battle of Blathmig, in A.D. 729. Mr. Hay has given excellent drawings of the more important of these monuments, and these form a valuable feature of the work, which is also enriched with views of the Abbey and Burgh of Aberbrothock. The records of the Burgh commence in 1491, the earlier volumes being incomplete. The records of the incorporations of the trades and of the Kirk Session and Presbytery have been largely drawn upon for curious and interesting illustrations of the manner in which the domestic as well as the social and religious life of the community was regulated in the sixteenth and seventeenth centuries. Many of the enactments of these incorporations exhibit a zealous desire for the enforcement of morality and good conduct untempered by the notions of freedom of judgment and personal discretion which now prevail. Every master was enjoined to keep a *palm* wherewith to chastise his apprentice, and he was bound himself to go to church three times a week besides Sundays—"Monday and Saturday to the Lecture, and Wednesday to the Sermon, all in one week"—on pain of a fine of 4s. 8d. Dancing, playing, drinking, travelling or working on Sundays was punishable by a fine to be paid to the funds of the craft over and above the penalties exacted by the Church. Corporal punishment to the number of forty stripes was inflicted in presence of the deacon and mastermen of the trade on apprentices guilty of certain immoralities, among which the disregard of the seventh and fourth commandments is ranked with breach of the eighth. In the chapters relating to the municipal history of the Burgh and its trade and institutions, Mr. Hay has made judicious use of the materials at his command. The volume is highly creditable to the local press, and cannot fail to be acceptable alike to the local reader and useful as a general work of reference.

Drei Tractate aus dem Schriftencyclus des Constanzer Concils, untersucht von Dr. Max Lenz. (Marburg: Elwert.) The object of this little work is to examine as to the authorship and composition of three treatises relating to the Council of Constance, printed in Hardt's Collection—questions of some intricacy, and which have been matter of controversy before now, as students of the period are aware. Dr. Lenz goes over the whole subject with much minuteness, pointing out in the course of his examination that two of the treatises are imperfect, and that a portion of the one, as printed, really belongs to the other. He then examines the claims of various supposed authors of each treatise, disputes the hypothesis of a double authorship of the fragments, and, finally, vindicates the claim of Dietrich von Niem to be considered sole author both of them and of the one perfect treatise. The work, of course, is one for the special student only.

DEAN MERIVALE'S little book, *The Roman Triumvirates*, which forms a volume in Messrs. Longmans' series of "Epochs of Ancient History," is admirably adapted for its purpose. It contains the gist of much of the author's larger work, which gains in force by being condensed into a smaller space. The style also of this book is better, because simpler and more straightforward, than that of *The Romans under the Empire*. It escapes the tendency to sesquipedalian commonplace, which made the latter work occasionally tedious. As regards the matter of the book it is interesting to notice that Dean Merivale's views have gained in decisiveness. He is more avowedly Caesarian in his opinions than he was when he wrote his former work.

"Caesar," he writes, "was determined to make himself the interpreter of the great imperial will as opposed to the little clique which pretended to sway it from the city of the seven hills. He was convinced that the world required a despot, and would itself create a despot suited to its wants: it was his ambition to be himself the man in whom its wants and its determinations should centre."

Anyone wishing for an interesting narrative of the

period of Caesar will find it given with scholarlike accuracy in this volume. Our only regret is that, with a view to its use in schools, more reference has not been made to the original authorities. It is an admirable book for the general reader; but all schoolboys read Cicero and Caesar, and a more direct criticism of Cicero's writings in reference to his own political position would have made this volume more useful for educational purposes. In the multiplicity of historical handbooks there is still room for some which would treat ancient history, at all events, from the point of view of the authorities on whom it rests. There is no reason why a schoolboy should read Cicero only as an example of Latin prose style; he might at the same time be taught a valuable lesson of historical criticism, if the same apparatus existed for teaching the one as exists for teaching the other.

The Athenian Empire. By G. W. Cox, M.A. (Longmans.) In an earlier volume of this series Mr. Cox told the inspiring story of the repulse of Xerxes. He now passes to its mournful sequel in the destructive struggle between Athens and Sparta. The successive stages in the growth of the Athenian Empire, and the steps by which the free members of the Delian confederacy were transformed into the subject-allies of the leading city are clearly pointed out. The figures, too, of the prominent actors are carefully drawn, that of Themistocles as the founder of Athenian greatness being especially successful. The account of the Peloponnesian War, which takes up the greater portion of the book, is generally good, but Mr. Cox omits, we think, to notice an important aspect of the struggle. He makes the war turn too exclusively on the violation of the principle of autonomy implied in the Athenian Empire, and hardly lays enough emphasis on the collision between the rival interests of democracy and oligarchy. Yet it was this political antagonism which gave its peculiar bitterness to the strife, and divided, not Greece merely, but almost every Greek State into two hostile camps. Nor, in our opinion, do the internal politics of Athens receive their due share of attention. The sketch of Nicias would have been all the clearer for a fuller account of his policy and aims as a great party-leader; and in explaining the degeneracy of Athens after the death of Pericles, too much stress is laid on the personal influence of that statesman and scarcely enough on such causes as the demoralisation produced by the plague, the stimulus given to the worst side of democracy by the crowding of a poor population within the walls, and, lastly, the recklessness produced by the war. Apart from these defects, the book is admirably suited for its purpose, and possesses the merit, like Mr. Cox's previous handbooks, of constant reference to, and criticism of, the chief authorities.

Sveriges Historia från äldsta Tid till våra Dagar (Swedish History from the Oldest Period to the Present Time). I. (Stockholm.) This is the first part of an extremely well got up history of Sweden, compiled by Messrs. Montelius, Alin, Tengberg, Hildebrand, Weibull, and Hellstenius, and the engravings with which it is profusely illustrated add much to its value. The present instalment of the work deals with the heathen period, and, after a short introduction, an interesting and valuable account is given of the southern portion of the country during the Stone Age. The several sections are divided as follows: The oldest traces of populations in the north, discoverable in the kitchen-middens; their mode of life, agriculture, household arrangements, &c.; clothing and ornaments; fishing and hunting; occupations; burials and offerings; emigrations; and transition to the Bronze Age. For a popular book nothing could be better than what we have before us; the names of its authors guarantee its accuracy, and the illustrations ought to enable the most careless reader to recognise the various types of flint implements and other relics of the Stone Age.

The Germania of Tacitus, as is well known, has an importance, not only for the history of Germany, but also for that of all nations of German origin. A scholar like G. Waitz has declared with perfect justice that the study of German antiquity above all depends on a right understanding of this book, and that he would have been compelled to begin his own work on German Constitutional history at a point five hundred years later than he has done, if he had been without the aid of the *Germania*. Every attempt to make it more intelligible ought to be received with approbation. We may therefore welcome the editions which have just appeared, by Prof. Baumstark of Freiberg (Leipzig, 1875-6)—one of them principally intended for students; the other explaining with the utmost care and minuteness the first twenty-seven chapters, which are those which have a general importance. The editor has a thorough knowledge of the whole of the bulky literature of his subject. He gives an elaborate account of the views of the most eminent commentators of recent and earlier times, so as to make his book a substitute for a whole library of works on the *Germania*. Nor does he content himself with furnishing a multitude of quotations, for the most part literal, from other writers. He has his own views, which are always independently conceived, and are often very striking. It is to be regretted that Professor Baumstark accompanies his quotations from other writers with comments expressed in terms of superfluous and unnecessary acerbity. He shares the fault of many German scholars, who fancy that their arguments will appear most forcible if they are accompanied by bitter personal attacks upon their opponents. Those who use his book will have some difficulty in overcoming the unfavourable impression produced by these polemics, the virulence of which is often actually insulting. If they can succeed in this they will give due appreciation to the great excellences of the book.

THE narrative of Krone's *Handbook of the History of Austria*, which has reached a seventh edition, is carried on to the battle on the Marchfeld (August, 1278), which led to the expulsion of Ottokar of Bohemia from Austria, and the investiture of the House of Hapsburg with these grand-duchies. The work is one of great importance, and will deserve a fuller account when it has reached its completion.

THE movement which is on foot for popularising historical school-books has at last spread to books of geography. Mr. Moberly's first instalment of the *Rugby Modern Geography* (Billington), which includes the three peninsulas of the Mediterranean, does its best to give life to a study which is usually made dry and uninteresting. Instead of drawing up lists of names, Mr. Moberly takes care not to give names unless he has something interesting to tell about them, and what he has to tell is made as attractive as possible. Some people will perhaps be startled to find a prediction on the future political condition of Bosnia in a handbook of geography, but if this be a fault, it is at all events a fault on the right side.

Some Dreams of a Constitution-monger: a Paper on University and College Reforms. By Robert Laing, M.A., Fellow of Corpus Christi College, Oxford. (Parker.) It were much to be desired, at the present indecisive juncture of affairs, that University residents would take the trouble to publish to the outer world the views they are known to entertain upon the national question of academical reform. Mr. R. Laing, who is among the most eminent representatives of the flourishing history school at Oxford, has done well to issue, in a pamphlet form, an essay which he read in May last before a private society. His suggestions are professedly based upon the writings on the subject of Mr. Mark Pattison and Prof. Goldwin Smith; but by casting them in the shape of a Utopian dream, he has enabled

himself to use great boldness and to reach much precision of detail. There is something revolutionary, though but little that is paradoxical, in his proposals. He would assign absolutely certain Colleges, whose names he indicates, to special fields of study; he would remove Prize Fellowships altogether from the gift of the Colleges, and place them under the control of the University; and, by multiplying Professorial Chairs and Readerships, he would arrange for "the persistent and carefully accumulative industry of studious lives." He concludes by sketching in outline the picture of what his own college may become by the close of the present century, when it should be enjoying a net income of 20,000*l.* per annum. It may be that Mr. Laing has attached undue prominence to certain aspects of the question; but he writes with a knowledge, an earnestness, and a practical spirit, that must enforce attention. Their own future is still in the hands of the colleges.

NOTES AND NEWS.

MRS. SKENE, the wife of the English consul at Aleppo, has arrived in London with the papers left in her husband's hands by Mr. George Smith. As they comprise his notes on the cuneiform tablets found near Bagdad, as well as on the remains he discovered at Carchemish, their importance may easily be estimated. We are glad to learn that her Majesty has been pleased to grant a pension of 150*l.* a year from the civil list to Mrs. George Smith in recognition of the services rendered by her husband.

THE Society for Promoting Christian Knowledge has in the press four volumes of their series on "Non-Christian Religious Systems." These are *Hinduism*, by Prof. Monier Williams; *Islam and Its Founder*, by J. W. H. Stobart, Principal of Martinière College, Lucknow; *Buddhism*, by T. W. Rhys Davids; and *The Religious Belief of Africa*, by the Rev. H. Rowley.

THE following are among Mr. Stanford's announcements for the season:—*Studies in English Literature*, by John Dennis; *The Emigrant and Sportsman in Canada*, by J. J. Rowan; *Canoe and Camp Life in British Guiana*, by C. Barrington Brown; *The Northern Barrier of India*, by Frederic Drew, author of *The Jummoo and Kashmir Territories*; *Through Norway with Ladies*, by W. Mattieu Williams, author of *Through Norway with a Knapsack*; &c. &c.

AN article on the Eastern Question from an Eastern Christian's point of view, by a Serbian gentleman of high official position, will appear in the November number of *Macmillan's Magazine*.

ANOTHER important book has been undertaken for the New Shakspere Society, and this is a Shakspere *Holinshed*, giving in parallel columns or pages the plots of the historical plays, and the passages from Holinshed's *Chronicle* on which they are founded, with full extracts to illustrate them. The book will be much fuller than Courtenay's "Commentaries on the Historical Plays," and will enable the student to dispense with the unwieldy third volume of Holinshed's *Chronicle*. The editor of the book is Mr. Walter D. Stone, of Walditch, who helped Mr. Furnivall with his late *Tell-troth* and *Lane* volume.

CANON RAWLINSON is to contribute a volume on *St. Paul at Damascus and in Arabia* to the series of "The Great Centres visited by St. Paul," which is in course of preparation by the Society for Promoting Christian Knowledge.

THE valuable illustrative collections of Food Products, the Uses of Animal Products and of Economic Entomology, belonging to the Science and Art Department, and deposited in the Bethnal Green Museum, have lately had much attention given to them, in labelling, arranging, and amplifying them, under the direction of competent men;

and Mr. P. C. Owen, the active secretary of the Department, has had descriptive works prepared not only to serve as guides to the collection, but also works of intrinsic merit, full of valuable information and adapted for careful study. In addition to the very many cheap catalogues of the different art and other collections now sold in the building, Messrs. Chapman and Hall will publish three valuable books of reference (now nearly ready) by experienced authors—viz., *Economic Entomology*, by Mr. Andrew Murray, F.L.S.; *Economic Entomology: or, Animal Products, their Preparation and Uses*, by Mr. P. L. Simmonds, F.R.C.I.; and *Food: its Chemical Constituents and Uses*, by Prof. A. W. Church, F.C.S.

CAPTAIN BURNABY'S new work, entitled *A Ride to Khiva*, will be ready for publication by the 10th of next month. The delay in its issue has been caused by the length of time necessary for the preparation of the maps, which will furnish for the first time copies of the march routes between the Russian frontier and Asia, compiled from the best Russian military authorities.

LORD RAYLEIGH has been nominated by the Council of the London Mathematical Society to succeed Prof. H. J. S. Smith as president. This last-named gentleman and Mr. C. W. Merrifield are nominated for the new vice-presidents, and Dr. Hirst becomes an ordinary member of the council. The names struck out from the old list are those of Dr. Sylvester (he being at present Professor of Mathematics at Baltimore, U.S.) and Mr. H. M. Taylor: in their room are submitted the names of Messrs. A. B. Kempe and J. J. Walker.

THE Society for Promoting Christian Knowledge will shortly publish a series of small manuals on the subjects called "specific" in the New Code of the Committee of Council on Education. The following are in hand: *Physical Geography*, by the Rev. T. G. Bonney; *Animal Physiology*, by Charles Yule; *Mechanics*, by W. Garnett; *Mathematics and Algebra*, both by W. H. Hudson; *Domestic Economy*, by Miss Synnott.

THE MS. of the work on *Babylonia* which the late Mr. George Smith was preparing for the Society for Promoting Christian Knowledge has been left in a complete state, and is now in the printer's hands. Mr. Sayce has undertaken to see the work through the press. Two other volumes of the series of "Ancient History from the Monuments," viz., *Sinai*, by Major Palmer, and *The Greek Cities and Islands of Asia Minor*, by W. S. W. Vaux, are also in the hands of the printer.

THE second volume of the new edition of Clément Marot's works in six volumes, by Georges Guiffrey, will appear on November 1. The first volume contains a Life of the poet, with a picture of the society of the sixteenth century. Volumes ii., iii., iv., v. will comprise the Works, with about 5,000 hitherto unprinted lines collected from MSS., and from fourteen to fifteen thousand various readings from the different printed editions of Marot's poems. The text will be that of the last edition printed in the author's life, that of Etienne Dolet in 1543. The sixth volume will contain a glossary of above 6,000 words, an essay on the prosody of the sixteenth century, and a bibliography of the poet's works. All the engravings of the old editions will be reproduced from the best-known specimens.

MR. T. MILES, of Roberts Brothers, has conceived the original idea of publishing a series of American stories called the "No Name Series." The authors are among the best known of American writers, and the public are invited to discover who they are by their style. A new book by "H. H." (Helen Hunt) will be published by Roberts Brothers this autumn.

A WORK on *Ancient Society*, by Mr. H. L. Morgan, is announced by Henry Holt and Co.

SCRIBNER, ARMSTRONG, AND Co. have just issued a volume of *Every-Day Topics*, by J. G. Holland, composed chiefly of articles that appeared in *Scribner's Monthly*. Dr. Holland's *Mistress of the Manse* will be issued by this house as a gift-book, illustrated by Miss Hallock, Helena de Kay, and T. Moran.

THE lovers of chess may be glad to know that two hitherto unknown mediaeval Latin poems upon that game are printed in a volume just published at Bern (*Carmina mediæ ævi ex bibliothecis Helveticis collecta*. Ed. Hermannus Hagenus). The greater part of the manuscripts are edited for the first time. The earlier and longer of the two chess poems, "Versus de Scachis" (pp. 137-140), is found in two manuscript copies at the Abbey of Einsiedeln; one is of the tenth, the other of the early part of the eleventh century. The other poem, "Carmina Ludi Scachorum" (p. 141), is copied from a manuscript at Bern, upon which the verses are written twice over with a few variations. Dr. Hagen has published a German translation of both poems, but he has not attempted to reproduce them in rhyme, which, indeed, would have been a difficult task in the case of the later and shorter poem, which consists of nine leonine hexameters.

THE *Nuova Antologia* for October contains an interesting article by Signor A. Graf on "French Epic Poetry in the Middle Ages," in which he traces the causes which influenced the growth and later development of the "Chansons de Geste." There is an article by Signor Enrico Panzacchi on Wagner's operas at Bayreuth, which the writer condemns, while expressing admiration for Wagner's earlier works, *Lohengrin* and *Tannhäuser*. Among the new books noticed is a study of Roman History, *Clodio e Cicerone*, by Prof. Igenio Gentile (Milan). The Società Storica Lombarda has begun a "Biblioteca storica Italiana," with a volume containing various hitherto unedited chronicles; two by a Milanese, Scipione Vegio, relating to the history of Lombardy between 1515 and 1521, and between 1523 and 1526. The volume contains also two chronicles relating to the history of Cremona between 1399 and 1442, and between 1494 and 1525.

THE German Historical Commission held its great annual meeting for 1876 at Munich on October 5-7. The last year's labours of the commission have added several important works to the national literature of Germany. Among other valuable documents now first made public are the "Annals of the Emperor Otto the Great," begun by Rudolf Köpke, and completed by Ernst Dümmler; the "Chronicles of the German Cities from the Fourteenth to the Sixteenth Century," Bd. xii. xiii.; and "Contributions to the History of the Empire between 1546-1551." It is announced that the third volume of Prof. Ritter's "Letters and Acts referring to the Thirty Years' War in Germany" is nearly half printed, and will be finished before the end of the winter; when it is expected that Dr. Stiener will be ready to send to the press his introductory volume of the series of the later Bavarian State documents, beginning with the year 1591.

WE have received *The Vocabulary of Philology*, by W. Fleming, third edition, ed. H. Calderwood (Griffin); *Orcroft's Trustee's Guide*, twelfth edition (Stanford); *Manual of Dental Anatomy*, by Charles S. Tomes (Churchill); *Forging their own Chains*, by C. M. Cornwall (Ward, Lock and Tyler); *The Land of Israel*, by Canon Tristram, third edition (S.P.C.K.); *Astronomy without Mathematics*, by Sir Edmund Beckett, Bart., sixth edition (S.P.C.K.); *Proceedings of the West London Scientific Association*, Vol. I., Part 3 (Clanricarde College Class Rooms); *St. Patrick, the Apostle of Ireland*, by a Layman (Gill).

FOREIGN REVIEWS OF ENGLISH BOOKS.

BENSLY, R. L. The Missing Fragment, &c. *Jenaer Literatur-Zeitung*, Oct. 21. By G. Volkmar.
RUMFORD'S Complete Works. (Macmillan.) *Polybiblion*, Oct. 21.
TREVILYAN, G. O. Life and Letters of Lord Macaulay. *Jenaer Literatur-Zeitung*, Oct. 21. By B. Kugler.
VAN CAMPEN, S. R. The Dutch in the Arctic Seas. *Jenaer Literatur-Zeitung*, Oct. 21. By A. Kirchhoff.
WHIEWELL, Dr. W. An Account of his Writings, &c. By J. Todhunter. (Macmillan.) *Polybiblion*, Oct.

NOTES OF TRAVEL.

THE report sent home by the Rev. R. Price of his journey from the Zanzibar coast to Mpwapwa on the route towards Lake Tanganyika has newly been printed for the use of the directors of the London Missionary Society. Mr. Price's journey, undertaken as a preliminary step towards the foundation of one or more mission-stations on the line of this great highway into Central Africa, has solved a number of questions of immense importance to the task of opening up East Africa to civilisation. Choosing a route from the coast village of Saadani instead of the ordinary track inland from Bagamoyo, he has made known a way to the interior highland which is not only free from the fever-haunted swamps of the old path, but also from the great scourge of East Africa, the tsetse fly. He took four bullocks with a waggon the whole way to Mpwapwa, and left them in perfect health at Saadani on his return, an experiment the success of which will in time revolutionise the whole method of East African traffic. He says:—

"Of the comparative advantages and disadvantages of the Saadani and Bagamoyo routes I can only judge from what people say of them who know them both. In my own party there were men who had been in Arab caravans by the Bagamoyo and Usagara route, and to whom the Saadani route was new. They declared that the Saadani was by far the better route—shorter, less wooded, and the mountains far less steep and rugged. . . . I can speak favourably of the healthiness of the Saadani route. By the beginning of July the country on that route has become so far dry that one would need to go out of one's way to get one's feet wet."

IN the *Bulletin de la Société de Géographie* for September is an interesting notice on the Physical and Political Geography of Tibet, by the Abbé Desgodins. He points out that, although after the Conquest of Tibet by the Chinese in the reign of Kang-hi (about 1720), the eastern frontier between Tibet and China was greatly modified, and large areas were declared independent of Tibet and tributary to China, this territory was re-conquered by the Tibetans in 1863-64 as far as the Ya-Long Kiang, and that one need not be surprised if, in the course of a few years, thanks to the incapacity of the Government at Peking, and the venality of the Mandarins who are sent to Tibet, the territories of Bathang and Lythang also fall again under the direct government of the King of Lassa. For the moment the true limit of the kingdom of Lassa on the east lies between the villages of Pa-mou-tong and Lanten or Kincha-Kiang, and on the stream which passes the town of Kiang-Ka.

SOME brief particulars have just been received from Adelaide of Mr. Ernest Giles' overland journey from Perth, Western Australia, which, commencing early in April, was brought to a successful conclusion on August 23. Mr. Giles reports that he traced the Ashburton to its sources, and determined the whole watershed of the western rivers, which he describes as simply a mass of rangy country abutting upon the desert in longitude 120° 20'. No watercourses were found to flow eastward from the end of the watershed in that longitude. At starting into the desert Mr. Giles says that most of his camels were continually poisoned, the plant that poisoned them not being in any way allied to the poison plants of Western Australia; he succeeded in discovering it, and has brought away specimens. During the journey the longest stretch which the party had without water

was a ten days' march. They were all attacked with ophthalmia before the rains fell in May, and they experienced an excessively cold winter, the thermometer in the morning being for weeks down to 18°. Mr. Giles states that his camels behaved splendidly, and, notwithstanding all the hardships they had to undergo, he seems to have lost only one. Speaking generally, he found the country along his whole line of march desolated with drought.

WE believe that Mr. Blyden, formerly a professor in the Liberian College, whose recent papers on African subjects have attracted some attention, will shortly undertake, on behalf of a gentleman interested in trade with the west coast of Africa, a lengthened journey of exploration in the unknown regions lying beyond the Kong Mountains, West Africa. After crossing that range, Mr. Blyden will take as direct a course as possible to the east, and endeavour to reach the Niger; in the event of his succeeding, it is not improbable that he will continue his journey still further, in which case he will be absent in the interior for fully a year.

It is satisfactory to learn that letters have reached Prof. Nordenskjöld from Dr. Theel, director of the land-branch of the Siberian Expedition. Dr. Theel wrote on September 11 from Dudinskoy, where he announces that he is actively engaged in selling the wares which, according to preconceived arrangement, had been unloaded from the steamer *Ymer*, and deposited by Prof. Nordenskjöld at a convenient spot a few miles south of the mouth of the Yenisei, and at about an equal distance north of Dudinskoy. Dr. Theel reports that he and his party are well, and have been thus far successful in effecting the object of their mission.

ACCORDING to the most recent news received from Dr. Otto Lenz, who had hoped to penetrate into equatorial Africa along the Ogowe river, his health is so much affected by the climate and by his continued exposure to fatigue of every kind that he will be compelled to return to Europe with as little delay as possible. The only members of the German West African Expedition now remaining in Africa, actively engaged in following out their respective lines of research, are, therefore, Dr. Paul Pogge and Herr Eduard Mohr, who are exploring the Angola Coast, which is to serve as the starting-point of their several individual operations. It is some satisfaction to learn from Dr. Lenz's report, that although disabled for the present, he had been successful in effecting an entrance into the Oscheba lands, whose inhabitants had long resisted all overtures for a more friendly consideration of his request to be allowed to travel through their country. The result of this part of his expedition will be made known on his return home.

THE seventh and concluding General Report on the Ocean Soundings and Temperature Observations made in H.M.S. *Challenger*, which has just been issued by the Admiralty, is by far the most important of the series, containing as it does an admirable survey of the general results obtained over the whole Atlantic ocean. The facts thus summarised are of the highest interest as giving the clearest possible confirmation of the truth of the doctrine of a general oceanic circulation originated and sustained by difference of temperature, so ably insisted on by Dr. Carpenter, verifying in a most remarkable way the truth of the law which he propounded, that the depression of bottom-temperature in any part of the general oceanic basin would be found to be proportional to the freedom of communication between that part and one or other of the polar areas. The great trough of the Atlantic proves to be divided by great submarine ridges of less depth than 2,000 fathoms into three distinct basins: an eastern one, extending from opposite the coasts of France and Spain southward over the African side of the Atlantic to beyond St. Helena; a

western basin, stretching from off the Newfoundland bank to near the West Indies; and a south-western basin, occupying the sea bed off the South American coast and reaching northward to the latitude of the mouths of the Amazon. A main submarine ridge extends from a point midway between the British Isles and Newfoundland throughout the entire trough, having the Azores, St. Paul's rocks, Ascension Island, and Tristan da Cunha as its summits; and lateral branches from this to the South American coast and to the Cape of Good Hope divide the three basins. Throughout the enclosed eastern and western basins the temperature beneath a certain depth, believed to correspond exactly to that of the deepest opening into them, has been found to be perfectly uniform throughout their great areas—35° F. in the western, 35·3° F. in the eastern. The south-western basin, in contradistinction to these, has been proved by the soundings to be unenclosed on the Antarctic side, and within it the bottom temperature sinks to 31° F. The old error of a supposed expansion of water by heat in the equatorial zone, raising the level of the sea and causing a flow to the poles, which used to be connected with the theory of thermal circulation, is also for ever done away with, since it has been certainly proved that the direct heat of the sun is insufficient to influence the temperature of water in the equatorial regions beneath a shallow stratum of 100 fathoms.

NEW SCIENTIFIC REGULATIONS AT THE UNIVERSITY OF LONDON.

It is desirable that attention should be called to the "Revised Regulations relating to Degrees in Science" at the University of London, especially as they regard the department of Biology, in which the most important alterations have been made. Where the subjects are the same, the same papers have hitherto been set for the First B.Sc. examination, and the Preliminary Scientific which precedes the First M.B. The changes now to be noted refer only to the former of these; though it is said to be the intention of the Senate to apply them ultimately also to the second. Hitherto there have been separate papers set (each occupying three hours) in Zoology, and in Botany and Vegetable Physiology; and with regard at least to the latter of these two subjects, it has been generally admitted that the syllabus which held a place in the University Calendar (and still does as far as the Preliminary Scientific Examination is concerned) was altogether unsatisfactory in the present condition of science. The change introduced is radical. The two branches of Biology are united; the time allowed for answering printed questions in the two together is reduced to three hours; but this is supplemented by a twelve hours' "Practical Examination," in which the candidate is expected to examine microscopically, to dissect and to describe, plants and animals referred to in the accompanying syllabus. Unless with regard to the very short time allowed for a written paper extending over the whole area of Biology, the general scheme is one to be greatly commended. But when we turn to the syllabus which accompanies the regulations, we find one or two points which seem to call for remark. The plants and animals referred to, as specified above, are *Torula*, *Protococcus* (or some other simple unicellular plant), *Penicillium*, *Mucor* (or some other simple Fungus), *Chara*, *Nitella*, a Fern, a Flowering-plant, *Amorpha*, *Vorticella*, *Hydra*, Earthworm, Mussel, Snail, Lobster or Crayfish, and Frog. On first reading this list, it struck us that we had seen something very like it before; and on turning to Huxley and Martin's *Course of Elementary Biology*, we find that the types have been taken, with scarcely a single change, from that book. This, no doubt, wonderfully simplifies the task of both teacher and student, in preparing for the examination. But will it not be likely to have the effect of leading the student

to believe that these types represent every important and primary variety of structure in the animal and vegetable kingdoms? I cannot understand why the examiner should be precluded from bringing into the examination-room the skeleton of any animal higher in the scale than a frog, or of asking questions with regard to such important types of vegetable structure as Gymnosperms, Mosses, or any Algae of higher organisation than the unicellular. The wisdom also seems questionable of directing so large a portion of the attention of the student just commencing his biological studies to organisms with regard to which our knowledge is at present very imperfect. In none of our ordinary text-books of botany, whether larger or smaller, is such an account given of the unicellular Algae or Fungi as would be likely to satisfy the examiners; while, from the only two English works with which I am acquainted that give any adequate description of them adapted for the young student—Huxley and Martin's named above, and the *Micro-graphic Dictionary*—the reader will at once see that several most important questions with regard to the life-history of these organisms are still in debate. Practically no student will be able to present himself to the examiners with any chance of success who has not had the assistance of a private or public tutor; and the "grinding-up" of candidates will fall into the hands of some half-dozen men who will have the required types always on hand, and who will restrict their teaching within the most circumscribed limits. The scheme in its main outline is excellent, but seems to want reconsideration in some of its details.

A. W. BENNETT.

WILKIE AND HAYDON.

THE collection of original letters of Sir David Wilkie which we noticed some time ago (see *ACADEMY*, May 6, 1876) as having been sold by Messrs. Sotheby is now in the possession of the British Museum; and, an opportunity having been given us to look over the volume, we think some little account of the contents will be agreeable to many readers. For the present, however, we must limit ourselves to the little catalogue which precedes the letters, annotated in the handwriting of Haydon, of "Pictures painted by D. Wilkie, R.A., now exhibiting at 87 Pall Mall." This is dated 1812. The MS. additions include not only the prices fetched by the pictures, and the names of the purchasers, but some curious biographical revelations; we have extracted the chief of these additions for insertion below:—

- * *Village Politicians*, 30 gs. Earl Mansfield.
 - * *A Gamekeeper*, 50 gs. Sir G. Beaumont. A note to this runs: "Complained 15 was too much before it was known."
 - Blindman's Buff* (unfinished), 500 gs. Prince Regent.
 - Jew's Harp*, 50 gs. Mr. J. Annesley. "Resold at a sale at the death of first proprietor for 80 gs."
 - * *Blind Fiddler*, 50 gs. Sir G. Beaumont.
- Upon this Haydon remarks:—
- "Before he painted the large blind Fidler [*sic*] he made a small one which was placed for sale in a Print Shop, Charing Cross, and purchased by a Mr. Stewart, Harley Street. He had also painted a small 'Village Politicians' for a Scotch friend, who has it now in London. Neither however are so extensive in composition; he made additions afterwards."
- * *The Cut Finger*, 50 gs. Whitbread.
 - The Sick Lady*, 150 gs. Marquis Lansdowne.
 - The Village Holiday*, 800 gs. Angerstein.
 - * *The Rent Day*, 150 gs. Earl Mulgrave.
 - Portrait of a Lady of Quality*, 50 gs., bought by "Dowager Marchioness Lansdowne, her own Portrait."
 - Alfred Reprimanded by the Neatherd's Wife*, 150 gs. Davison.
 - * *The Card Players*, 150 gs. Duke of Gloucester.

Those marked * had been first exhibited at the Royal Academy.

Upon the back of the title-page of this Catalogue and upon the title-page itself, Haydon wrote as follows:—

"When Wilkie took a Picture round and offered it for sale, in order that he might subsist, nearly all the principal Printsellers refused it with 'We don't purchase modern Pictures, Sir.' A man at Charing Cross, I think the very one who has maps in his window at this day (I am not sure, but I believe it was him [*sic*]) as a great favour put a small blind fiddle [*sic*] in his window, it soon attracted attention, and was purchased, as related.

"I was the first who saw his name in a paper. I walked away to him instantly in great delight, and meeting an old friend of us both by the road, we came in on Wilkie, who was breakfasting. 'Wilkie,' said I, 'here's your name in the paper.' 'Where, where,' said Wilkie, ceasing to drink his tea. I then read it aloud. Wilkie stood up and huzzaed, in which we joined. We then took hands and danced round the table, and sallying forth spent the day in wandering about in a sort of extasy in the fields. We supped with Wilkie on *red herrings* and he took down his little kit and played us Scotch airs till the dreary hour of separation—these were delightful feelings! The novelty of a thing first felt, the freshness of youth, all contributed to render them intense and exciting.—This was 1806."

The other note is subscribed "Aug. 10, '17, Yarmouth, B.R.H.," and runs:—

"I shall never forget to the day of my death the expression of wild wonder in Wilkie's face, the day the exhibition opened!—he came to me staring with a delirium in his eyes, he was astonished at the enthusiasm, he knows nothing of his own power, never was any human being so unconscious of his genius as Wilkie. It amounts to a defect, it renders him timid, cautious, and nervous. I'd venture to make a bet, he could be persuaded that he has no talent at all. At the same time this unconsciousness renders him modest and unassuming. You never hear him speak of himself. You never hear him speak of his views. He has never equalled, but in one instance, viz. 'Wardrobe ransacked,' the floating richness of Teniers in touch and surface, but in simplicity and beauty of composition, in truth of character and expression, in the power to make every face contribute to the development of the story, even in the most subordinate manner, by a reference to it, so that there is no one head ever to let, Teniers and Jan Steen and all the painters of Holland must cede to him the superiority in *Time*. Jan Steen has great power but he never keeps up the feeling through every face in a Picture. The principal ones are always strong and energetic, but the inferior groups never seem to belong to the others. Cover any part of Wilkie's Pictures and you can tell almost what is going on under the part covered—his most remote figures are linked to the most prominent by an invisible ramification."

The letters of Wilkie, which are addressed to Perry Nursey, of Little Bealing, Suffolk, we must reserve for some other time.

SELECTED BOOKS. General Literature.

- ALTDORFER'S Fall of Man. Ed. A. Aspland. With Introduction by W. B. Scott. (Hobbes Society.) Tribner.
BALZAC, H. de. Correspondance de T. T. Paris: Calmann Lévy. 3 fr. 50 c.
BLACK, William. Madcap Violet. Macmillan. 3s. 6d.
CURTIS, E. Die Plastik der Hellenen an Quellen u. Brunnen. Berlin: Dümmler. 2 M.
HAYARD, H. Amsterdam et Venise. Paris: Plon. 20 fr.
O'MEARA, K. Frederic Ozanam, Professor at the Sorbonne: his Life and Works. Edinburgh: Edmonston & Douglas.
RAJNA, P. Le fonti dell' Orlando Furioso: ricerche e studi. Firenze: Sansoni. L. 9.
YMARTE, Ch. Bosnie et Herzégovine: Souvenirs de voyage pendant l'insurrection. Paris: Plon. 4 fr.

History.

- BRUECKNER, A. Die Familie Braunschweig in Russland im achtzehnten Jahrhundert. St. Petersburg: Schmitzlorff.
BUDINZKY, A. Die Universität Paris u. die Fremden an derselben im Mittelalter. Berlin: Besser. 7 M.
KRENEK, F. Johann v. Rusdorf, kurfürstlicher Gesandter u. Staatsmann während d. 30jährigen Krieges. Halle: Gessner. 3 M. 25 Pf.
MCLENNAN, J. P. Studies in Ancient History, comprising a Reprint of "Primitive Marriage." Quartich. 12s.
WALTHER, P. A. F. Briefwechsel d. "Grossen Landgräfin" Caroline v. Hessen. Wien: Braumüller. 20 M.
WATTENBACH, W. Geschichte d. römischen Papstthums. Vorträge. Berlin: Besser. 7 M.

Physical Science, &c.

- MOOK, F. Theophrastus Paracelsus. Eine krit. Studie. Würzburg: Standinger. 8 M.
TYNDALL, John. Lessons in Electricity at the Royal Institution, 1875-6. Longmans.
JAEGER, G. Zoologische Briefe. 3. Lfg. Wien: Braumüller. 6 M.

Philology, &c.

- AN-NAHMAS' Commentar zur Mu'allaga d. Imru'ul-Qais. Hrsg. v. E. Frenkel. Halle: Lippert. 4 M.
BAUR, F. Philologische Introduction to Greek and Latin for Students. Trans. C. Kegan Paul and E. D. Stone. Henry S. King & Co. 6s.
BEZZENBERGER, A. Beiträge zur Kunde der indogermanischen Sprachen. 1. Bd. 1. Hft. Göttingen: Peppmüller. 2 M. 50 Pf.
BLAU, O. Die Orientalischen Münzen des Museums der k. historisch-archäologischen Gesellschaft zu Odessa. Odessa: Berndt.
ELLIS, Robert. Etruscan Numerals. Tribner. 2s. 6d.
GIESBRECHT, F. Die hebräische Präposition Lamed. Halle: Lippert. 4 M.
MCFF, G. Die chorische Technik d. Sophokles. Halle: Mühlmann. 7 M. 60 Pf.
PALMER, E. H. A Concise Dictionary of the Persian Language. Tribner. 10s. 6d.
TALMUD Babylonicum. Tractat Baba Mezia. Mit deutscher Übersetzung u. Erklärung. v. A. Samter. 1. Lfg. Berlin: Benziann. 45 M.

CORRESPONDENCE.

DEIR EBÂN, THE GREAT EBEN, AND EBEN HA-EZER.

Paris: October 20, 1876.

In my last, very brief, Report (Palestine Exploration Fund, *Quarterly Statements*, No. xiii., October, 1874, p. 279) I formally proposed the identification of *Deir Ebân* with the great *Eben* on which the ark was placed on its arrival at Ekron. I had long before arrived at this result; I have repeatedly spoken of it to several persons, especially Messrs. Drake and Conder, reserving to myself the right of dealing with the question in detail, and particularly the relation of the great *Eben* to *Eben ha-ezer*. Mr. C. R. Conder having in one of the last *Statements* of the Palestine Exploration Fund (July, 1876, p. 49) proposed afresh to recognise in *Deir Ebân* the Hebrew word *Eben* (stone), and to locate *Eben ha-ezer* there, I am happy to see him partially adopt my theory, and I think I ought to seize this opportunity to set forth briefly the conclusions at which I long ago arrived on this subject.

(1) *The Great Eben*.—The Philistines, bringing back the ark on a wagon from Ekron to Beth-Chemes, reach the verge of that city, now represented by Ain Chemes (Samuel, i., 6-12); the wagon stops in the field of Joshua the Beth-Chemesite, where there was a great stone (*Eben*); the ark is rested on the "great stone," a sacrifice is offered in this place, and the cows which were drawing the ark are sacrificed (14-15). A little further on (18), in speaking of the gold offering, the narrator returns to this "great stone" on which the ark was rested, and which is pointed out to this day in the field of Joshua: it seems this time to indicate clearly the limit of the Philistine territory (to the great stone . . .), which, moreover, is confirmed by the fact that the Philistines go no farther, and that, after accompanying the ark to this point, they return to Ekron. The memory of this event is, in my opinion is correct, preserved in the name of *Deir Ebân*; as to the extraordinary importance assigned it by the book of Samuel, this is explained by the following considerations: †

* *Abel* must be corrected into *eben* in the opinion of all the commentators.

† Between *Deir Ebân* and Ain Chemes is a rocky spot called *Tantoura*, and perhaps also *es-sâfyé*. This was the scene in ancient times, according to the legend, of a great massacre of fellahs by the soldiers of the Government (*sic*). Since that time *dhabhat tantoura* has been a proverbial expression for a great massacre. It should be noted that the word *dhabha* (slaying) is precisely the Hebrew *zebah* (sacrifice). In the middle of the valley between Sar'a, Artouf, Ain Chemes, and *Deir Ebân*, there is also a low flat-topped hillock, covered with small stones, called *khirbet er-roudjoûm*; there was there a *qal'a* like a church (*sic*). The old name of *Deir Ebân*, according to the fellahs, is *Zeid el-mâl*. This word *mâl* (silver, money) is added to

(2) *Eben ha-ezer*. The Israelites on their way to attack the Philistines, who had advanced to Aphek, encamp—probably on the confines of their territory—near the stone of succour (*Eben ha-ezer*). Beaten the first time, they bring up the ark of Shiloh, and again try the fortunes of battle; they are completely defeated, and the ark, which falls into the hands of the Philistines, is transported by them from *Eben-ezer* to *Echdod*. These events occur, be it understood, *before* those which we have just related.

Is it not natural that later on the ark should have been carried back to the same point where it had been captured? On the very same spot where the sacrilege had been committed should the expiation be made. Now this spot bears precisely, as we have seen above, the name of "the great stone" (*Eben*).

There is yet another argument. It is only farther on (chapter vii.) that the narrator tells us the origin of the name of *Eben ha-ezer*, whence it results that, at the moment of the return of the ark, the place did not yet bear this name of *Eben ha-ezer*, and that the narrator only used it by anticipation when speaking of the defeat of the Israelites: as the religious outrage inflicted on the ark had been repaired on the very same spot where it had taken place, so the national outrage was to be atoned for under identical conditions. It was at *Eben ha-ezer* itself that the Israelites, beaten at *Eben ha-ezer*, were to take, under the leadership of Samuel, a signal revenge. It was then only that the battle-field, determined by the position of Maspha, Bethkar, Sen (and Aphek), was consecrated by the erection of a stone to which Samuel gave the name of *Eben ha-ezer*, "stone of succour." * It marked the point reached by the pursuit, and the Philistines never again crossed the borders of Israel.

It results, therefore, from these comparisons, which I can now only briefly indicate, waiving certain obscure points:—

(1) The place where the Israelites were beaten and where they lost the ark did not assume till a later date the name of *Eben ha-ezer*.

(2) It is to this same spot, this time called *Eben*, that the Philistines carried back the ark.

(3) The Israelites having beaten the Philistines in their turn at this same place called it *Eben ha-ezer*.

(4) This place must have been on the confines of the Philistines and the Israelites—may, perhaps, even have been one of the boundary-marks.

(5) All these data, including that of the *Onomasticon*, apply remarkably well to *Deir Ebân*.†

CH. CLERMONT-GANNEAU.

MSS. OF VIRGIL IN THE BODLEIAN.

Brasenose College, Oxford: October 24, 1876.

Some of your readers may be interested to know that six of the MSS. of Virgil now in the Bodleian Library have been identified with six which were collated by Nicholas Heinsius for his edition of Virgil (1664-71-76), but which disappeared soon after his death. Since that edition they have been quoted under the names which Heinsius gave them—viz. (with the symbols suggested for convenience of reference) "codex Mentelianus primus" (μ^1), "codex Menagianus prior" (ϵ^1), "codex Venetus" (v), "codex Rottendorphianus tertius" (ρ^3), "codex Montal-

many names of places as a kind of epithet; thus we have, between Ramleh and Jaffa, *Sarf el-mâl* (in allusion to *Sarf el-mâl*, money-changing) = *zeid el-mâl*, meaning "increase of silver."

* It results from a passage in Josephus that the stone must have borne in certain Hebrew MSS. the name of *Azaz* (strength, strong), with a final *zain* instead of a *resh*, for he translates this name by *λεχυρόν*, strong.

† The track of the wagon carrying the ark from Ekron to *Deir Ebân* must have been by the present Wady Sarar, which is certainly the Valley of Sorek, as I conclusively proved by the discovery of *Khirbet Souriq*, in 1874.

banius" (ν, reserving "o" for the Canonici MS. in the Bodleian collated by Butler, to which Ribbeck has attached that symbol), and "codex Sprothianus" (σ).

The first was one of three lent by J. J. Mentel, a physician at Paris, to Heinsius for the purpose of collation: they are all supposed to be in the National Library at Paris. The second was one of two similarly lent to Heinsius by Gilles Ménage: they are supposed to be in the possession of a Jesuit society in Paris. The third was bought by Heinsius himself at Venice. The fourth was one of three which belonged to Bernard Rottendorph, a physician at Münster. The fifth was given to Heinsius by O. Montalbani, a professor at Bologna. Of the original owner of the sixth I can find no account.

All of the above, except the fourth, came into the Bodleian Library among the Bernard MSS. in 1697. Dr. Bernard had on several occasions travelled in France and Holland, and in 1683 attended the sale of Heinsius's library.

Hevne (*Virgilius*, 4th ed., vol. iv., pp. 752-9) and Ribbeck (*Virgili Opera, Proleg.*, pp. 355-9) give a short estimate of their importance, so far as they are able to judge from the rough collations made by Heinsius.

F. MADAN.

A RECTIFICATION.

Hampstead: Oct. 24, 1876.

In his *Dreams of a Constitution-monger* on University and College reforms, just published, Mr. Laing, of Corpus College, Oxford, is pleased to attribute to me an opinion with which he says that he has "no sympathy" and, indeed, "no patience." It is this: that the "true Oxonians"—by which term, I suppose, are meant the recipients of college endowments who do the work required of them by the statutes—should become "an expatriated chosen people, choosing to expatriate itself" and "dispersed throughout the world." If this is a "Dream" of Mr. Laing's, of course I have nothing to say against it, for it represents very well that perversity and dislocation of idea which we all know to be characteristic of dreams. But if it is meant for a statement of fact, I beg to say that I never published or held any view at all like this, and that I have as little sympathy and as little patience with such a perversion of my opinions as he can have himself.

The utmost that I have ever said about the "expatriation" of persons who enjoy the endowments of learning and science is as follows. The old prescription of residence within the University annexed to the tenure of Fellowships must be taken, amid the altered conditions of study, in its spirit and not in its letter. It meant that the student should be where the original materials of his study are. At the time when our College statutes were framed, study was mainly of books and not of things; and therefore the holder of a Fellowship was rightly compelled to reside where there were first-rate libraries. Now, on the contrary, certain branches of study are of such a kind that they cannot be carried on in a library, nor in a provincial town, nor some of them in England, nor even in Europe. Our great biologists, for instance, have had to go to the other side of the world for much of their material. Would it be possible, again, to excavate Olympia except by going to Greece? or to collate the MSS. of Homer unless by going to Venice? or to reduce to writing the dialects of a living language unless by going to the areas where they are spoken? Mr. Laing's own study of history requires no less the exploration of archives—not all of them, surely, located in Oxford. To be resident, then, according to the spirit of the old statutes—this is all I have contended, and Mr. Laing may find it in the *Times* at the end of last March—is not to be in one particular place always, but to be wherever your phenomena, your materials of study, are.

Those who have gone away from the Univer-

sity to make their researches "should, at all events," pleads Mr. Laing, "wish to return and build up Zion." By all means—who ever doubted it?—let them not only wish to return, but let them return in the body, as Mr. Moseley, after his three years' voyage of discovery in the *Challenger*, has returned in the body, and is building up Zion. But we have not strength for all this original work yet. "When we have strength to spare let us send forth our missionaries." To spare from what? From the conduct of the Examination System? or from the preparation of Primers? or from the "inauguration" of the higher education at Clifton? Not from the last, it would seem; for Mr. Laing has "an inward and stubborn conviction that it is in men and not in money that assistance should be rendered by Oxford to England," though he thinks "that we should rather be paid for our advice" than, as at present, "pay that we may be permitted to advise."

Is all our strength to be thus used up in popularising the elements of knowledge? Then, indeed, we shall have but little to expend upon its increase.

If Mr. Laing can point out anything I have said more extravagant than this, I shall be glad to know where it is.

C. E. APPLETON.

APPOINTMENTS FOR NEXT WEEK.

WEDNESDAY, Nov. 1.—8 P.M. Microscopical: Papers by the Rev. W. H. Dallinger and Dr. Royston Pizott.
THURSDAY, Nov. 2.—8 P.M. Chemical: Papers by S. Lupton, M. M. P. Muir, W. R. Hodgkinson, W. R. Hodgkinson, and G. C. Marples, W. R. Hodgkinson and H. C. Sorby, and the late Dr. Anderson. Linnæan.

SCIENCE.

HEALTH AND DISEASE.

On Personal Care of Health. By E. A. Parkes, M.D., F.R.S. (Published by the Society for Promoting Christian Knowledge, 1876.)

Diseases of Modern Life. By B. W. Richardson, M.D., M.A., F.R.S. (London: Macmillan & Co., 1876.)

THE first of these two books is probably the best of its kind in any European language. The proof-sheets were revised by its gifted author only a few weeks before he died, regretted by all who had ever known him or worked with him. Tracing the life of man from puberty to old age, and only alluding in an incidental way to the bringing-up of children and the special hygiene of the female sex, he gives a short but pregnant account, in simple and attractive language, of the chief conditions tending to keep off sickness and to prolong life. Aided by a retentive and well-stored memory, a singular power of winnowing chaff from grain, and a most impartial temper, he draws a just picture of our hygienic knowledge as it is, and of our practice as it should be, without ever allowing himself to be led into exaggeration—that besetting sin of writers of popular handbooks on medical subjects.

Dr. Richardson's volume is chiefly, if not entirely, made up of essays which have been published from time to time in various periodicals. The vigorous and somewhat uncompromising style in which they are written drew public attention to them when they first appeared, and will doubtless recommend them to a still wider circle of readers now that they appear in a collected form. The name of the book is perhaps a little misleading. Many of the diseases

described are not in any sense peculiar to "modern" life, or even to an advanced stage of civilisation. Alcoholic excess, mental and bodily strain, the influence of the passions, sloth and idleness—to pick out a few of the more important headings—have furnished victims from time immemorial. The liability of the labouring population to special forms of disease varies but little, in all probability, from age to age; and what variation there is, is in the direction of improvement. Diseases belonging to the "industrial" group (saw-grinder's phthisis, painter's colic, &c.) will, of course, vary in frequency as their special causes happen to operate over a narrower or wider field; but to this group Dr. Richardson devotes only a couple of pages.

Although the ground covered by Dr. Richardson and Dr. Parkes is in many respects the same, they do not stand at exactly the same point of view. The former deals chiefly with the causes of disease, the latter with the conditions that are favourable to health. If we compare their views on such standard questions as the choice of food, the dietetic value of alcohol, and the use of tobacco, we find them agreeing in their main conclusions, though Dr. Parkes' statements are characterised by more of judicial reserve than those of Dr. Richardson.

The advocates of vegetarianism in this country are far from numerous, and their enthusiasm does not appear to be catching. The question of the superiority of a vegetable over an animal diet is, in truth, rather of economic than of hygienic importance. That the well-to-do Englishman eats too much butcher's meat, and that great muscular vigour is kept up by the inhabitants of Northern India and various African tribes on an almost exclusively vegetable diet, are statements which may be taken for granted. But they are not enough to determine us in our own choice. The curious relation that would appear to exist between vegetarianism and self-help is almost equally capable of serving as a guide for our action. We know that while vegetable food is indispensable, animal food is only one of the sources from which the nitrogen required for the building-up and renewal of our tissues may be derived. But what we want to know is, not whether animal food may be abstained from without detriment to health, but whether, other things being equal, a man who takes animal food in moderation is better fitted to survive amid the complex vitalising influences of our civilisation, able to do more work and better work with mind and body, than a man who relies almost entirely on a vegetable diet. Put in this way, the question cannot be answered from the data we possess at present. Dr. Richardson is evidently disposed to advocate a mixed diet for all classes alike; Dr. Parkes insists strongly on the unreasonable neglect of obvious resources in the way of vegetable food which is so characteristic of our labouring poor.

Believers in total abstinence will be glad to find both our authors arrayed on their side. They agree in excluding alcohol, in all its forms, from the dietary of healthy persons of either sex. They differ only in the degree of their opposition to its use.

Dr. Richardson regards alcohol as always and alike injurious, in whatever form and in whatever quantity it may be taken; Dr. Parkes is prudently content to allow that alcohol may be habitually taken in moderate quantities (the limit of moderation assigned being $1\frac{1}{2}$ ounces of absolute alcohol, or its equivalent, in twenty-four hours) without causing any appreciable damage to the system. But he denies that it is capable of furnishing material for tissue-repair, or of serving as a source of muscular, thermal, or nervous energy. In short, while the one author condemns alcohol as both useless and hurtful, the other condemns it as useless when it is not hurtful.

While the passion for alcohol burns more strongly in the savage than the civilised man, the fondness for tobacco seems to be equally shared by both. The tranquillising effects of smoking are chiefly concentrated upon the musculo-motor and the circulatory functions. It depresses, in fact, those qualities of the organism which are of least immediate importance to the student or the votary of any sedentary pursuit; and if by a vice we mean a habit which militates against the social usefulness of the individual, then smoking must be regarded as more of a vice in the savage than in the civilised man, in the hunter or warrior than in the poet or philosopher. The moderate use of tobacco is certainly less injurious than that of alcohol; unfortunately, excess in the former is less immediately productive of disagreeable or dangerous effects than excess in the latter. Hence the limits of moderation cannot be so easily assigned. Dr. Parkes allows that smoking may occasionally be of use, though never really necessary, to the healthy adult. Dr. Richardson condemns it utterly.

As regards the likelihood of the great mass of mankind ever yielding continued and willing obedience to even the simpler laws of health, Dr. Parkes is more sanguine than many writers who have considered the matter. The spread of instruction, by making the rudiments of physiological knowledge accessible to the poorest; the emulation of rival nations; the growing consciousness that a wise care for personal health rests on an altruistic rather than an egoistic basis—such are the principal forces on whose gradual operation he is disposed to rely. He asks:—

"Is this a dream of Utopia? By no means; it lies within the possibility of facts. It will take generations to do it, and there must be constant exertion. Each generation will, however, place its successors on a higher level than itself, and gradually the wonderful effects of transmission by inheritance of thoughts and modes of action will aid."

E. BUCHANAN BAXTER.

Introduction to the Study of the Chinese Characters. By J. Edkins, D.D. (London: Trübner & Co., 1876.)

In his former work, entitled *China's Place in Philology*, Dr. Edkins expressed his belief in the possibility of proving the identity of Chinese and European words, and his present volume is intended as a preliminary essay to this main object. But before the connexion between Chinese and the polysyllabic lan-

guages can possibly be proved, it is essentially necessary that Chinese should be compared with the European languages on an equal footing—that is to say, that it should be stripped of all modern forms, and should be presented to the philologist in the condition, or as nearly as possible in the condition, in which it may be supposed to have been when the people speaking it first hived off from the rest of the world. To do this is the object of the work before us.

Chinese naturally divides itself into two parts—namely, the written and the spoken languages. The Chinese characters, from their nature, are incapable of change, except such as may arise from the mistakes of scribes; and, being for the most part derived from hieroglyphics, they carry their history in their lines. As Dr. Edkins says, they are records of a distant past, and by carefully tracing out the successive forms which have been adopted to meet the wants of a settled and industrious people, it is possible to acquire a knowledge of the origin of Chinese writing, and the method pursued by the inventors of the characters. In a studiously practical way Dr. Edkins sets about this part of his investigation by beginning with the radical characters, as they are called, of the language. A very large proportion of these are hieroglyphics, and are explained by our author, who further illustrates the influence they exercise when in combination with other symbols they form compound characters. If, for a moment, we take the hieroglyphic for "a hand," we trace its meaning in many of the characters of which it forms part. For example, the symbol for "friend" is two hands; that for "to receive" is a hand held out on each side to receive something represented by certain strokes; and that for "to roll" is two hands rolling up a scroll. Being hieroglyphics, these radical characters are made up largely of objects in nature. "Heaven" was symbolised by three parallel curved lines. The sun was a circle with a stroke in the middle. The moon was a crescent. Slightly modified, it became evening. Stars were three small circles. Mountains were triangles standing side by side," and so on.

Having carefully analysed the Radicals, Dr. Edkins goes on to submit the phonetic characters to the same process. These phonetics are characters used in combination with other symbols to fix the sounds of the compound characters of which they form part, and Callery, who was the first to make a list of them, considered that there were in the language about 1,000; by subsequent writers their number has been variously estimated. Dr. Marshman gives them at 3,867, and other scholars, among whom is Dr. Edkins, have reckoned them to be from 1,100 to 1,200. The importance of arriving at the primitive sounds of these phonetics becomes at once obvious when it is remembered that they indicate the sounds which the compound characters of which they form part bore at the time they were invented, and especially when it is added that these compound phonetic characters form about one-half of the entire characters in the language. Each and all of these are carefully examined in the work before us, and in such a manner that it makes it impossible to doubt the cor-

rectness of the conclusions arrived at. The process adopted for discovering the primitive sounds of these and the other characters is by a scrutiny (1) of the rhymes of old poetry; (2) of certain characters in the classics and elsewhere which occur in senses different from those intended by the inventors of the characters, and which now, through change in sounds, do not suit them; (3) of Buddhist transcriptions of Sanskrit words; (4) of the Tonic Dictionaries; (5) of Japanese, Korean, Mongolian, and Cochinchinese transcriptions; and (6) of the dialects of modern China. From a study of these many important results are attained, the losses sustained by letter-changes and by decay, as well as all additions made through the acquisition of new elements, are made plain, and the conditions under which certain definite changes take place under similar circumstances can be laid down with a certainty which amounts almost to a law. One extremely valuable point which Dr. Edkins succeeds in establishing is the rule which governs the transfer of words from one of the eight tones into which the words of the language are divided to another. But we must refer such of our readers as desire to pursue this investigation to the work before us. It presents a comprehensive view of the origin and growth of the Chinese language, and, apart from the philological interest attaching to the subject, its pages furnish us with many an insight into the moral, physical, and intellectual conditions of the people in the progressive stages of their national life from the time when they first entered on the plains of China down to the present day.

ROBERT K. DOUGLAS.

SCIENCE NOTES.

BOTANY.

Flora of California.—The first volume of a work containing descriptions of the plants of California has appeared. It is edited by Dr. Asa Gray, and will supply a want long felt.

The Gramineae.—All botanists will learn with pleasure that General Munro has commenced a revision of the whole of this family. Probably no one living possesses so intimate a knowledge of grasses as General Munro, who has made them his special study for a great number of years; and, having been stationed successively in various distant parts of the world, he has enjoyed unusual facilities for obtaining living material. Further than this, he has examined and re-examined the vast dried collections at Kew and in other herbaria. A rough estimate of the number of distinct wild forms, to say nothing of what are termed "critical species," gives a total of nearly five thousand, belonging to between two and three hundred genera. It is to be hoped that General Munro will be able to complete the long and difficult task he has undertaken, and thus give the world the results of his almost life-long labours.

Germination of the Spores of various Moulds in different Media.—In the *Arbeiten der Pflanzen-physiologischen Versuchstation zu Proskau A.* Massink publishes the results of some investigations on the mould-diseases of hyacinth and narcissus bulbs. Finding that in cultivating diseased bulbs various fungi appeared one after the other, according as the bulb decayed more, and that the fungus which had the upper-hand gave way entirely to succeeding ones, he came to the conclusion that each kind of fungus depended upon a certain nutritious substance, in which it

flourished most luxuriantly, to the exclusion of all other kinds. To prove this, he sowed spores of several fungi in various fluids, the chemical composition of which was known. *Rosellinia*, *Pleospora*, and *Botrytis cana* germinated most rapidly in cane-sugar. In order to ascertain whether the spores germinating in the various media took up anything beside water, a blue aniline dye, soluble in water, was employed. In this the spores began to grow very well at first, but after the lapse of two or three days a visible delay was apparent. By adding cane-sugar, &c., afterwards an improvement in the growth was at once evident. From the circumstance that the mycelium had stored up the dye-substance freely from the beginning, it is clear that the spores of fungi absorb other substances beside water from the nutrient material of the plant upon which they are parasitic. Grape-sugar had a less stimulating effect on the germination of spores, though a feeble growth may be observed after two days' immersion. In a solution of 0.5 per cent. of sulphuric acid the three fungi named grew freely; but the effect was very different when the sulphuric acid was increased to 2.5 per cent., for none of them showed any signs of germination. In distilled water the spores began to vegetate, but soon ceased. The effects of vinous acid and vinous acid soda were also fatal, but in vinous acid potash the germination of *Botrytis* was observed on the margin of the object platform of the microscope. Malic acid exercised an accelerating influence on the spores of *Rosellinia*, less so on *Botrytis*, and no germination of *Pleospora* was observed in this solution. A decoction of horse-dung was so far effective that these fungi formed the beginnings of germinating tubes. Thus, says the author, we see what an intimate connexion there is between the fungus and its matrix.

The Lindley Library.—In the event, now most imminent, of the Royal Horticultural Society vacating the South Kensington establishment, the destination of this fine botanical library is somewhat problematical. It can only remain in its present quarters so long as the society remains there. Quite recently the trustees issued a circular soliciting donations of books, &c.; but now the question arises, where are the funds to come from wherewith to keep open and available for use the only free botanical library in London? This library was purchased with a portion of the surplus funds of the International Horticultural Exhibition, held at South Kensington in 1866; and it is so far public property. All botanists and horticulturists interested in keeping this library open should aid the trustees as far as lies in their power in effecting so desirable an object. We extract two or three of the paragraphs from the circular alluded to:—

"The trust-deed provides that the library shall, subject to such regulations as the trustees may make from time to time for the proper conservation of the books, be a free public library, open alike to Fellows and non-Fellows of the Royal Horticultural Society.

"Among the circumstances which tend to check the due development and utility of the library may be mentioned:—

"The little knowledge that the horticultural public has of the advantages within its reach.

"The want of a proper room, exclusively devoted to the purposes of the library.

"The impossibility, with the present limited funds at the disposal of the trustees or of the society, of providing the sufficiently constant attendance of a qualified librarian, or of issuing a printed catalogue of the books, &c.

"The scanty income of the library, amounting to only about 38*l.* per annum—a sum inadequate for the purchase of horticultural and botanical books and periodicals, and for the expenses connected with the proper maintenance of the same.

"The invested money of the trust consisted, in June, 1876, of 1,314*l.* 9*s.* 9*d.* Three per Cent. Consols, the interest on which constitutes the sole source of revenue of the trust. By a resolution of the trustees (May 1, 1872), one-third of the income of each year has hitherto been added to capital.

"The trustees have deemed it advisable to lay these facts before the horticultural public in the hope that by increasing the available funds, or by donations of books, memoirs, pamphlets, &c., the utility of the library as an independent means of promoting scientific and practical horticulture may be enhanced, and its benefits shared by a much larger number of persons than heretofore.

"Communications, books, &c., intended for the Lindley Library, should be addressed to Mr. W. B. HEMSLEY, Librarian and Secretary to the trustees, Lindley Library, Royal Horticultural Society, South Kensington."

On the Isolation of Different Forms of Bacteria.—In the *Botanische Zeitung* for September 29, Dr. C. J. Salomonsen describes a method of isolating *Bacteria* for researches in relation to the variability of these organisms. It is based upon the nature of the decay of blood. Minute quantities of calves', lambs', and other kinds of blood are drawn into glass hair-tubes, and the appearance of decay-spots, as Dr. Salomonsen terms them, carefully noted and measured from time to time, and their exact position indicated on a card-board to which the tubes are attached. So far as the experiments have been carried only one form of *Bacterium* has been found in each spot, and this seems to negative the theory that many of the different forms observed are variations of the same organism. However, the author of the article in question merely suggests this, and submits his mode of procedure to the criticism of other investigators in order to arrive at the best possible means of attaining the object in view. Meanwhile, he proposes to continue this attempt at the pure cultivation of different forms of *Bacteria*.

PHILOLOGY.

King Horn. Untersuchungen zur mittelen-gischen Sprach- und Literaturgeschichte, von Theodor Wissmann. (Strassburg: Trübner.) This short essay attempts to define accurately the position of the *King Horn* in English literature. The author first examines the relation of the three MSS., and comes to the conclusion that their deviations are due to the influence of oral tradition, each MS. representing the text of a different "gleeman." He then fully treats of the phonology of the language in the different MSS., and finally assigns the original poem to Essex. After some remarks on the metre, the author proceeds to investigate the relation of *King Horn* to the French romance of *Horn et Riemenhild*, and comes to the conclusion that the French poem is certainly an adaptation of the English one. The essay is well deserving of the study of all Middle-English scholars. English students, especially, may learn much from the author's thoroughly scientific treatment of the phonology of the poem.

THE last number of the *Rheinisches Museum* (vol. xxxi. part 3) contains several important articles. Perhaps the best are O. Ribbeck's paper on the meaning of *εἶπας*, and John's upon the candidature of Catiline for the consulship in the year 688 B.C. Heidenhain has a long essay on the different kinds of tragedy enumerated by Aristotle. Some interesting questions in literary chronology are started and discussed by J. Wackernagel ("Nicanor und Herodian"), and A. Riese on the Phoenix of Lactantius. Duncker discusses the *Passio Sanctorum iv. Coronatorum*. Götz, besides contributing some notes on the Latin Anthology to the miscellanies at the end of the volume, has a good article on Claudian's *Sixth Consulship of Honorius*. Textual criticism is represented by Barthold's remarks on the *Hippolytus* of Euripides, and Dziatzko on some

fragments of the Greek and Latin comedians. Rönisch discusses the Hebrew lemmas in the Amplonian glosses, besides contributing notes on the Latin Anthology.

FINE ART.

THE DUDLEY GALLERY.

THE tenth exhibition of cabinet pictures in oil at the Dudley Gallery will scarcely attract serious criticism. Many of the artists of distinction who have formerly contributed to these exhibitions seem, for some reason or other, to have withdrawn their support, and of those who still remain the examples are not always worthy. Mr. Watts may be taken as a case in point. It must, surely, have been out of good nature, and from no conviction of its worth, that so sincere a student was persuaded to exhibit a slight and imperfect study of the figure to which the catalogue here assigns the title of *Samson* (182). That the execution should be incomplete is nothing, for many of Mr. Watts's most beautiful designs exhibited in this gallery have shown signs of incompleteness; but the lack of vitality and the failure of intellectual force which characterise this particular figure are defects that Mr. Watts has not led us to look for. The right arm and the limbs are almost expressionless, and the lines of the face, apparently derived directly from the model, carry no sense either of power or nobility. The gallery contains only two other designs that attempt to grapple with the higher problems of art. One is *The Watchers* (298), by Mr. W. B. Richmond, a work that at least suffers from no neglect or carelessness in the matter of execution. Its failure is of a kind that lies deeper and is less curable, for, in spite of a graceful invention and much cultivated power of design, Mr. Richmond here seems to lack the directness and simplicity of vision needed most of all where the chosen theme is foreign to the ways of actual life. The second picture mentioned as coming within the category of ideal art is an interesting study of a single draped figure, by Miss Pickering. It would be rash from this one example, in which the style of Mr. Burne Jones is frankly taken for imitation, to venture a confident opinion upon Miss Pickering's powers; but that she has command of an unusual share of skill and taste there can be no question. Perhaps the only part of the picture that is distinctly unworthy both of her subject and her master is the head of the Saint, where the beauty comes too near to prettiness, and the fascination lacks something of refinement.

Among pictures of a different class, Mr. Marks's *Twins* (58) may be distinguished for the simplicity of its execution as well as for delicate power of facial expression. He has contrasted as portraits of twins the same face in different moods of expression, and the result has a genuine artistic interest. Mr. P. R. Morris contributes a graceful idyllic design, and Mr. Cotman an admirable domestic study called the *Little Bookworm*; and we may add in the class of figure-subjects M. Lhermitte's *Market-Place in Finisterre* (96); the *Washing on the River* (114), by Mr. Percy Macquoid, a work noticeable for careful arrangement of colour; *Work and Play*, by Mrs. Jopling (147), who also contributes a forcible portrait-study called *Looking Forward* (161); a small study of a bather (185), by M. Fantin; and a single figure of a peasant girl, by Mr. Herkomer. This artist also contributes a portrait of a lady reclining, with a Japanese fan in her hand, remarkable for the choice and control of brilliant colour. Landscape, though not powerfully represented, is fairly supported by the works of Mr. Somerset, Mr. Muir, Mr. Knight, Mdme. Cazin, Mr. Hemy, and Mrs. Tadema.

J. COMYNS CARR.

ITALIAN ARCHAEOLOGY.

Bagni di Lucca: October 12, 1876.

In the abundant journalism of the Italian kingdom the place now assigned to archaeological interests is duly conspicuous. When, some time before the end of the last year, the Minister of Finances, Signor Sella, was elected President of the Academy "dei Lincei" at Rome, he intimated to the then Minister of Public Instruction, Signor Bonghi, his desire to be systematically informed respecting all discoveries of ancient monuments and artistic objects, as well as all specimens of epigraphy, in whatever part of this kingdom; the former statesman expressing at the same time his wish that the "Lincei" academicians should take themes for their studies and discussions from that class of recovered antiquities. The Minister Bonghi charged the General Direction of *Scavi* throughout Italy to compile and publish a monthly report of all such precious finds; and thus was brought into existence the periodical edited by the Chev. Fiorelli, which began its career last January—*Notizie degli Scavi d'Antichità comunicate alla Reale Accademia dei Lincei*. For the benefit of the Committee of Archaeology, over which that distinguished editor presides, it has been provided that an inspector shall be established at every place in this kingdom where antique monuments exist at this day, and where works of excavation are in progress for antiquarian objects; also that all these *employés* shall keep their superior (Fiorelli) constantly informed of what is going on in the walk of archaeological undertakings, of the localities where and the exact dates when such works have been commenced, with the names of all the parties concerned in them.

Such an organ as the above-named *Notizie*, now published at Rome, was indeed greatly required; and the new periodical meets a desideratum not previously satisfied by the Italian press. The *Bullettino Archeologico*, founded at Naples by a learned editor, Signor Avellino, suspended its publication, for want of means, before the opening of the year 1861. The *Giornale degli Scavi di Pompeii* still appears at the former city, but at long intervals, and, as its title imports, with special regard to the claims (indeed of paramount interest) admissible for a single locality. The "Committee of Antiquities in Sicily," well constituted by the new Government, soon commenced its periodical Reports, but with publication not more frequent than once, or at most twice, in the year. The Chev. de Rossi's *Bullettino* of Christian Archaeology may satisfy all demands within the sphere, a restricted one (the cemeteries and general monuments of the primitive Church in Rome and its neighbourhood), to which it is confined; and the *Bullettino* of the German Archaeological Institute at Rome, aiming at a wider range, glancing at the whole aggregate of antiquarian research and discovery throughout Europe, cannot, of course, ably as it is conducted, together with its attendant and supplementary "Annali," give such space to Italian *Scavi* or their results, among the many considered in its pages, as the intrinsic interest of this national subject—the range of Italian research *alone*—must be allowed to deserve.

With respect to ancient epigraphy, the editor of the *Notizie* often requires from the several inspectors not merely exact copies, but tracings from the originals, in order that he may be enabled to determine as to dates and ethnological classification from the orthography and palaeographical peculiarities of such inscriptions. These efforts on the part of the Chev. Fiorelli are indeed laudable.

The last *fascicolo* of this periodical contemplates all that has been done and discovered throughout this kingdom in the course of last June—a rather too distant retrospect, as might be objected. Among antiques of the epigraphical class here mentioned is one in the Sabellian dialect, found at Bellante, in the province of Teramo,

and near the same place where another inscription in that idiom was dug up in 1867, the latter being edited and translated by Signor Guidobaldi in the *Gazzetta di Teramo*, May 20, 1875. This last issue of the *Notizie* informs us of works and discoveries over a wide range, in or near the cities and minor towns of Italy, at Rome, Bologna, Orvieto, Capua, Pompeii, Reggio (in Calabria), Asolo, and other places less known to fame.

Not to be forgotten, among the most valuable contributions from the periodical press here referred to, is the monthly *Bullettino del Municipio* of Rome, exclusively dedicated to the range of antiquarian undertakings and their results within that city and its environs; the most learned and active among writers for this paper are Signor Lanciani and the Chev. Visconti. Besides this, one should remember two others, though among the minor periodicals produced at the Italian capital, edited respectively by the gentlemen who write almost the whole of each *fascicolo* bearing their names, Gori and Armellini—the former dedicating his pages exclusively to archaeological, the latter to scientific, as well as antiquarian topics.

C. I. HEMANS.

NOTES AND NEWS.

MR. PRINSEP has been commissioned by the Governor-General of India to paint a large picture in commemoration of the assumption by her Majesty of the newly-created title of Empress. He will shortly proceed to India in order to be present at the formal issue of the Imperial proclamation at Delhi, which ceremony is to form the subject of the painter's composition. The picture is intended as a gift from the Governor-General to the Queen, and as a record of a very interesting event in her Majesty's reign. It is not a little remarkable, considering the importance of our Indian Empire, that English artists should have been so seldom attracted to the study of Indian life. Very few English artists of repute have attempted to render the magnificence either of Indian architecture or Indian ceremonial, and it may be that Mr. Prinsep's enterprise will prove the forerunner of further experiments in the pictorial illustration of our Indian Empire. There is certainly no sound reason why the painter's research of Oriental colour should stop at Egypt, and that English artists should be the first to extend the boundaries in this direction is both fitting and natural.

THE new bronze statuette purchased for the British Museum cannot be immediately exhibited to the public. Although complete in every respect save for the loss of one of the toes, the statue has been fractured in one or two places, and will require to be carefully set together. The figure, which represents an aged Faun, is two feet six inches in height, and it is, therefore, in respect of size a more important work in bronze than any figure now possessed by the Museum.

GENERAL CESNOLA, whose first collection of antiquities from Cyprus was transported to America several years ago, is now again in England, bringing with him the results of further research. The collection, which is particularly rich in examples of antique jewellery, has, we understand, been offered to the Trustees of the British Museum.

MR. HERKOMER is engaged upon a large picture for the Academy, the scene of which is again laid in the Bavarian Highlands.

DR. SCHLIEMANN has been officially invited by the Turkish Government to accompany the Emperor of Brazil to Ilium. He will resume his diggings at Hisarlik in March, having received ample powers from the Grand Vizier.

THE exhibition of the Ipswich Fine Art Club will open towards the end of next January, at the Lecture Hall, Ipswich. The drawings and sketches by members of the club will be sold for the benefit of the Local Blind Institution. Mr. E. Packard, jun., is the hon. sec.

THE *Euboia*, which is published at Chalkis, has recently given a detailed report of the remains which have been discovered during the present season in the district of Trypa. All the six statues that have as yet been recovered, and which are about three feet in height, represent young children in various attitudes. The heads are missing in all the statues, which are also much damaged in other respects, but, notwithstanding these mutilations, enough remains to show the graceful pose of the figures and the excellence of the workmanship. Numerous fragments of other figures, together with broken pediments and various more or less completely illegible inscriptions, have been found on the same spot.

THE unpretending catalogue of the Collection of Oriental Porcelain and Pottery exhibited by Mr. A. W. Franks at the Bethnal Green Museum is one of the most important among those published by the Committee of Council on Education. Mr. Franks's collection of Oriental ware is not limited to choice specimens, but has been selected with a view of illustrating the different varieties known. It is the first attempt that has been made to exhibit Oriental porcelain divided into classes, and to gather together in a condensed form the materials towards classification scattered through the works of previous authors. The late lamented M. Albert Jacquemart has contributed most towards a knowledge and an arrangement of Oriental ceramic productions, and though he and Mr. Franks differ on many points, yet the opinion of each must be received with respect, and it must be left to time and more extensive information to decide the disputed questions. Mr. Franks divides the Oriental products into twelve classes. In the first he places unpainted porcelain, comprising that creamy, ivory white paste, consisting mostly of cups with decorations of archaic character, formerly so prized in Europe and still held in value by the Chinese; and also the glazes of single colours, the much-appreciated sea-green *celadon*, the rare yellow, the red termed *sang de boeuf*, the *flambé* or streaked, and others. The crackle china, one of the most peculiar productions of the Chinese potter, forms the second class. The third consists of porcelain decorated with white slip. The fourth class consists of the painted porcelain, that painted in blue, the model of Delft pottery, and now so much in favour in England, and porcelain painted in colours, a numerous class, divided by M. Jacquemart into three families—the chryso-paeonian, green, and rose. Sixth is pottery or stoneware concealed by a thick glaze; of this material was formed the porcelain tower of Nankin, so ruthlessly destroyed by the rebels, and the group of brown wares or *boccaro* with ornaments in relief, imitated by Böttcher and the Elers. Japan porcelain forms the seventh, Japan pottery the eighth, and Siamese pottery the ninth class. In the tenth are grouped Oriental products with foreign designs made for Asiatic and Indian markets, and also for European, ordered by Holland, France, and England. The Oriental porcelain sent over in the white state, and decorated in Europe, in Holland, Saxony, and England, makes the eleventh division. The twelfth comprises porcelain combined with other substances, that incrustated with *cloisonné* enamels, the lacquer work, the delicate basket-work, of slips of bamboo, and the mother-of-pearls or *burgauté*. To his interesting catalogue Mr. Franks adds a most useful list of the marks found upon Oriental china, consisting of cyclical and dynastic dates, marks of establishments where made, devices and symbolic ornaments.

THE new Court Theatre in Dresden, of which the first stone was laid in 1871, is now fast approaching completion. It will be, the German papers assert, the finest edifice of the kind in all Germany, as well for its size as for the magnificence of its decorations. It is arranged to seat 2,000 spectators.

THE venerable sculptor, Ludwig von Hofer of Stuttgart, a pupil of Thorwaldsen's, has lately finished the model of a fine equestrian statue of the late King Wilhelm of Württemberg, which he intends to present to his native town, Ludwigsburg, in grateful remembrance of the favour shown him by that monarch. He has given directions that after his death the statue shall at his own cost be cast in bronze, and set up in some public place. It is said to be one of the best equestrian statues that Germany has produced for a long time. It is an admirable likeness of the old king, with whom Hofer was intimately acquainted, and the horse, a noble Arab, is full of life and movement, and has none of the heavy action that generally characterises sculptured representations of these animals. This effect of motion is chiefly gained by a deviation from the ordinary method of representing the right fore-hoof and the left hind-hoof as following one another. In the Hofer statue the right hind-hoof follows the fore-hoof on the same side, and thus gives an appearance of all three legs being in motion at one time. The effect is stated to be extremely life-like and graceful.

THERE has just been set up in the grand alley of the Tuileries, opposite the Pavillon de Marsan, a fine bronze group representing *Mercury carrying off Psyche*, the work of Jan de Vries, a Dutch sculptor of the middle of the sixteenth century. This group formerly stood in the Salle de Michelange in the Louvre, but has been removed to make room for the great gates of Stanga, which now occupy such an important position in that celebrated Salle. *L'Art* relates the various vicissitudes that this remarkable piece of northern sculpture has undergone. It was executed in 1590, by order of the Emperor Rudolph II., and was placed by him, together with a pendant at present in the Museum at Stockholm, in the court of Hradschin, at Prague. After the sack of that city by the Swedes in 1648, both groups were carried by the conquerors to Stockholm. The one still remains there, but the *Mercury and Psyche* was taken by Queen Christina, on her abdication, to France, where she bestowed it on the Marquis de Sablé, whose descendants sold it with the Castle of Meudon to Louvois. Louvois, in his turn, ceded it to Colbert, and his son, M. de Seignelay, finally presented it to Louis XIV. In 1790 it ornamented one of the *bosquets* of Marly. In 1794 it was placed in the Museum des Petits-Augustins, from whence, in 1802, it was transported into the gardens of St. Cloud. Here it remained until 1850, when it was placed in the Louvre, in the position from which it has now been dethroned and once more relegated to a site in the open air, where, however, it will probably excite more attention and interest than when placed among so many other works of greater fame in the Louvre.

THE STAGE.

THE ADAPTATION OF "CHUZZLEWIT."

THERE seems to have been a wholesome privilege in the early days of the English Theatre, by which audiences were wont to express not alone their disapproval of a piece but their wish for the immediate substitution of some other. Occasionally (narrates a writer quoted by Mr. Collier, and again by Mr. Cook) the actors were compelled to perform not at all the drama which the programme had announced, but some other such as "the major part of the company had a mind to; sometimes *Tamerclane*; sometimes *Jagurtha*; sometimes *The Jew of Malta*; and sometimes parts of all these; and, at last, none of the three taking, they were forced to undress and put off their tragic habits, and conclude the day with *The Merry Milkmaids*." And though, indeed, it may be as true now as it was in "1654" that "Men come not to study at a playhouse, but love such expressions and passages which with ease insinuate themselves into their capacities," yet that should

not, we fancy, have prevented the audience at the Folly Theatre on Monday night from dealing with the adaptation of *Chuzzlewit* after the approved old-fashioned way.

The playgoer who has gone pretty steadily to the London theatres during the last four or five years will have seen adaptations of most of the novels of our master-novelist—*Copperfield* at the Globe, *Dombey* at the same place, *Bleak House* more recently, *Nicholas Nickleby* and *No Thoroughfare* at the Adelphi, *The Old Curiosity Shop* at the Olympic—and some have been much poorer than others; but he will have seen nothing quite so unsatisfactory and inadequate as the adaptation of *Martin Chuzzlewit* now played at the Folly. Guarding himself, perhaps, against criticism which could hardly be otherwise than adverse, the adapter has explained that his work is "a dramatic rendering of so much of Dickens's novel as relates to Mr. Pecksniff, his daughters, and his daughters' lovers;" and he has called the work *Pecksniff*, and so fairly enough described what it was that he meant to do. But either the fortunes of Pecksniff and his external oddities are not enough to give interest to the three acts of which his piece is composed, or he has failed in two things—first, in consideration for the playgoer who, even in the case of an author as universally read as Dickens, does not chance to come to the playhouse with the words of the original novelist at his fingers' ends; and second, in appreciation of the fact that it is *not* Pecksniff's external eccentricities, but Pecksniff's character, that makes the interest of the personage in the novel, and must still make it in the play. The man who goes to the Folly Theatre, if he does not know Pecksniff before, will not there make his acquaintance; and if he does know Pecksniff before, he will regret that a character out of which a skilful adapter and a subtle comedian might have made much should have been made, by a somewhat clumsy adapter, the vehicle for the exhibition of the grimaces and gestures of a comic actor. What Pecksniff really was—what he did even, besides get drunk, embrace his landlady, and display an inclination to hide the teapot under the side of his waistcoat—we are, even with the efforts of the adapter and Mr. Lionel Brough, still at a loss to imagine. The play is an opportunity for the actor to give an occasion for the audience to pardon or applaud, according to their liking, one more display of the brutalities of drunkenness: that, and little besides. In the third act it is indeed sought to convey that Pecksniff's obtrusive piety was far from genuine, and his love-making not quite unmercenary. In the third act there are three or four witty things, and Mr. Brough delivers them with the seeming unconsciousness which is effective. But when the elder Chuzzlewit—both mentally and physically feeble at the Folly—discovers at the end of the piece that Mr. Pecksniff is a dissembler, we are willing to credit him with more shrewdness than we should ourselves have displayed.

Mr. Brough has stage peculiarities which a part of the public likes, and intelligence which it is possibly a pity that he does not display in better work. We cannot, save in a few exceptional moments, relish his performance here. The whole drunken scene is very offensive, and its ugliness, though cleverly assumed, appears to us exaggerated. But there is a part of our audiences with which long drunken scenes—heavy drunken scenes—have always been popular. The love of them is a characteristic of the lowest class of English playgoers, and the lowest class of English playgoers are not those to whom the least deference is paid. As to the performance of the other actors, it is necessarily but the shadow of a shade.

FREDERICK WEDMORE.

FRENCH plays have begun in a modest way at the Royalty Theatre, by the performance of *Le Panache*. The theatre is under the management of Messrs. W. S. Emden and Valnay, but the com-

pany thus far engaged does not appear to be a strong one. The enterprise, as at present conducted, may have the support of French residents in London, or of untravelling Londoners, but we doubt if this is quite the scale on which to present the French drama, if it is thought to seriously compete with the attractions of the leading London theatres, or with those of Paris, with which so many London playgoers are now familiar. But no attempt to give us, in a dull winter season, the entertainment of the French theatre should be discouraged, and we may wish all success to the effort of Messrs. Emden and Valnay.

MR. HOLLINGSHEAD has taken the Opéra Comique Theatre for a season, beginning next Monday. He is thus repeating the experiment which he made a year or so ago, when under his auspices Mr. and Mrs. Kendal appeared at this theatre in the legitimate drama. This time, however, another kind of entertainment is to be produced. There will be a farcical comedy called *Bounce*, by Mr. Alfred Maltby, and Mr. Collette's "popular but unpronounceable farce."

IF the "comedy" produced at the Folly Theatre under the new management is not the most admirable of entertainments, the house itself, since it was known but a few weeks ago as the Charing Cross, has been greatly improved. Mr. Thomas Verity, who has decorated it, is a man of artistic taste: he has brought art into a monster eating-house, and so the skilful decoration of a theatre has not been beyond his capacity. When one has admitted that the problem how to get as many seats as possible into a very limited space was thrust upon him, and that he had also to remember that the class of entertainment meant to be presented at the Folly was luxurious rather than severe, there is little fault to be found with the decorations which he has introduced into the newly-named theatre.

Clancarty, one of Mr. Tom Taylor's most effective dramas, is to be revived for a short time at the Olympic Theatre, and *No Thoroughfare* is in preparation at the same theatre. Miss Bella Pateman, an American actress, who suffers under a name most inconveniently like Miss Isabel Bateman's, will appear in *Clancarty*.

THE Court Theatre, now closed, will open very shortly, it is said, with a new piece by Mr. Coghlan.

MISS ADA CAVENDISH is in Manchester, playing her favourite part in the *New Magdalen*, with her accustomed success.

WE have received the early numbers of M. Sarcy's *Comédiens et Comédiennes*—a serial work issuing from the famous presses of M. Jouaust—and shall take our first opportunity of noticing them fully.

THE new piece, *Turgotin*, at the Palais Royal, which turns upon the unwillingness of two friends to fight—a quarrel having, so to say, been arranged for them by their seconds, who insist on its continuance—may possibly have been suggested by some passages in the *Rivals*, in which it will be remembered that Sir Lucius O'Trigger was still impressed with the glories of battle when the valiant Bob Acres, who, unlike Sir Lucius, was not to look on from behind, felt the courage "oozing out by the palms of his hands." At any rate there is something in the new little one-act piece to recall the great comedy. *Turgotin* is very well acted by Brasseur, who appears in several disguises, and by Lassouche, who is rich in grimace, and by Numa, who is becomingly simple.

THE French have just lost an old author, whose work for their theatre was done very many years since. M. Duvert, who has died at the age of eighty-two, was the author, among other things, of *L'Homme Blasé*, which is well known to the English public by Mr. Charles Mathews' performance in *Used Up*. Rather lately, this and two

other pieces by M. Duvert—*Renaudin de Caen* and *Richet d'Amour*—have been revived at theatrical *matinées*, and listened to with pleasure. Meilhac, who has a right to an opinion, said recently, "Quand je m'ennuie, quand je suis dans mes humeurs sombres, j'ouvre au hasard un vaudeville de Duvert, et je suis sûr de m'amuser une heure." But the author's pieces, though played occasionally, can hardly be played very often, and it is now proposed by one or two of his admirers and friends that a collected edition shall be published, so that at all events the good things shall not be lost. "Nearly all," writes a critic now occupied with this business, "are worth the trouble of reading, for there is not one which does not, still to-day, afford a good moment of gaiety." And he adds, "Elles n'ont pas vieilli: c'est de bon et charmant esprit français."

The Chaine, by Scribe, has been revived at the Théâtre Français, with M^{me}. Favart in the fine part of Louise, which M^{me}. Arnould used to play so splendidly. M^{lle}. Reichemberg is the *ingénue*, and she is better than usual, because it is only the typical *ingénue* that she is here expected to be.

Mademoiselle Didier—a four-act piece by M. Charles de Courcy—is the last new piece at the Théâtre du Gymnase.

OUR New York correspondent writes:—"American plays seem to be in the ascendant just now in our theatres. At the Union Square a play by Mr. Bret Harte, called *Two Men of Sandy Bar*, is having a fairly good run. This is Mr. Harte's first attempt at dramatic literature, and as such should not be criticised too severely. The plot is taken from two of his stories, *The Idyl of Red Gulch* and *Mr. Thompson's Prodigal*. The play was written for Mr. Stuart Robson, a popular local comedian, who assumes the rôle of Colonel Starbottle. As far as Mr. Robson's part is concerned, the acting is spirited, but the other parts drag for want of good playing. The play is American, and the scene is laid in Lower California, therefore the Spanish dress is worn by most of the persons on the stage. The part of Colonel Starbottle, while it is very amusing, really might be left out of the play without interfering at all with the action. There are a number of Mr. Harte's well-known characters introduced—John Oakhurst, Sandy Morton, the Duchess, and Starbottle himself are all there. Mr. Robson's interpretation of the character of Starbottle is very different from the idea one gets in reading of him in Mr. Harte's stories. One imagines a man wrapped up in his own dignity: Mr. Robson makes him a trifle. The genuine Starbottle would be too heavy an impersonation for Mr. Robson, who is an essentially light comedian. There is a great deal of Mr. Harte's peculiar power in *Two Men of Sandy Bar*, but the strength is not sustained. At Wallack's Theatre, Mr. and Mrs. W. J. Florence have just finished a long and successful engagement with *The Mighty Dollar*, an American comedy suggested by *The Gilded Age*, although it is not an imitation of that play. Mr. Raymond, it is said, will introduce his inimitable character of Colonel Sellers, in the *Gilded Age*, to a London audience at the Haymarket Theatre some time during next summer. Mr. Raymond is an American comedian who is only equalled by Mr. Jefferson. *The Mighty Dollar* has been succeeded at Wallack's by a new comedy by Mr. Boucicault, entitled *Forbidden Fruit*, which is said to be *The Great Divorce Case* in a new dress. The Park Theatre was opened some days since with an original American play, called *Clouds*. The Fifth Avenue Theatre was opened last week with a new play from the pen of its manager, Mr. Augustin Daly, called *Life*, in which Mr. Coghlan, of London, has the leading part, which was written for him. Our theatres are doing remarkably well this season, owing to the number of people from the north, east, south, and west on their way to the Centennial, who take in New York as part of the great show."

MUSIC.

CRYSTAL PALACE.

GADE's cantata, *The Erl-King's Daughter*, though performed for the first time last Saturday at one of the winter concerts, had been heard at Sydenham once before, having been produced on July 17, 1875. The audiences of the summer and winter concerts are, however, so different that the work may almost be regarded as a novelty; such, at least, it certainly was to many who were present. Among the compositions of the Danish master it has already taken a high place on the Continent; and it only needs to become better known to occupy a similar position in this country. It is not only one of Gade's most highly finished, but, as a whole, one of his most original, works. Though the influence of Mendelssohn is in parts discernible, it is less clearly to be felt than in some other of its author's compositions; there is much freshness in the ideas, and the orchestration is throughout exquisitely finished, and often highly ingenious. The Prologue (for chorus), "At eve Sir Oluf reined up his steed," is a most attractive number, very delicately accompanied; and the whole of the first part of the work is full of pleasing melody, the baritone song, "When through the meadows," being especially noteworthy. The second part, which contains the scene between Sir Oluf and the Erl-King's Daughter, is highly dramatic; the Knight's opening song, "Night, thou art silent," being remarkable for the peculiar and veiled colouring of the instrumentation. It seems a favourite device with Herr Gade to use the strings *con sordini* for depicting the supernatural; he does the same thing in the scene with Armida in *The Crusaders*. No doubt a special tone-colour is obtainable by this means; but it is one that requires to be sparingly used, as it soon palls upon the ear; and when, as in the present work, we find muted violins through the whole of the second part—for nearly sixty pages of the score—a monotony inevitably results, and we cannot help feeling that, with whatever dramatic appropriateness, the composer has from a musical point of view made an error of judgment. With this reservation, the whole of the second part, which contains some very beautiful and characteristic music, deserves high praise. The third part is not as a whole equal to the rest of the work.

The performance on Saturday was an exceedingly good one. The choral part of the work was sung by the Crystal Palace Choir in a manner that showed a decided improvement on some of their performances last season. The solo parts were given by M^{me}. Lemmens-Sherrington, Miss Bolingbroke, and Mr. Maybrick. The promising young bass singer was heard to disadvantage under circumstances which exempt him from criticism. He had been singing at the Bristol Festival all the week, and had travelled up to town on the Saturday morning to attend the concert. It was not, therefore, surprising that his voice showed signs of fatigue, nor would it be fair to judge him from his singing on this occasion. Another and more favourable opportunity will doubtless soon be afforded. Both ladies were very successful; and the accompaniments were given to perfection by Mr. Manns's band.

Particular interest attached to one of the novelties of the afternoon—an Adagio for strings from an early and unpublished symphony by Haydn. The movement, which was composed in the year 1763, is given complete in the first part of Pohl's *Life of Haydn* (pp. 405-412). It is in two parts, each of which is repeated, and is very curious from the way in which the instruments are treated. In the greater part of the movement the violas double the bass in the octave, being thus occasionally found above the first violins. As the second violins also are frequently in unison with the first, some passages are only in two-part harmony; yet, from the manner in which this is disposed,

the effect is much fuller and richer than might be imagined. Though so early a work, the Adagio has much in its style which is very characteristic of the composer, and which reminds one of his earlier quartetts and pianoforte sonatas.

Another novelty produced on Saturday was a "Marche Héroïque" by Camille Saint-Saëns, a piece which derives more of its interest from the cleverness of its treatment and the brightness of its instrumentation than from the intrinsic beauty of its ideas. It is certainly a work of talent rather than of genius. The symphony of the afternoon was Mendelssohn's in D, the so-called "Reformation Symphony." This is one of the second series of posthumous works of the composer. Many of our readers will be aware that a considerable number of pieces was published shortly after Mendelssohn's death, which were left by him presumably ready, or nearly so, for the press. Among these are some of his finest and most finished works; it will suffice to name as examples the "Lauda Sion," the music to Racine's *Athalie*, the symphony in A major, and the overture to *Ruy Blas*. But within the last few years a second series of posthumous works has been issued, among the chief of which are the "Trumpet Overture" in C, the eighth book of "Lieder ohne Worte," the "Reformation Symphony," the "Cornelius" march, and the sextett for piano and stringed instruments. These mostly come under quite a different category from the first series, being in some cases youthful works of the composer, and in others works which, during his lifetime, he withheld as unworthy of publication. His severe self-criticism has been fully justified by the result; for it is difficult to name a single work of this second series which has added to his fame. The "Reformation" symphony, for example, will not compare in value with either the "Scotch" or "Italian" symphonies; nor does closer acquaintance, derived from repeated hearings and the careful study of the score, increase our affection for it. It is, like everything its author produced, a scholarly work; but the spark of genius which illumines Mendelssohn's best productions does not shine here. It is a thoroughly respectable composition, which might have made the reputation of a smaller man; but it is not worthy of the composer of *St. Paul* and the *Hymn of Praise*.

The remainder of the concert was made up by the overture to *Fidelio*, admirably played, and songs by M^{me}. Sherrington and Miss Bolingbroke. This afternoon Raff's "Lenore" symphony is to be given, and M. Wieniawski is announced to play Beethoven's violin concerto.

EBENEZER PROUT.

WE must defer to next week the notice of the production at the Lyceum by Mr. Carl Rosa of Nicolò's *Jocunde*, which took place on Wednesday evening.

THE London Church Choir Association held its fourth annual festival in St. Paul's Cathedral on Thursday evening. The whole of the music, with the exception of the responses, and Handel's "Hallelujah" chorus, was specially composed for the occasion, and included two processional hymns by Mr. W. S. Hoyte, three double chants by Mr. E. H. Birch, a Magnificat and Nunc Dimittis in F by Mr. Ebenezer Prout, an anthem by Mr. Henry Smart, a hymn-tune by Dr. J. F. Bridge, and two recessional hymns by Mr. John Blockley, Junior. The choir, which numbered about twelve hundred voices, was under the direction of Mr. J. R. Murray, and Mr. W. S. Hoyte presided at the organ.

THE prospectus of the Monday Popular Concerts (the nineteenth season) has just been issued. The coming series will commence on Monday week, November 6, and terminate on March 26, 1877; Saturday afternoon concerts will also, as of late years, be given between November 11 and March 24. The list of performers already an-

nounced includes the names of Miss Agnes Zimmermann, Mme. Norman-Néruda, Herr Straus, Mr. Charles Hallé, Signor Piatti, Herr Louis Ries, Messrs. Zerbini, Lazarus, J. Winterbottom, Wendland, and Reynolds. Mr. Arthur Chappell also announces Mme. Schumann, Mdle. Marie Krebs, Herr Barth, Mr. Franklin Taylor, and Herr Joachim, to appear after Christmas. The accompanists, as usual, will be Sir Julius Benedict and Mr. Zerbini. We regret to miss from this list the names of Herr Rubinstein and Dr. Hans von Bülow. It was at one time expected that the former, at least, would have repeated his visit to England during the coming season. If so, we presume he comes too late for these concerts. We are more surprised not to find the name of Mme. Goddard among the performers announced. She has been associated with the Monday Popular Concerts from their very commencement; and it might have been not unreasonably expected that so old a favourite would have been re-engaged. For the first concert the instrumental works are to be Schubert's Octett in F, Mendelssohn's Prelude and Fugue in E minor for piano, Beethoven's Sonata in G minor for piano and violoncello, and a quartett by Haydn. Miss Agnes Zimmermann will be the pianist, and Herr Straus the leader.

MR. WALTER BACHE will give a pianoforte recital on Monday afternoon at St. James's Hall, with a programme of great interest. Among the special novelties to be brought forward will be three two-part songs by Peter Cornelius, and Liszt's transcription for two pianos of his "Poème Symphonique" *Mazeppa*, the latter to be played by Mrs. Beesley and the concert-giver.

MR. E. DANNREUTHER is about to give a very interesting series of performances of chamber-music at 12 Orme Square, during the months of November and December. Among the works to be brought forward are the following:—Brahms: quintett, Op. 34, for piano and strings, sonata in E minor, Op. 38, for piano and violoncello, and trio (Op. 40), for piano, violin and horn; Chopin: sonata in G minor for piano and violoncello; Grieg: sonata, Op. 13, for piano and violin; Liszt: Concert Pathétique, for two pianos; Raff: trio in C minor, Op. 102, Schumann; romances for oboe and piano; and Weber: concerto for bassoon, and trio for piano, flute, and violoncello. We have merely selected from a larger list those pieces which are least often heard; the programme includes also better-known works by Beethoven, Schumann, &c. Mr. Dannreuther will be assisted in his performances by professors of the highest eminence on their respective instruments.

THE complete list of candidates to fill the chair at the Academy rendered vacant by the death of Félicien David is given by the *Revue et Gazette Musicale* as follows—Messrs. Giulio Alary, Adolphe Blanc, Adrien Boieldieu, Ernest Boulanger, Jules Duprato, Antoine Elwart, Edmond Membré, Ernest Reyer, Théophile Semet, Adolphe Vogel. From this list the musical section of the Academy chooses not less than three, and not more than five. To this number the Academy usually adds two; and from these candidates the final selection is made.

At Hellmesberger's quartett concerts in Vienna during the coming winter two new string quartetts, one by Verdi and one by Brahms, are to be produced. A stronger contrast than that likely to be found between the two works can hardly be imagined.

At the Théâtre de la Monnaie in Brussels, a new ventilating apparatus has been, it is said, successfully tried, which, whatever the external heat may be, will maintain in the house a uniform temperature of 18°—whether Centigrade or Réaumur is not stated. If the former it will be about 64° Fahr., if the latter about 72°.

SCHUMANN's *Genoveva* is to be shortly produced at the Berlin Opera, with Frau Mallinger in the principal part.

MADAME ANNETTE ESSIOFF is to proceed to America at the end of this month, for a tour of about six months' duration.

IGNAZ BRÜLL, the composer, whose first opera, *Das Goldene Kreuz*, has been so successful on the Continent, has just completed a second, entitled *Der Landfriede*. The text is by Mosenthal, and it is founded on a well-known play by Bauernfeld.

It is stated that Offenbach's next opera will be founded on Jules Verne's tale, *Dr. Ox's Experiment*. The principal part is to be played by Madame Judic.

TABLE OF CONTENTS.

	PAGE
THEODORE MARTIN'S LIFE OF THE PRINCE CONSORT, by THOS. HUGHES	421
STUEB'S EARLY PLANTAGENTS, by G. F. WARNER	423
DAMALAS' INTRODUCTION TO A COMMENTARY ON THE NEW TESTAMENT, by the Very Rev. Dr. C. W. RUSSELL	424
BARKER'S SYRIA AND EGYPT UNDER THE LAST FIVE SULTANS OF TURKEY, by GREVILLE J. CHESTER	425
MRS. JENNINGS' RAHEL: HER LIFE AND LETTERS, by DR. F. HUEFFER	426
NEW NOVELS, by F. M. ALLEYNE	428
CURRENT LITERATURE	429
NOTES AND NEWS	430
FOREIGN REVIEWS OF ENGLISH BOOKS. NOTES OF TRAVEL	431
NEW SCIENTIFIC REGULATIONS AT THE UNIVERSITY OF LONDON, by A. W. BENNETT	432
WILKIE AND HAYDON	432
SELECTED BOOKS	433
CORRESPONDENCE:—	
<i>Deir Ekin, the Great Eben, and Eben ha-zezer</i> , by Ch. Clermont-Ganneau; <i>MSS. of Virgil in the Bodleian</i> , by F. Maclan; <i>A Rectification</i> , by Dr. C. E. Appleton	433-4
APPOINTMENTS FOR NEXT WEEK	434
PAPERS ON PERSONAL CARE OF HEALTH, AND RICHARDSON'S DISEASES OF MODERN LIFE, by DR. E. BUCHANAN BAXTER	434
EDKINS' INTRODUCTION TO THE STUDY OF THE CHINESE CHARACTERS, by Prof. R. K. DOUGLAS	435
SCIENCE NOTES (BOTANY, PHILOLOGY)	435
THE DUDLEY GALLERY, by J. COMYNS CARR	436
ITALIAN ARCHAEOLOGY, by C. I. HEMANS	437
NOTES AND NEWS	437
THE ADAPTATION OF "CHUZZLEWITT," by FREDK. WEDMORE	438
STAGE NOTES	438
CRYSTAL PALACE CONCERTS, by EBENEZER PROUT	439
MUSIC NOTES, TABLE OF CONTENTS, NEW PUBLICATIONS	439-440

NEW PUBLICATIONS.

Adams (Rev. H. C.), Hair-Breadth Escapes, 12mo	(Griffith & Farran) 5/0
Aldred (P. F.), Elementary Questions on the Law of Property, 8vo	(James Thornton) 5/0
Amongst the Machines, by Author of "The Young Mechanic" 16mo	(Tribner & Co.) 7/6
Anthony Babington; a Drama, by Violet Fane, 8vo	(Chapman & Hall) 6/0
Ant Friendly's Sunday Keepsake, 16mo	(Warne & Co.) 3/6
Bancroft (George), History of the United States, revised edition, 6 vols, 8vo	(Macmillan & Co.) 54/0
Baring-Gould (Rev. E.), Village Preaching for a Year, vol. I, 12mo	(Skeffington) 5/0
Barker (Mrs. S.), Lily's Scrap Book, 12mo	(Routledge) 1/6
Bell (M. M.), Seventeen to Twenty-one, 8vo	(Warne & Co.) 3/6
Bennett (J. R.), Nutrition in Health and Disease, 2nd ed., 8vo	(Churchill) 7/0
Black (William), Madcap Violet, 3 vols, 8vo (Macmillan & Co.) 31/6	
Blackie (John S.), Language and Literature of the Scottish Highlands, 8vo	(Edmonstone & Douglas) 6/0
Bohn's Illustrated Library.—History of Egypt, by Samuel Sharpe, 2 vols, 12mo	(Bell & Sons) 5/0
Bohn's Standard Library.—Poems of Robert Greene, E. Marlowe, and Ben Jonson, 12mo	(Bell & Sons) 3/6
Boyle (Frederick), Fools of Fortune, 3 vols, 8vo	(Chapman & Hall) 31/6
Braddon (Miss), Joshua Haggard's Daughter, 3 vols	(Maxwell & Co.) 31/6
Brillat-Savarin, Gastronomy as a Fine Art, translated by R. E. Anderson, 8vo	(Chatto & Windus) 6/0
Burton (R. F.), Etruscan Bologna: a Study, 8vo	(Smith, Elder, & Co.) 10/6
Campaign of 1870-1. Operations of the Corps of General V. Werder, 8vo	(J. Gales) 5/6
Carré (W. T.), Border Memories, 8vo	(J. Thim) 9/0
Chandos Classics.—Poet's Poetical Works; Mackay's Poetical Works, 8vo	(Warne & Co.) 1/6 and 2/0
Child's Companion, volume for 1876	(R. T. S.) 1/6, 2/0, and 2/6
Clarke (Jules), Camille Desmoulins and his Wife, Passages from the History of the Revolution, 8vo	(Smith, Elder, & Co.) 16/0
Clarke (Benj.), Life's Embellish, 8vo	(S. S. U.) 2/0

Cook's Tourists' Handbook for Palestine and Syria, 12mo	(T. Cook & Sons) 7/6
Corkran (Alice), Bessie Lang, 8vo	(W. Blackwood & Sons) 7/6
Cottager (The), volume for 1876, folio	(R. T. S.) 1/6
Cotton (W. J. R.), Imagination, and other Poems, 8vo	(Chapman & Hall) 5/0
Cupples (Mrs. George), Terrapin Island, 12mo	(Gall & Inglis) 5/0
D'Anquier (E. C.), Children's Own Book of French Composition, 8vo	(Hachette & Co.) 1/6
Davies (W. C.), The Swan and her Crew, 8vo	(Warne & Co.) 5/0
De Teissier (G. F.), God is Love, a Series of Plain Sermons, 12mo	(Skeffington) 2/6
Dow (Rev. W.), Series of Discourses, Second Series, 8vo	(D. Grant & Son) 5/6
Eden (C. E.), India, Historical and Descriptive, 8vo	(Marcus Ward & Co.) 3/6
Euripidis Hippolytus. With English Notes and a Literal Translation, 8vo	(Hall & Son) 3/6
Excelsior Poetry Book for the Young, 12mo	(Warne & Co.) 1/6
Fagan (L.), Handbook to the Department of Prints and Drawings in the British Museum, 8vo	(Bell & Sons) 8/0 and 9/0
Fisher (Walter M.), The Californians, 8vo	(Macmillan & Co.) 6/0
Foster (M.), and J. N. Langley, Course of Elementary Practical Physiology, 8vo	(Macmillan & Co.) 7/6
Gilbert (W. S.), "Bab" Ballads, complete ed., 4to	(Routledge) 6/0
Girardin (J.), The Doctor's Family; or Fortunes of the Cartels, 8vo	(Routledge & Sons) 6/0
Gold of Chickaree, by Author of "The Wide Wide World," 12mo	(Warne & Co.) 3/6
Goldsmith (Oliver), Vicar of Wakefield, 8vo	(Marcus Ward & Co.) 3/6
Gordon (Surg.-Gen.), Our Trip to Burmah, with Notes on that Country, 8vo	(Baillière & Co.) 21/0
Graham (Ennis), "Carrots," Just a Little Boy, 8vo	(Macmillan & Co.) 4/6
Guy Falconer; or, Chronicles of the Old Moat House, 8vo	(S. S. U.) 3/6
Hall (S. C.), Book of Memories of Great Men and Women of the Age, 4to	(Virtue & Co.) 21/0
Hay (Mary Cecil), The Squire's Legacy, 12mo	(Ward, Lock, & Co.) 2/0
Hemans (Mrs. F.), Poetical Works, 8vo	(Gall & Inglis) 3/6
Hollman (Professor), Modern Magic, 8vo	(Hachette & Co.) 7/6
Howd's Comic Annual for 1877, roy. 8vo	(Farr Office) 1/0
Hope (A. S.), Round about the Minister Green, 8vo	(Gall & Inglis) 3/6
Hutton (R. Holt), Essays, Theological and Literary, new ed., 2 vols, 8vo	(Doubleday & Co.) 24/0
Italy, from the Alps to Mount Etna, translated by Frances E. Trollope, 601	(Chapman & Hall) 6/0
Kingston (W. H. G.), Popular History of the British Navy, 8vo	(Gall & Inglis) 5/0
Lancaster (H. H.), Essays and Reviews, 8vo	(Edmonstone & Douglas) 14/0
Lawson (George), Diseases and Injuries of the Eye, 3rd ed., 12mo	(H. Renshaw) 10/6
Lee's Practical Digest of the Merchant Shipping Acts, 1857-76, edited by J. C. Biglam, 12mo	(Phillips & Sons) 3/6
Leisure Hour, volume for 1877, roy. 8vo	(R. T. S.) 7/0
Lealand (Charles G.), Johnnykin and the Goblins, 8vo	(Macmillan & Co.) 6/0
Lever (Charles), The Daltons, "Harry Lorrequer," 8vo	(Routledge & Sons) 3/6
Lorenzo de' Medici, by Alfred Von Reumont, translated by Robert Harrison, 2 vols, 8vo	(Smith, Elder, & Co.) 30/0
Macleod (Norman), Simple Truth spoken to Working People, 12mo	(Dally & Co.) 2/6
Memoria Technica to Chronology, 8vo	(James Thornton) 1/6
Memoirs of a Poodle, translated by Mrs. Sale Barker, 4to	(Routledge) 2/0
Men of Mark, 4to	(Low & Co.) 25/0
Milona (N.), Italian Grammar, 2nd ed., 8vo	(Ston & Mackenzie) 4/6
Minister's Pocket-Book and Visiting Book for 1877	(Hilder & Stoughton) 1/6 and 2/6
Moore (F. F.), Where the Rail Runs Now, 12mo	(Marcus Ward & Co.) 2/6
Nixon (J. E.), Few Notes on Latin Rhetoric, 8vo	(Macmillan & Co.) 2/0
Norton (A. F.), Operative Surgery and Surgical Anatomy, 8vo	(Baillière & Co.) 2/6
Our Home in the Marsh Land, 16mo	(Griffith & Farran) 2/6
Ozanan (Fredek.), Life and Works of, by J. H. B. W. (O'Meara), 8vo	(Edmonstone & Douglas) 7/6
Palmer (E. H.), Concise Dictionary of the Persian Language, 16mo	(Tribner & Co.) 10/6
Paul (Reinhold), Simon de Montfort. Translated by U. M. Goodwin, 8vo	(Tribner & Co.) 6/0
Paul (Mrs. H. B.), Walter's Mistake, 12mo, cloth	(S. S. U.) 1/6
Pollard (M. M.), Grey Towers; or, Aunt Hetty's Will, 12mo	(Griffith & Farran) 3/6
Punch, volume 14. Library Edition, 4to	(Bradbury) 21/0
Roberts (W. Page), Reasonable Service, 8vo	(Smith, Elder, & Co.) 6/0
Rutherford (W.), Outline of Practical Histology, 2nd ed., 8vo	(Churchill & Co.) 6/0
Sansons (The), Memoirs of, edited by Henry Sanson, new ed., 8vo	(Chatto & Windus) 7/6
Shakespeare's Select Plays.—As You Like It, 12mo	(Macmillan & Co.) 1/6
Shedd (W. G. T.), Sermons to the Natural Man, 8vo	(F. & T. Clark) 7/6
Stephen (Leslie), History of English Thought in the Eighteenth Century, 2 vols, 8vo	(Smith, Elder, & Co.) 29/0
Sunday at Home, vol. for 1876, roy. 8vo	(R. T. S.) 7/0
Symondson (F. W. H.), Two Years Abaft the Mast, 8vo	(W. Blackwood & Sons) 7/6
Tacitus, Annals, Books 1-6, Synopsis and Summary of each, by G. W. Gent, 8vo	(James Thornton) 3/6
Taylor (J. E.), The Aquarium; its Inhabitants, &c., 8vo	(Hurdwicke & Bogue) 6/0
Tract Magazine, vol. for 1876, 8vo	(R. T. S.) 1/6
Valentine (Mrs.), Home Book for Young Ladies, 8vo	(Warne & Co.) 7/6
Van Laun (Henri), History of French Literature, vol. I, 8vo	(Smith, Elder, & Co.) 16/0
Verne (Jules), Voyage Round the World—New Zealand; Australia; the Pacific; the Indian Ocean; the Atlantic; the Arctic; the Antarctic; the Moon; the Sun; the Planets; the Stars; the Universe, 8vo	(Routledge & Sons) 6/0
Von Döllinger (J. J. I.), Hippolytus and Callistus, 8vo	(F. & T. Clark) 9/0
Wanklyn (J. A.) and Chapman (C. T.), Water-Analysis, 4th ed., 8vo	(Tribner & Co.) 5/0
Wilson (Erasmus), Healthy Skin, 8th ed., 12mo	(Churchill & Co.) 2/6
Winslow (Forbes E.), The Heaven where We would be, 12mo	(Skeffington) 2/6

TERMS OF SUBSCRIPTION

TO

THE ACADEMY.

	YEARLY.	HALF-YEARLY.	QUARTERLY.
	£ s. d.	£ s. d.	£ s. d.
If obtained of a Newsvendor or at a Railway Station	0 13 0	0 6 6	0 3 3
Including Postage to any part of the United Kingdom	0 15 2	0 7 7	0 3 10
Including Postage to any part of France, Germany, India, China, &c.	0 17 4	0 8 8	0 4 4

SATURDAY, NOVEMBER 4, 1876.

No. 235, New Series.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

LITERATURE.

La Russie et la Turquie, depuis le commencement de leurs relations politiques jusqu'à nos jours. Par Dmitri de Boukharow. (Amsterdam: Jan Schuitemaker & Co., 1877.)

M. DE BOUKHAROW justly remarks in his preface that students of the political relations of Russia and Turkey find a difficulty in choosing the books which ought to direct their studies. Non-Russian works on those relations, he states, are generally hostile to Russia, while those which are due to a Russian pen are usually inimical to the Ottoman Government and the policy of foreign Cabinets. Therefore, the student finds himself bewildered, and unable to trace the historic progress of two Powers whose contiguity was constantly passing into collision, and whose successive shocks were always keeping Europe in alarm. With the view, then, of assisting all such enquirers after truth, the present work has been drawn up, claiming to be based upon historical facts, which in their turn rely upon authentic documents.

The Introduction deals with the establishment of the Turks in Europe, and their relations with Russia up to the end of the seventeenth century. For more than a century and a-half after the fall of Constantinople, says our author, the Russians were too much occupied by internal troubles, or by wars against Swedes and Poles, to behave towards Turkey otherwise than prudently, while the Turks themselves had no leisure for longingly looking northwards towards Russia. In 1621 the Sultan was about to ally himself with Russia against Poland, when a reconciliation took place which prevented the alliance from proving effective. Then came the troubles caused by the forays of the Don Cossacks along the shores of the Black Sea on the one hand, and the attacks on the South of Russia by the Crimean Tartars on the other. The Cossacks seized upon Azof, and offered it to the Tsar Alexis Mikhailovitch. But the reply of the "Boyar Council," to whom the proposal was submitted, shows that Russia was not yet strong enough to maintain a war against Turkey. The Cossacks were told to give back the stronghold of Azof; which they did, after dismantling its fortifications. In 1674 the Sultan accepted the overtures made to him by the Little-Russian Cossack malcontents, and pushed his troops forward to the right bank of the Dnieper, but without gaining the coveted land of Little Russia, or even maintaining the reputation of the Turkish

troops for being invincible. Under Peter the Great the star of Russia waxed larger and brighter, while that of Turkey waned. The Treaty of Carlowitz, says M. de Boukharow, "by depriving Turkey of its conquests in Europe, completely altered the relations of the Christian Powers with the Porte, the decadence of which became so rapid, that the interests of the European Cabinets commanded them to protect it against its assailants." In 1700 a treaty was signed by Russia and Turkey, a secret clause of which is "still supposed" to have accorded to the former "complete maritime and commercial freedom on the Black Sea." By its provisions Azof was definitely made over to Russia, and Peter the Great felt justified in dreaming of a Black Sea furrowed by the keels of Russian men-of-war. But in 1711 he nearly met with his Sedan near Fokchani, whence he retired with the remains of his army, "escorted by 12,000 Turks, who were to protect him against the Tartars." M. de Boukharow says nothing about the jewels by which Catherine I. is supposed to have saved the Tsar and his army, but he gives the articles of the Treaty of the Pruth, of July 10, 1711, which he justly styles disastrous for Russia. The next treaty which he gives in detail is that of Constantinople, November 5, 1720, by which peace seemed to be assured. The Russian advances into Persia all but broke up that peace, but their results were, to a great extent, confirmed to Russia by the partition contract of June 12, 1724. Peter's death put a stop for a time to Russia's plans against Turkey, but some years later the Empress Anne attempted to fulfil them. The result of her attempt is best illustrated by the Treaty of Belgrade, September 18, 1739, which M. de Boukharow styles "the triumph of Turkey, but an ephemeral triumph: the time of its decadence was at hand." With it ends his brief and clear introduction.

The "first chapter" of his work is devoted to the first war between Catherine II. and the Porte. "Desirous of consecrating herself to the internal reforms of her empire, the Empress was profoundly saddened by the failure of her peaceful negotiations." But her grief was dispelled by the treaty, "signed in the Russian Camp of Koutchouk Kainardji, within General Rumiantsof's tent, the 10[22] [sic] * of July, 1774." This important treaty M. de Boukharow has rendered more easily intelligible by classing its articles according to the principal stipulations they contain. He justly styles it "one of the finest pages of Russian history," and designates as "enormous" the advantages which it bestowed upon Russia. "In fact," he says, "to be master of Kertch, Yenikale, and Kinburn, and to have a fleet on the Black Sea, was more than Peter the Great had hoped for." From that time, he adds, all Europe looked unfavourably on the extension of Russia in the East; from it dates the jealousy of Russia's Eastern policy which has so often, since then, brought trouble upon Europe. To Russia's policy towards the Porte "projects were attributed

* There was in reality eleven, not twelve, days' difference between the Old and New Styles at that time. But M. de Boukharow inserts twelve in his calculations.

which Russia had perhaps never seriously conceived." With respect to this subject M. de Boukharow cites one or two documents well worthy of being studied, including the Report sent to his Government by the Austrian Ambassador at Constantinople.

The second chapter deals with "The Acquisition of the Crimea." After sketching its conquest by the Mongols, and the gradual changes which made its Khans, "under the title of vassals, nothing more in reality than faithful subjects of Turkey," he rapidly passes on to the time when, after the Treaty of Kainardji, "she [Catherine] formed the design of driving the Turks out of Europe, and carrying out the famous project which consisted in re-establishing Ancient Greece on the ruins of the Empire of the East." How she gained her end, so far as the Crimea was concerned, our author clearly explains, quoting by way of illustration the convention signed at Constantinople, December 28, 1783, skimming over the measures taken to civilise the Tartars with the remark that they were "measures which reduced them to a state of misery so opposed to the prosperity of the Crimea, &c.," and speaking of the famous inscription (which he gives as *Route de Constantinople*) on one of the gates of the "gigantic construction" of Sevastopol as no vain *forfanterie*, "for in twenty-four hours a fleet could transport the Russian army into the Bosphorus, and could seize Constantinople with less difficulty than had been offered by the seizure of the Crimea."

Chapter III. deals with the second war with Turkey. The causes which produced it—including the fact that "England, finding out somewhat late in the day the influence which the Russian flag was likely to acquire on the Black Sea, encouraged the Sultan in his projects of revindication"—are clearly described, as well as its results, the "successes, brilliant but very costly to Russia," which at last, after the fall of Otchakoff in 1788, of Bender and Akermann in 1789, and of Ismail and Brahamlof in 1790, made England "desirous of opposing herself to this triumphal march," and, in fact, all but reduced Russia to the necessity of holding out against the united forces of Europe: a necessity from which she was fortunately relieved by the progress of the French Revolution. How the war ended may be read in the articles of the Treaty of Jassy, December 29, 1791, of which M. de Boukharow quotes at length the first seven. All that had taken place, he ends by saying, served to establish the preponderance of Russia over a Power once so redoubtable that Choiseul had thought he could use it to crush Russia itself.

Chapter IV. deals with the peaceful period due to the Treaty of Jassy, followed by that in which "the feeling of the Slav peoples for Russia became more and more pronounced," and war was recommenced by the Russian occupation of the Danubian Principalities in 1806. The chapter ends with the Treaty of Bucharest, May 28, 1812, by which Russia obtained "about a third of Moldavia, the fortresses of Khotin and Bender, and all Bessarabia with Ismail and

Kilia." Chapter V. carries on the reign of Alexander I. and commences that of Nicholas. The Greek Insurrection broke out, and the Turks, by the means they adopted to crush it, did all they could to set Europe against them. "The Russian people cried aloud for vengeance, and the army burned with a desire to measure itself once more against the Turks." At the present moment the chapter which M. de Boukharow devotes to this subject has a special interest. But there is little space left for further details. It must suffice to say that our author gives a clear statement of what occurred, and confirms it by copious quotations from the Treaties of Akermann of October 7, 1826, of London of July 6, 1827, and of Adrianople of September 14, 1829.

Chapter VI. deals with "The Eastern Question," one which our author says may be briefly designated as that of "the growing power of Russia on the one hand, and the decline of the Ottoman Empire on the other," and which rests, he adds, on

"the opposition of the Catholic and Protestant, or Roman-Germanic world, to the Orthodox, or Slav world, one provoked by the fears of the Western Powers of Europe that they may see a powerful Greco-Slav nation rise, free and independent, on the ruins of the Ottoman Empire."

The idea of Panslavism, he says, became the nightmare of those Powers, who did all they could to stifle it. "Becoming the faithful guardians of the 'Sick Man' of the future, they were naturally disquieted by each fresh success of Russia on the Bosphorus," especially after the Turkish fleet was crushed at Navarino. After giving an outline of the Syrian and Egyptian complications, M. de Boukharow proceeds to quote and to comment upon the Treaty of Unkiar Skelessi of July 8, 1833, and the Conventions of London, July 16, 1840, and July 15, 1841, and of Balta Liman of April 19, 1849. The chapter ends with a reference to the ever-growing distrust of Russia's policy which disquieted the Western Powers, and gave a warning of the time when Russia would have to deal, with respect to the Bosphorus, not only with the Porte, but also with the combined forces of England, France and Austria.

Chapter VII. deals with the Crimean War and ends with the Treaty of Paris of March 30, 1856, which is given at length, with its annexes. "That treaty was received in Russia," says M. de Boukharow, "as at once a sacrifice and a boon. The campaign of 1856 had opened the eyes of the nation to the internal wounds of the empire." To internal reforms did Alexander II. devote himself, and the nation followed him with enthusiasm in the new road "which led it, fourteen years later, to the peaceful recovery of the position which was assigned to it on the Black Sea." The chapter ends with these words:—"La Russie ne boude pas," said the Chancellor of the Empire [Prince Gortchakoff]; 'la Russie se recueille.' That was profoundly true. Russia *se recueillait!*"

Chapter VIII. deals with the "Revision of the Treaty of 1856." Commencing with a rapid sketch of the extraordinary growth of Russia during the last eighty years, M. de Boukharow says that the year 1815 was "l'apothéose de la grandeur de la

Russie," when all eyes were turned to it as to the deliverer of Europe. The Treaty of Paris appeared to have tarnished its glory. But fourteen years later all was changed. "The Russia of 1856, without resources, without railways, without an articulate public opinion, holding back on the way it had to take, that Russia which Europe feared so much, no longer existed in 1870." Therefore, says M. de Boukharow, Europe could no longer be interested in pursuing the end held in view by the Treaty of Paris, so far as Russia and the Black Sea were concerned. And the Treaty itself became a dead letter in the face of the internal reforms effected in Russia, reforms in which Europe had a surer guarantee against aggression than could be possibly provided by Articles 11 and 12 of the Treaty of Paris. This statement may be taken for what it is worth. But the following one may be accepted without reserve:—

"The immense and marvellous progress which has taken place in Russia since 1856, and which is still going on, has promoted it by a century over the head of that weak and worsted Russia which yielded Sevastopol and signed the Treaty of Paris." At length, continues our author, "the *grand mot* was pronounced!" Prince Gortchakoff wrote his celebrated despatch, and the objectionable (to Russia) articles of the Treaty of Paris went into the diplomatic wastepaper basket. With the "Treaty modifying the Treaty of Paris of March 30, 1856, signed at London March 13, 1871," M. de Boukharow brings his interesting and (from at least certain points of view) valuable work to a close.

The writer of the present article has contented himself with summarising it. He may, however, say that he has taken considerable pains to discover whether it may be accepted as a genuine and trustworthy expression of Russian opinion. And he is told that it may. It is said that it appeared, a year ago, in Russian, but he has not been able to obtain the original. As a mere matter of literary criticism he may be allowed to regret that M. de Boukharow has not consulted some English friend with respect to English names. We must put up, we suppose, with "Sir Arbuthnot," "Sir Buchanan," and "Mr. le Comte de Granville," as forms absolutely required by the language in which he writes. But we may be allowed to protest against being asked to believe in the existence of a "Lord Whiteford," or a Lord Stafford Radcliffe." Surely the often-quoted historian of the Crimean War might have been mentioned under his real name instead of under that of Kingleak. Moreover, there is something odd to English eyes in the announcements that in 1822 "Lord Canning remplaça Lord Castlereagh," and that Turkey subsequently obtained from England "un emprunt de 800 mille £." But such foreign touches as these do not affect the real value of M. de Boukharow's work. W. R. S. RALSTON.

Industrial Conciliation. By Henry Crompton. (London: Henry S. King & Co., 1876.)

No man has earned a better right to speak on the labour question, generally or in

detail, than Mr. Crompton. He has taken an active part in all the great trades' disputes of the last ten years; has attended and addressed Trades' Union congresses and meetings; has assisted the Unionists in placing their views before Royal Commissions, Parliamentary Committees, and the public; has, in short, been their trusted legal and literary adviser. In this capacity he has had much to do with recent legislation, and is probably more responsible than any one outside their own ranks for the present attitude of the Unions. No one who has been the least conversant with the industrial movement in England during these years would think of doubting the genuineness of Mr. Crompton's sympathy with his clients, or the disinterestedness of his labours; but undoubtedly he had at one time gained the reputation of a vehement partisan, who was himself mastered and run away with by certain social theories, which he, like a true zealot, was bent heart and soul on instilling into the minds of our workpeople, regardless of the consequences to them or to society. Now, we are not prepared to maintain that Mr. H. Crompton never gave any ground for this feeling, or that the bitterness with which he has been regarded by one side in the great controversy has been unnatural. He has felt and written strongly upon questions which move men very deeply, seeing that their prosperity—in many cases their health, and that of their wives and children—depends upon the solution of them. And he has come into the keen strife from outside, not to preach on abstract theories, but to bandy hard knocks where the hardest knocks were going. But, whatever may have been the feeling about him in the ranks of employers of labour in past years, we are glad to think that in future he cannot be looked on by them as an enemy. For this book on *Industrial Conciliation* is not only calm and moderate in tone, but gives the employers of labour as a class the fullest credit for the forbearance and patience and fairness with which they have met their workpeople in the Courts of Conciliation and Arbitration which have sprung up in almost all trades, and in every part of the country. We are glad also to be able to add our own testimony to the same effect. In the earlier arbitrations in such industries as the coal and iron trades, where rough colliers and puddlers met their employers for the first time in equal numbers and on equal terms round a long table, to discuss burning questions, such as the rate of wages, Sunday fettering, or customary allowances, the strain was often so severe as to raise most serious doubts as to the permanence of tribunals so constituted. The representative employers had to listen to, and answer with temper and patience, the rough and exaggerated statements, and the suspicions, of men who were quite unaccustomed to choose their words or to weigh evidence, and who knew very little of the difficulties and anxieties incidental to the working of large concerns. This stage, with its accompanying dangers, has passed away, and the country owes a deep debt of gratitude to all those who have worked for this end, but especially to the employers who have sacrificed time and

money, and have braved the social prejudices of their class, to make conciliation and arbitration working realities. Mr. Crompton looks to them "to solve the industrial problem of the world," and "to urge on the final industrial and social re-organisation towards which we are now moving," adding "there never was a nobler or more sacred work to do," and we entirely agree with him both in his hopes and his estimate of the nobleness of the task.

The book contains an excellent compendium of the history of Arbitration and Conciliation in the different English industries, and of the law applicable to the subject. In all such books the temptation to diffuseness is very great. It is so easy, by inserting Acts of Parliament which have been repealed, and reports of controversies long since closed and forgotten, to swell the dimensions of your volume into importance in the eyes of that large section of the reading world who judge by size, and have been wittily called the hind-quarterly reviewers. It is no small credit to an author to have resisted the temptation, and to that credit Mr. Crompton is honestly entitled. He must have plodded through mountains of Reports to have given the results of all the most important arbitrations since the first establishment of the courts, in the space he has used. And we can safely say that for practical purposes there is little need for those interested in the question to go further than his book.

But besides the history and the law, he has dealt with the theory and principles of this movement, arriving at conclusions which are well worth careful attention, even where we may disagree with him. His cardinal position is that "increased organisation, whether of masters or men, or of both, means decreased war;" and he maintains that Courts of Conciliation and Arbitration would have been impossible but for the Trades' Unions, which have practically enabled the employed to appear by representatives, and to enter into agreements by which not only their own members, but non-unionist workmen, have been bound, and which have in almost every instance been loyally fulfilled. Such an opinion certainly runs counter to much popular prejudice, but we have no doubt that all who have had experience in the work will agree with him. They will also, we think, support his view that "the central fact, the focus of light, is the success of the Boards of Conciliation" as distinguished from the formal Court of Arbitration. It is the "long jaw," as it is quaintly called in the North, ending in a give-and-take settlement of the dispute, which is the really valuable result. When conciliation has failed, and recourse is had to arbitration and the necessary umpire from outside, it is war after all, each side striving to get the utmost they can, and the only advantage gained is that "war at the Arbitration Courts is better than strikes and lock-outs." Mr. Crompton gives his verdict strongly against the appointment of lawyers as arbitrators or umpires, and dwells on the danger of a continual succession of struggles becoming under legal guidance as formidable as the old system of strikes. He protests against arbitrations being governed by the

accumulated results of former awards, thinks that this would lead to "a voluminous library of case-law and a system of refined advocacy," and warns us that already the printed reports of these arbitrations have assumed formidable proportions. Woe unto you lawyers! We are bound to admit that Mr. Crompton has much to say for his views. They are, however, opposed to those of Mr. Rupert Kettle and Mr. Herschell, and we must refer readers anxious to consider the point to Chapter II., in which it is discussed.

We are not sure whether Mr. Crompton thinks that the ultimate solution of the labour question (when the complete independence of the working classes, which he holds to be only a question of time, has been achieved) will come through the present system of Boards of Conciliation, as distinguished from the Courts of Arbitration; or whether he agrees with other distinguished Comtists in distrusting industrial association between masters and workpeople. We suspect from the only reference to the subject in this book, in which he characterises Co-operative Production as "the only industrial scheme which really threatens the existence of employers," that he does, and in that case should entirely differ from him, but in any case we have to thank him for having contributed an excellent book to the teeming literature on the great question of our time.

T. HUGHES.

THE GERMAN OFFICIAL ACCOUNT OF SEDAN.

The Franco-German War, 1870-71. Part I., Section 8. (London: Longmans, 1876.)

THIS official account of the battle of Sedan, like the other sections of the same work, is not history in the best sense of the word. It does not rise above the ideas of the camp; it is crude, even shallow in some respects; it is so overloaded with petty details that prominent events seem lost in them; and it is rather a careful military journal than a well-ordered and harmonious narrative. It contains, however, the rude material of history in an ample measure; if attentively read it conveys a just impression of the mighty contest it seeks to portray; it is candid and honest in the highest degree; and, above all, it has the special merit of dissipating many of the illusions of writers bewildered by the glare of success. On the whole, it is, beyond comparison, the best description of Sedan extant, though this episode of the war of 1870-1, with every part of the same grand drama, is still without a real historian.

By the morning of August 31, 1870, the baffled and disheartened army of Châlons had gathered around the walls of Sedan. An attempt, utterly false in its conception, to join hands with Bazaine at Metz, by a circuitous march from Rheims to the Meuse, had been executed without vigour and skill; and it had already caused a long train of disasters.

The French columns, ill provided or hastily raised, and led by a chief who at heart disliked the enterprise on which he had weakly embarked, had been arrested by the German cavalry, as they toiled through

the Ardennes defiles; and since the 27th the advance eastward had brought on only defeat and confusion. By the 30th MacMahon had reached the Meuse, intent, it is said, still to press on to Montmédy; but the rout of De Failly, the check of Douay, and the ill-plight of his disordered forces, had induced him suddenly to fall back northwards; and by the 31st, as we have said, his army had rallied on Sedan, at a still early hour. At this moment the two great hosts which were to overwhelm him on the following day were still a march from his place of refuge; and it is tolerably certain that, had the Marshal abandoned part of his cumbrous material, and made up his mind to retreat on Mézières, he would have found the road very nearly open, and have saved a considerable portion, at least, of the last army of France in the field. The French commander, however, either from a desire to give repose to his jaded troops, or more probably because he was unaware of the * immense superiority of his foe in strength, resolved to halt for the day where he stood, and this fatal delay was one main cause of the catastrophe which was soon to ensue. During the 31st the large German masses were steadily moving upon Sedan; and by the evening the 3rd army had its outposts on the Meuse at Donchery, its main columns filling the country around to Wadelincourt, Roncourt, and Chemery, while the 4th army was upon the Chiers, between Carignan, Pourru-aux-Bois, and Donzy. The French position was already threatened on two sides; but it is evident from this work that the German leaders had not yet formed the decisive project of completely surrounding the hostile army, and endeavouring by one great stroke to destroy it. Their preparations, indeed, made this event possible; but, as they thought it likely that the French Marshal would still try to effect his escape on Mézières, their combinations sought at first only to impede, perhaps to prevent, this movement, or at most to force him against the Belgian frontier, from which he was only a few miles distant. For this purpose the 11th and 5th corps of the 3rd army were directed to cross the Meuse and to bar the road to Mézières, and the Guards and the 12th corps of the 4th army, the 4th corps acting as a reserve, were ordered to advance from the Chiers on Sedan, and to fall in force on the foe if he stood. The 1st Bavarian corps of the 3rd army was to co-operate with this movement from across the Meuse, and the 2nd Bavarian corps was to fill the space between the 3rd and the 4th armies along the southern front of Sedan, the Würtemberg division having been despatched westward, to prevent Vinoy, now at Mézières, from making an attempt to join MacMahon. By these means it was hoped that the French, compelled, so to speak, to run the gauntlet of enemies gathering on their flank and front, would be stopped in their retrograde movement, and would be, perhaps, driven from their best line of retreat, and forced to seek refuge on neutral soil.

* See the very intelligent narrative of Prince Bibesco. It is difficult, on any other supposition, to comprehend MacMahon's movements and combinations.

Long before the dawn of September 1, the German columns were in full march upon the broad semicircular front between Pourru-aux-Bois and Donchery, steadily carrying out a well-defined purpose, and gradually drawing on their imperilled foe. What had been the arrangements, in the meantime, of the French commander to avert the tempest already menacing destructive ruin? MacMahon, ignorant, it would appear, to the last* of the strength of the forces gathering against him, seems to have thought that he could make a stand in a defensive position, with a hope of success; that a victory would afford him the means of continuing the march on Montmédy and Metz; and that, in any case, he would find his line of retreat on Mézières open on September 1. Filled with these illusions—due, no doubt, to the faulty intelligence of ill-trained outposts—the unfortunate chief had lingered at Sedan; and the precious hours which ought to have been spent in making a decisive march westward had been employed in preparing to meet the onset of the German hosts on the spot. A very few words must suffice to describe the dispositions of the Marshal for the field. The French army was drawn up along the sides of the great triangle formed by the Meuse and its two affluents, the Floing and the Givonne; and its reserves covered the broken country of hills, little brooks, forest, valleys, and ravines, which, with the town of Sedan, fills the space between. MacMahon posted his best troops—those of the 1st and the 12th corps—along the east of this triangular front, from La Chapelle and Dagny to La Moncelle and Bazeilles, their rearward lines stretching to the Fond de Givonne; and this seems to indicate that, in his judgment, the principal attack he would have to meet would be that of the 4th German army advancing on the Givonne from the Chiens. The south of the triangle covered by the Meuse, and by the ramparts and guns of Sedan, was left comparatively devoid of troops, for it was rightly thought that it was not possible to make an attack on this front in force, though the fortress and the adjoining plain were exposed to the fire of modern cannon from the heights on the opposite side of the stream. The western side, stretching from Cazal and Floing to the eminence of the Calvaire d'Illy, was chiefly held by the 7th corps, the beaten 5th forming a general reserve; but, though these positions were thus occupied, the French Marshal, it appears certain, did not expect a serious attack from that quarter, as the defenders here were by no means numerous, and the hills beyond Floing of St. Menges and Fleigneux, were not guarded even by a single outpost. The entire French position, on all its fronts, independently of what nature had done, had been strengthened by artificial defences; villages had been fortified, roads broken up, and batteries raised at points of vantage; and a partial inundation of the Meuse barred the approaches to Sedan along its southern face.

This position of MacMahon was extremely

* From Prince Bibesco's narrative it seems that the Marshal estimated the 3rd German army at about 60,000 men. It must have been twice as numerous at the very least.

strong against an enemy not of superior force, or had it been assailed on one front only—that opposed to the 4th German army. But the French were not more than 119,000 men, demoralised or second-rate troops; the two German armies were not less than 190,000 strong, full of the moral power of continued success; and this single circumstance—without referring to the superiority of the Germans in guns—was enough to incline the scales of fortune. But, in addition to this, the western front of the position was only feebly defended, and if it was carried by the 3rd German army, advancing from the Meuse on that side, while the 4th once forced the eastern front, there was nothing to prevent the whole French army from being driven into Sedan and the space around, and being overwhelmed without a chance of escape by the united masses of a triumphant foe. These considerations are decisive against the dispositions of the French commander, and, though MacMahon is not a great captain, he would assuredly not have run this risk had he been aware of the true state of affairs. We can only glance at the main features of the great and eventful strife that followed. It was still dark when the 1st Bavarian corps, crossing the Meuse near Remilly, assailed Bazeilles, and before long the extended masses of the 4th German army were upon the scene between Dagny and La Moncelle, while far to the north the Prussian Guards made for the valley of the Givonne by Villers Cernay. The resistance of the French was brave and stern: in fact, they had for some hours the advantage, and it had become necessary to send the 2nd Bavarian corps and the last reserves of the 4th German army to the aid of the hard-pressed assailants before any impression was made on the strong eastern front of MacMahon's position. It was, indeed, an accident only that first gave the Germans success in this direction. MacMahon having been wounded at an early hour, Ducrot, his lieutenant, who assumed his command, had, with truer perception than his ill-starred chief, begun to draw off his columns westward,* in order to gain the roads to Mézières, and it was not until the French line on the Givonne had been weakened by this detachment, that the enemy effected a lodgment in it. By noon the Germans had become masters of Bazeilles, Dagny, and La Moncelle, and of the valley of the Givonne between; and all the exertions of their antagonists were unable to recover the ground thus lost, though Wimpffen, who had taken the command from Ducrot, and who disapproved of the retreat on Mézières, had insisted on suspending the movement of that chief, and had sent reinforcements to the eastern front. The battle, however, raged fiercely here, when events on a distant part of the theatre were gradually leading to the final issue. The 11th and 5th German corps had crossed the Meuse by daybreak, at and around Donchery, in order, as we have seen, to intercept the French supposed to be on their way to Mézières; but, when it became evident that MacMahon's army was making a decided stand at Sedan, they received orders to ad-

* We have taken this from General Ducrot's own work. It differs in this respect from the German account.

vance at once against the western front of the Marshal's battle, and, co-operating with the nearest corps from the east, to close in on their doomed opponents. Before noon the heads of the two great columns, having as yet scarcely met a Frenchman on their way, had attained the heights of St. Menges and Fleigneux; and in a short time a long line of guns was pouring a destructive fire into the hostile masses from the Calvaire d'Illy to Cazal and Floing. The French, though completely surprised, struggled energetically to repel this new attack; horsemen fell boldly on the far-advanced batteries, and infantry endeavoured to force the assailants, still small in numbers, from the positions they had won. These attempts, however, proved of no avail, as the German supports came into action; and before long the tempest of war broke from another quarter on the bewildered French. The Prussian Guards of the 4th army had by this time passed the valley of the Givonne, and, hastening to take part in a decisive movement, their dark lines were descried advancing on Illy to join their exulting comrades. The whole front of the French position from the Calvaire d'Illy to beyond Floing was now ravaged by a cross fire, perhaps unparalleled in the annals of war; and under the cover of these discharges the Germans formed for the final attack. The efforts of their foes were heroic but vain; regiment after regiment was swept away or mown down by the storm of missiles; Cazal and Floing were quickly lost; and at last the French line, receding inwards, was driven into the space around Sedan, a mere chaos of despairing fugitives. The triumph of the Germans was now all but complete; a feeble attempt to make a sortie through Bazeilles towards the Chiens was at once repulsed; and, the battle having been lost in their rear, the troops that still fought on the eastern front were speedily forced from that position, and involved in the terrible fate of their fellows. By four in the afternoon the whole French army was huddled around the walls of Sedan, a collection of shattered and useless fragments, searched by the volleys of 600 guns that converged from every point of the compass, and unable either to resist or escape. The next day saw the routed array an assemblage of helpless and disarmed prisoners.

Sedan, it has been truly said, is a striking instance of the power of the artillery of the present day. The long range of the rifled field-gun enabled the Germans to sweep the position of their enemy from St. Menges and Fleigneux, and to make it untenable at an early hour; it exposed the southern front of Sedan to a destructive fire from across the Meuse; it made the issue of the fight more rapid and complete. It is, however, a mistake to suppose that the result was, in the main, due to this or any other mechanical cause—that the end of the battle would have been very different but for the improvements effected in modern cannon. It was the attack of the 11th and 5th German corps, and the junction with them of the Prussian Guards, which really determined the great contest, by hemming the French in upon Sedan; and though, with the ordnance of sixty years ago, the battle would have been

somewhat prolonged, the capitulation would have nevertheless occurred. It is important to be convinced of this, for there is a tendency at the present time to attribute even defeats like Sadowa and Sedan to mere tactics, or to special arms, and not to assign their proper weight to those higher combinations of war which have always decided the fate of engagements entitled to fill a large place in history. We have no space to examine the other questions suggested by this great passage of arms—whether the French army could have been saved in part if, even as late as daybreak on September 1, it had been directed upon Mézières—what were the effects of the fall of MacMahon, and the unfortunate disputes between Ducrot and Wimpffen—whether the generalship of the German leaders at Sedan has a claim to rank with the grand conceptions of which the fruits were seen at Marengo and Ulm, or whether it revealed powers only of the second order—whether the catastrophe could, by any means, have been lessened even at the last moment. One remark, however, we will make in concluding: the disaster of which Sedan was the terrible close was but the consummation of a long series of military errors almost unequalled; and, notwithstanding all that detractors have said, it no more proves that the French, as a race, have lost the qualities of courage and worth than Cannae showed that the Roman legionary was a degenerate and inferior soldier.

WILLIAM O'CONNOR MORRIS.

PREJEVALSKY'S MONGOLIA AND TIBET.

Mongolia, the Tungut Country, and the Solitudes of Northern Tibet. Being a Narrative of Three Years' Travel in Eastern High Asia. By Lieutenant-Colonel N. Prejevalsky, of the Russian Staff Corps. Translated from the Russian by E. Delmar Morgan, F.R.G.S., and Annotated by Colonel Yule, C.B. (London: Sampson Low & Co., 1876.)

THE progress made of late years in the exploration of Asia has been considerable, but the very vastness of the strides serves to show how imperfect is still our knowledge of the oldest of the world's continents. Were our maps rigorously constructed so as to distinguish between accurate and recognised geographical facts and the fruit of shadowy and uncertain information, the spacious areas still meriting research would start into fuller light. At the present moment a German expedition has broken ground in the basin of the Obi; a Russo-Austrian scheme is afoot for stationing scientific observers along the margin of the Arctic shores of Siberia; while Colonel Prejevalsky, the hero of the volumes now before us, has, with the enthusiasm characteristic of the true explorer, started on a fresh mission to solve mysteries untouched in his former journey. He proposes on this occasion to explore the tracts between the Tian Shan and the Himalayas, a region which includes that vaguely-known lake, Lob-Nor, the central Kuen-Lun range, and the bleak wastes of Northern Tibet. In part of this field he will find that he has been anticipated by the adventurous journey of Pundit Nain Sing, the results of which have recently been made known, and

we may fairly congratulate ourselves that this successful feat of exploration, which has brought to light the existence of a perfectly new chain of lakes and rivers in central Tibet, besides other valuable geographical information, should be due to British foresight and encouragement, as much as to the personal intrepidity of the greatest scientific traveller that India has produced.

Colonel Prejevalsky was a traveller of considerable experience before he undertook the journey here narrated. In 1867 he had proceeded to Eastern Siberia on duty, and had occupied his leisure time in hunting, shooting, and collecting objects of natural history. This led to the publication of his *Notes on the Ussuri*, a work of much interest as regards the eastern frontier of Russia, and it also afforded him valuable experience for the prosecution of his second and more daring exploring trip into Mongolia and Northern Tibet. Besides being qualified to take scientific observations, he possessed energy and fortitude in a remarkable degree, and these attributes have enabled him to make a real contribution to our knowledge of these most inhospitable parts of Asia. But it is to Prejevalsky's tastes for natural history that the most valuable results of his journey are due, and it is no slight credit to those who selected him that these acquirements should not have been overlooked. We are tempted to dwell on this feature of the expedition, as in the organising of English expeditions, whether to the Arctic or Torrid zones, the interests of natural sciences, such as zoology, botany, and geology, have in some instances been conspicuously neglected.

But while Prejevalsky was well fitted for his task, and while in his friend Pyltseff and his two Cossacks he had brave and zealous coadjutors, the material resources of the party (a point in which the business idiosyncrasies of Englishmen would infallibly have shone) were most inadequate, and this not only forced a premature retreat on the party when within a month's journey of Lhasa, but even prevented a proper stock of instruments from being laid in at the outset. Notwithstanding these drawbacks, Prejevalsky's journey is a most remarkable feat. It comprises 3,530 miles of route survey, checked by eighteen latitude observations, numerous observations for altitude and for magnetic dip and declination, and very ample collections exemplifying the fauna, flora, and mineral features of the countries traversed.

Starting from Urga, a town which, in respect to its importance and sanctity, plays much the same part in Mongolia that Lhasa does in Tibet, Prejevalsky crossed over to Peking by one of the routes which traverse the eastern half of the great Gobi desert diagonally in a south-easterly direction. Various causes, among which the Muhammadan rebellion in Kansu may be surmised to have been the most potent, induced Prejevalsky on reaching Peking to defer for a while his main journey, and to make a preliminary excursion northward to Dalai-Nor, a lake about 240 miles from Peking, not far from the western slopes of the Khingan range, which divides the Mongolian plateau from the quasi-Alpine regions of Manchuria. It was not till May, 1871, that the final start westward for the Ordos and

Alashan countries was made. In this journey the route seems to have coincided in the main with that followed four years before by the Père Armand David, a Lazarist priest, whose interesting researches in China deserve a fuller and fitter record than the meagre abstracts which have hitherto appeared. During his passage through the Ordos country—of which the Jesuit Gerbillon in 1697, and the Fathers Huc and Gabet a century and a half later, have left us many interesting particulars—Prejevalsky noticed that opium is grown in this part of the valley of the Hoang Ho, but that, as its cultivation is forbidden by law, the somewhat ingenious process is adopted of surrounding it with thick canes and tall rushes to hide it from official scrutiny. Not that the Government officers destroy it when found; they merely make it a pretext for extorting a bribe!

Concerning Alashan, a barren province lying in the angle formed by the northward bend of the Hoang Ho, Prejevalsky is the first who has afforded us definite information. We must, of course, except that ubiquitous traveller, Marco Polo, whose discoveries (as Colonel Yule justly points out) so many modern explorers of no mean fame have but served to elucidate. In the name Alashan there is an evident connexion with *Calachan* the capital of Egrigaia, which, as the same old traveller informs us, was a district of the kingdom of Tangut. In this remote country there would appear to be an exceptionally good opportunity for trade; Colonel Prejevalsky's small stock of such articles as needles, soap, pocket-knives, looking-glasses, &c., realised 700 per cent. profit, and he considers that for woollen stuffs, cloth, hardware, and cutlery, the demand would be even greater. Were a trade route into North-Western China *via* Barkul, Hami, Suchau, and Lan-chau, eventually established, it would in all probability open important and profitable markets for Russian goods in Alashan, Kansu, and other neighbouring provinces. Baron von Richthofen, an authority of weight, has already pointed out that this route forms the most practicable and direct overland line of approach into China from the side of Europe, and the recent expedition of Colonel Sosnoffsky proves that its importance has not been overlooked by Russian statesmen.

After a fortnight's stay in the Alashan mountains, the party returned by way of Din-yuan-ing to Peking, to obtain fresh supplies, and a passport enabling them to proceed to Koko-Nor and the Tibetan highland. The stock of firearms, which, Colonel Prejevalsky pointedly remarks, are the best defence a European can have in travelling among such inhospitable folk, was specially enlarged, and, with two new Cossacks in lieu of the former ones, the expedition left Kalgan on March 17. Shortly after their arrival on June 7 at Din-yuan-ing, they managed to obtain permission to join a caravan proceeding from Peking to the monastery of Chobsen, which is five days' journey from the Koko-Nor Lake.

The description given by Colonel Prejevalsky of the Great Wall of China where he crossed it in Kansu supplies us with a possible explanation of the omission on the

part of Marco Polo of all notice of this famous structure. Instead of the important dimensions which it assumes near Peking, on the borders of Kansu, it is merely a mud wall, greatly dilapidated by time. It cannot therefore be considered strange that Ser Marco should have passed it without mention.

In the highlands to the north of Lake Koko-Nor they were fortunate enough to observe in its native condition and locality the famous rhubarb plant, which, though it has been engendered in other climes, would appear in its original and genuine form to be confined to these highlands of Kansu, where Prejevalsky and his companions are the only Europeans, except Marco Polo and the Jesuit missionaries of the eighteenth century, who have seen it.

When in the country of Tsaidam Prejevalsky appears to have been nearly on the point of deviating to the west, along a marshy depression which, according to native report, extends from Koko-Nor to Lob-Nor, and which the same authority asserts to be the home of the wild camel. The existence of this camel has been openly doubted by a high authority, but in our opinion it is impossible not to regard the mass of affirmative evidence collected by Colonel Yule (in a very full note on the subject), and corroborated by Prejevalsky's researches, as quite convincing.

The journey across the Burkhan Buddha and Shuga ranges, which would appear to combine to the westward into the great mountain chain called Kuen Lun, was one of such considerable difficulty, and so exhausted their resources, that on reaching the banks of the Murui-ussu or Upper Yang-tse-kiang, the party were quite unable to continue their much-wished-for journey to Lhasa. On January 22, 1873, Prejevalsky commenced his return homewards with feelings of disappointment at this premature termination to his further progress. He was, however, enabled to vary his return journey by an important transit of the Gobi desert from Alashan, by a route never before attempted by a European, to Urga, which town was safely reached on October 1, 1873.

We have summarised above the chief results of this adventurous journey. The personal attributes of the chief hero thereof are such as cannot fail to impress the most casual reader. It may be true, as we are told on undeniably high authority, that the traveller displayed a general inexperience of Chinese human nature; but on the other hand the decision, vigour, and promptitude he shows on numerous occasions argue a perfect acquaintance with the wider field of human nature in general. When we compare our unfortunate Yunnan expedition and the disastrous fate of Mr. Margary with the unmolested progress of these four Russians through districts peopled by semi-savage and hostile tribes, it is difficult to refrain from the conviction that a thorough familiarity with Chinese idiosyncrasies is of minor importance, and that a little less forbearance and a more consistent firmness in our national dealings with these Asiatic nations would secure for us, if not their affections, at all events a respect for our subjects' lives.

C. E. D. BLACK.

HISTORICAL BIOGRAPHIES.

Life of Simon de Montfort, Earl of Leicester. By M. Creighton, late Fellow and Tutor of Merton College, Oxford. With Maps.
Life of Edward the Black Prince. By Louise Creighton. With Maps and Plans. (London: Rivingtons, 1876.)

THESE two volumes belong to a new series, entitled "Historical Biographies," edited by Mr. Creighton, the author of the first. This series is intended, like so many others, to aid in the work of education; but the plan is altogether different from that of any of its competitors. The object is to excite interest in history through the medium of biography, setting before the young student the lives of a few great men of different epochs as a key to the character of those epochs and to the general history of the times. The idea is certainly a good one. Until the imagination is interested in history it is in vain to load the mind with facts and dates; and biography has this great advantage, that by limiting the field of view it awakens more lively sympathies than a regular history can do. At the same time, biography in able hands involves a thorough appreciation of the age to which the life in question belongs; and whatever is most interesting in the social, political, religious, and philosophical tendencies of the times can be better elucidated through the medium of biographies than by any other method.

The only question with regard to such a series is whether the right sort of biographers are to be found in sufficient abundance; for it is obvious that hack writers would be worse than useless. Each Life ought certainly to be the work of one who by elaborate study has made himself quite at home in the history of the period as well as in that of the person about whom he undertakes to write. He should tell the story with the ease of one who has all these things at his fingers' ends, and can select from an abundant store of information precisely those facts which are most interesting and important. These qualities are very rare, and it remains to be seen whether a supply will be forthcoming to meet the demand. But, after all, the lives that are capable of this sort of historical treatment are very limited in number; and we trust Mr. Creighton will find no serious difficulty in completing his programme satisfactorily.

Meanwhile, the two volumes before us are nearly everything that could be wished. Mr. Creighton himself leads the way, as an editor ought to do, and has produced a *Life of Simon de Montfort* which is evidently the result of much reading, and yet is simple and attractive in style. No work could possibly be better adapted to create in young or old a real interest in times so unlike our own. For Mr. Creighton appreciates those times himself like a genuine student of history. He is not a man who has carved out for himself a special subject and "read up" for that subject only. He is accustomed to look at history from many points of view, and has given evidence of his powers before now in treating of other periods. And though he does not profess in this work to write as an original investigator, he seems to have made a very judicious

use of whatever has been done by others to elucidate the subject or the times. It would be superfluous in a critic of much inferior reading to pronounce judgment on the accuracy even of a book like this. A book which bears evidence of conscientious study can do little harm even if there be an error here and there. The real question is whether the picture on the whole is faithful, not whether every line is absolutely correct; and as to the general truth of the picture we feel no misgivings. Not that we mean positively to guarantee even such a matter as the character the writer gives of De Montfort himself; for it is somewhat a difficult one to realise, and historians may differ about it still. But at least it is drawn with care and delicacy, and it is quite free from what Macaulay called the *lues Boswelliana*, or biographer's disease of indiscriminate admiration. De Montfort engages our sympathies throughout the story, as an able administrator, whose loyalty was very ill rewarded; a consummate general triumphant in almost every campaign; a reformer who first moulded the English Parliament; and, on the other hand, a religious man, the friend of Grosseteste, Bishop of Lincoln, Adam de Marisco, and the best and noblest spirits of the time. Yet his biographer admits that he was "not free from interested motives," that "his manner was not conciliatory, and his temper could not brook opposition;" and perhaps he would not object to our adding that as a foreigner he did not quite understand Englishmen. So long as Grosseteste and Adam de Marisco lived, their influence seems to have preserved him from indiscretions such as appeared in later times in his quarrel with the Earl of Gloucester. That the man who had so much to do with the foundation of our national institutions, and in liberating the England of that day from the government of foreigners, was a foreigner himself is a matter in which he must have stood at a great disadvantage; and it ought to be taken into account in our estimate of his moral infirmities.

On the other hand, is not Earl Simon's sagacity credited with just a trifle more than is due to it when we are told that "he had the insight to see the full meaning and importance" of summoning to Parliament representatives of the towns? No doubt this was the distinctively novel feature of his Parliament, which makes it, in some sense, notwithstanding great anomalies, the earliest of real Parliaments in our modern use of the word; but that Simon de Montfort saw as in a vision the high constitutional importance of the step he had taken, and how it would be a precedent in after ages, we beg to leave to doubt—the more so as it appears that this very Parliament, as regards the nobles, was a packed one, which seems to imply that constitutional principles, as we understand the phrase, were not very much in Simon's mind at the time.

Of Mrs. Creighton's *Life of the Black Prince* we can also say that we know no book which conveys such a vivid and accurate impression of the times; so that it is in every way a worthy companion to her husband's *Life of De Montfort*. It is illustrated with plans of the battles of Cressy and Poitiers, and a map of France showing all the great mili-

tary movements, both of French and English armies, in the different campaigns. One small error we have noticed, which, though unimportant, we may as well point out. At page 150 it is said that Richard II. was born in 1366, and in agreement with this at page 221 he is said to have been in his twelfth year when he ascended the throne. But 1366 was the date of his birth only according to the old computation of the chroniclers, which began the year on March 25. Richard was born, as Mrs. Creighton herself shows elsewhere (p. 159) on Wednesday the feast of Epiphany, 1367, and he was only in his eleventh year at his accession.

We have also one little question to ask in reference to the other book. Is Mr. Creighton right in telling us, at p. 203, that Edmund, second son of Henry III., was surnamed Crouchback "from his habit of stooping"? No doubt either this or personal deformity was attributed to him at a later date, when he was called *gibbosus*; but we were under an impression that there was no real warrant for the imputation, as the name itself only means "Crossed-back" from his having been signed with the Cross for a Crusade. Such, at least, is Gough's opinion (*Sep. Mon.* i. 69). JAMES GAIRDNER.

NEW NOVELS.

In Manbury City. By David Sime. In Three Volumes. (London: Tinsley Brothers, 1876.)

Gerald Marlowe's Wife. By J. C. Ayrtton. (London: Tinsley Brothers, 1876.)

Fallen Fortunes. By James Payn. In Three Volumes. (London: Tinsley Brothers, 1876.)

Lady Clarissa. By Emma Jane Worboise. (London: James Clarke & Co., 1876.)

The Adventures of Captain Mago; or, a Phœnician Expedition B.C. 1000. By Léon Cahun. (London: Sampson Low & Co., 1876.)

For *Manbury* read Glasgow, and the impression given by the title of Mr. Sime's book that its scene is laid in one of the Western States of the American Union will be at once dissipated. If it be a first venture—and the absence of any other name on the title-page makes it probable—*In Manbury City* is a book of altogether exceptional promise. There is nothing which can be exactly called a plot, as the narrative simply follows the thread of the lives of a small group of Glasgow families; but there is good natural dialogue, and a clear, vigorous power of drawing character exhibited. Three of the figures are very careful studies, and are not only well conceived, but forcibly carried out—namely, the unstable artist, Charles Browning; Emily Harrison, a girl of melancholy, strong and pietistic temperament; and Jessie Ramsay, the selfish coquette of humble life; while two or three more, though less finished, are almost as good in their way. The successful adventurer, Lushington, is the best of these subordinate sketches, but three others, which are but lightly outlined, show enough keenness of observation to prove that they might, had it so pleased

Mr. Sime, have been worked up into salient figures—namely, the Free Kirk minister, Mr. Christie; Mrs. Harrison, the shrewd, kindly, and somewhat brusque Scottish matron; and Ferguson, the openly freethinking iconoclast and secret philanthropist. There is much which may be bettered, for the story is not one of those rare books which at once place their authors high upon the roll of literature; and its chief fault is that it lacks unity of design, consisting rather too much of independent scenes, one or two of which are elaborated out of scale in respect of their importance in the plot. Nevertheless, this is a defect rather of experience than of capacity, and the study of detail exhibited gives promise that, when Mr. Sime has acquired the art of bestowing more concentrated dramatic movement on his work, it will not fail by reason of carelessness in the accessories whose finish lends so much additional pleasure to the perusal of a clever book. This one would have read better as a two-volume than as a three-volume novel, but its merit even now is such that whatever success may yet await its author, he will never have cause to be ashamed of this first effort.

Gerald Marlowe's Wife is not an improvement on the author's previous novel, *A Scotch Wooing*. It is more elaborated in some respects, but the main situation, that of a husband gradually falling in love with a wife whom he had married for money alone, has been employed too often to have any freshness, and the writer has committed the error of trying to dance in fetters, by adopting a form of composition which has never yet been successfully handled, that of telling the story in the alternate monologues of two diaries. The usual defect is very prominent here—namely, that the dictions of the two scribes, Gerald Marlowe himself and his wife's old governess, are scarcely discernible from each other in point of style; and, further, that the indirect narration does not permit vigour in drawing the central figure, which, though tolerably well conceived, is not adequately worked out, nor always consistently.

Mr. Payn is to be congratulated on having at length emancipated himself from the groove of the *Household Words* school of fiction in which he moved so long. Even *Lost Sir Massingberd*, original and clever as is the sensational incident which suggests the title, is by no means free from that curious mannerism which marks the writers of that group, whose style—quite unlike that of Dickens, though designedly modelled upon it—is so like among themselves that it may well be doubted whether, if the copy had by any chance been held over unpublished, any one of the authors could have told his own compositions from those of any of the others save through means of the handwriting. But *Fallen Fortunes* is written in a more independent key and with far greater literary success. It is a very good novel of the second rank, quite deserving much more than a *succès d'estime*, with a well-contrived plot, and a style which is always easy and sometimes sparkling. The best thing in the book is the character of Mrs. Campden, a grey mare of a very objectionable type, who is drawn with real

skill and appreciation, and fairly well contrasted with her weak and kindly husband. The humourist doctor, though pretty well done, is more trite, and there are plenty of better examples; and the same is ever more true of the scheming City speculator, who has been rather overworked of late years, especially in the matter of suicide. Some of the by-play is clever, and in particular there is a dinner-party which is vigorously sketched, and a very old story of a ruthlessly uncivil revenge for discourtesy is introduced at the close in such fashion as to seem new, no light tribute to Mr. Payn's competence as a narrator.

Mrs. Worboise holds the same position among English Nonconformists as an author of *Frauenliteratur* as Miss Yonge does with members of the Church of England. She has been before the public now as a writer of fiction during more than five-and-twenty years, and has acquired a fair measure of by no means undeserved popularity with the audience to which she appeals. Several of her books, and notably the one before us, have appeared in the *feuilleton* of the *Christian World*, a syncretist Evangelical journal, and in point of literary execution and tone are much above what might be anticipated from their surroundings. They are one and all directly religious novelettes, intended to enforce the author's views; but they are as a whole, and with a few polemical exceptions, commendably free from sectarianism, and take a cheerful and wholesome view of life and duty, being entirely free from that Pharisaic denunciation of the "world" to which we have had occasion to advert recently in noticing writings nominally belonging to the same school of opinion. Mrs. Worboise works with a somewhat broader brush and less subdued colouring than Miss Yonge, partly, it may be, from difference of temperament, but also without doubt as appealing to a somewhat less cultured body of readers; but there is a fundamental likeness—save in the particular of humour, wherein the Anglican lady has much the advantage—underlying the superficial dissimilarity. The earlier part of *Lady Clarissa*, in which the heroine's childish naughtiness and eccentricity are sketched, is much the best, and there is some really clever writing in it, as also in the character of the stepmother, a plebeian millionaire modelled on the lines of Mrs. Trollope's *Widow Barnaby*, "only more so." But the remaining personages, especially the male ones, are mere lay figures, with little that is distinctive about them, and the latter portion of the story is rather commonplace, seeming to mark fatigue on the author's part long before completion. Mrs. Worboise lays stress on the perfect acquisition of French idiom and accent by her heroine from an accomplished *émigrée* governess, but if that lady really taught her that *nomme-de-plume* and *nomme-de-crayon* (*sic*) are French, her qualifications must have been rather exaggerated and have been on a par with those of the Latin tutor from whom Mrs. Worboise has derived the phrase *Memento mori*, which cannot be laid on the printer's shoulders as a mere typographical error, for it occurs as the title of a chapter in the Table of Con-

tents, and is printed five times as a headline to the chapter itself. And though it *may* be translated "by the weight of a mulberry," that does not seem quite the force of the context, for mulberry jam is named only in a different part of the book.

The Adventures of Captain Mago is an attempt to clothe the extremely scanty dry bones of knowledge we possess as to Syria, Greece, Italy, Spain, Britain, and so forth, as they were in King David's time, with flesh and blood, and to do for them what Becker, with incomparably more abundant materials and learning, failed in doing for ancient Greece and Rome in his *Charicles* and *Gallus*. As a mere grouping together of possible voyages, combats, and the like, *Captain Mago* may serve to entertain adventurous boys, though its occasional dryness of treatment makes this sometimes doubtful; but the undoubted pains M. Cahun has taken in reading up a quantity of recent palaeological literature have not enabled him to give an air of probability, or even of erudition, to his narrative. And if he does not seem to blunder quite as grossly as M. Victor Hugo did in describing the English of James II.'s day in *L'Homme qui Rit*, that must rather be ascribed to the necessarily greater ignorance of most of his readers as to the real facts; while the anachronisms, if not altogether so obviously glaring as that which Major Whyte Melville committed in *Sarchedon*, when he made the Jewish captivity in Egypt synchronise with the reign of Ninus, are not less real, and are by no means palliated by the same ease and flow of the narrative. But if one be contented to accept it as a kind of *Sinbad the Sailor*, and not to look for instruction of any kind, it is readable enough, and M. Philippoteaux's numerous illustrations, somewhat in M. Gustave Doré's style, are cleverly grouped, whatever their resemblance to the delineated events may be. The translation is very fairly done, though here and there it would seem as if Miss Frewer were not familiar with the different phonetic value of certain letters in French and English, since she has retained an orthography which is occasionally misleading.

RICHARD F. LITLEDALE.

SCHOOL BOOKS.

MR. ARTHUR SIDGWICK'S *Vergil, Aeneid, Book XII.* (Pitt Press) is worthy of his reputation, and is distinguished by the same acuteness and accuracy of knowledge, appreciation of a boy's difficulties and ingenuity and resource in meeting them, which we have on other occasions had reason to praise in these pages. The editor's excellences are especially shown in his disentanglement of Vergil's complicated and involved expressions, but we cannot always approve of his translations. In most cases they are happy and elegant, but they are sometimes strained: "Blossom hair" is surely unpoetical. Mr. Pretor's *Anabasis of Xenophon, Book IV.* displays a union of accurate Cambridge scholarship, with experience of what is required by learners gained in examining middle-class schools. The text is large and clearly printed, and the notes explain all difficulties. The *Anabasis* needs a good editor. It is a book naturally much read in schools, and Mr. McMichael's edition, although good as far as it goes, leaves many difficulties unexplained. Mr. Pretor's notes seem

to be all that could be wished as regards grammar, geography, and other matters. Mr. Purton's *Pro Milone* is equally good, but more elaborate; indeed, it appears from the "advertisement" to be the reprint of a previous edition. If this is the case, it should surely be stated on the title-page. The editorial work is excellently done, but the book contains more than is required for University Local Examinations, and is rather suited to the higher forms of public schools. However, in a case of this kind fullness is a fault on the right side. The price, 2s. 6d., is cheap for the book, but it is more expensive than the rest of the series. *Lucan's Pharsalia, Book I.*, edited by Messrs. Heitland and Hoskin, is called by them an experiment, and can scarcely be intended for use in the Local Examinations. We are, however, very glad to see the curriculum of school books enlarged, and an English edition of Lucan has long been a desideratum. He is much better appreciated by the French, and the extracts edited by M. Demogeot form a capital introduction to the knowledge of this author. In the present case the notes are good and to the point, but they are too short and presuppose too much knowledge for the class of learners for which they are apparently intended. There surely should have been added some remarks on the peculiar diction of the poet, a fuller estimate of his relation to the rest of Roman literature, and a comparison with the style of the Augustan writers with which boys are familiar. However, we have no disposition to look a gift-horse in the mouth, and we trust that the Pitt Press will have the spirit to publish the rest of Lucan, and also portions of other authors who are less known than they ought to be.

White's Grammar School Texts. (Longmans.) According to the advertisement at the end of these volumes, Dr. White has edited a large number of little books both in Latin and Greek, the average price of which appears to be a shilling. Those before us consist of *Horace, Odes, Book III.*; *Vergil, Aeneid, IV. and V.*; *Eutropius, I.-IV.*; and a selection from *Ovid*. The books are edited on a new plan. The text is well printed without notes, and each volume has a separate vocabulary, wherein such help is given as the learner may require in preparing the lesson. We must express our thorough approval of this principle. We know that it is often said that nothing impresses the meaning of a word on the memory so much as looking it out in a dictionary. We cannot agree with this statement, and we believe that very few men of mature age beginning to learn a new language would dream of undergoing the weary and bewildering process of looking out each word in a dictionary. They would do what school boys do, either get a friend to construe to them, or procure the most literal translation they could find. The use of translations, "cribs" or "cabs," as boys call them, must at some time or other engage the serious attention of school-masters. It cannot be denied on the one hand that their use in many schools is almost universal, and on the other that a learner who has systematically depended on them, especially if he has accompanied the process of learning with "writing over" the English in his book may find at the close of his education that he knows nothing of the language which he has been learning for many years, and that he is incapable of passing the easiest examination in it. A boy rebuked by a master for using translations will reply, "Please sir, I looked out all the words in a dictionary." This shows that he entirely misconceives the ground of your objection. If translations were merely used to give the meaning of the words and to save a dictionary there would be no harm in them, but their mischief lies in the help they give in "making out the sense," thus saving the learner one of the principal and most invigorating exercises of the mind, and eluding one of the chief objects of a classical education. To meet this difficulty some school-

masters allow the use of translations; others adopt the practice of construing *unseen* passages in school; others multiply "translation papers." We imagine that the best remedy is to encourage the use of vocabularies and special dictionaries, which are almost universally used in Germany, and for this reason we hail the appearance of Dr. White's series. As far as we have examined, the vocabularies are carefully and conscientiously framed, and must have cost considerable labour. Dr. White has resisted the temptation of merely copying the articles in his own dictionary, or of repeating himself mechanically in the several books. It is of course true that Virgil and Horace cannot be properly explained without notes, but these books are obviously intended for very early beginners, and Dr. White has done his best to remedy the defect by special remarks in his vocabularies. We should also mention that considerable attention is paid to etymology, and the Greek homologies and Sanskrit roots are generally given. In our judgment rational grammar cannot be taught too early. Children of almost any age can appreciate in some degree the more scientific aspect of grammatical facts which are now familiar to us, and the widest publicity of these true views is the best guarantee we have for the final extinction of the cruel and pedantic routine which has for many generations been so deeply answerable for the woes of childhood.

We have also before us *Livy, Book XXII.*, with notes by the same editor. The notes seem to us thoroughly sound and good, a little old-fashioned, perhaps, in matters of history and archaeology, but free from serious mistakes, if regarded from a somewhat antiquated stand-point. A learner who has mastered them will have a very adequate knowledge of the text. The text is well printed in large type. It is a severe shock to our literary sense to find Livy marked off into chapters and verses as if each sentence were to be taken and digested as a separate dose, and we have the strongest objection to the custom of distinguishing adverbs with a grave accent, a practice which is entirely extinct in books intended for the large public schools. Dr. White should allow progress in orthography and etymology to go hand in hand, and we shall be glad if in the next book of Livy he edits, he has not only discarded these foolish and annoying marks, but recognised the acknowledged results of the study of Latin palaeography.

Cornelii Taciti Historiae. Edited, with English Notes and Introduction, by William Henry Simcox, Queen's College, Oxford. (Rivingtons.) These two handsomely-printed volumes belong to the excellent series of the "Catena Classicorum," one of the many sets of books with which the school literature of the present day has been enriched, a work which owes as much to the activity and enterprise of Messrs. Rivington as of any other publisher. Prolific, however, as has been the energy of the press in this department, we do not as yet seem to have made up our minds as to what manner of book the perfect school-book should be, and anyone who has had to examine much of this literature will be led to the conclusion that the editor, in many cases, might have done much better if he had realised before he began a clear conception of the object he wished to attain. We apprehend that the most perfect school-edition of a classical author is one which, while it fully explains everything that need be known about the text which it professes to illustrate, does so in a way which does not spare the labour of the learner, and at the same time, if that labour is bestowed, imparts an amount of scholarship and learning which he would not have expected to attain before he undertook the task. To this category belong Mr. Jebb's edition of Sophocles in the "Catena Classicorum," and Mr. Mayor's first edition of Juvenal, and Orelli's edition of Horace. The second class of school editions are those which give the learner every help and information which he can require, and at the same time point out to the

teacher where he may find the sources of a higher standard of exegesis. To this belong the best German editions published by Weidmann and Teubner. A third class, of a more humble character, contains those books which give the necessary help to the learner in a simple and available shape, which do not aim high, but which fulfil the end for which they were written. To this class perhaps, the bulk of good English school-books belong. The volumes before us belong to none of these categories. They are the work of a cultivated man and a good scholar; they display care, power, and elegance, but they are after all more like the jottings in the editor's own note-book than the result of a careful and laborious attempt to make the text intelligible to younger minds. The Introduction consists of three parts—the first dedicated to the life of Tacitus, the second to his opinions, the third to his style. The first and third are very useful for learners; the second is almost beyond the grasp of school-boys. We are quite alive to the extreme difficulty of editing Tacitus, and we can cordially recommend Mr. Simcox's edition in default of a better; but we believe that a satisfactory edition still remains to be written, and that when it is given to the world it will be found to be more like the admirable fragment of Dr. Smith than the more fastidious and elegant work of the present editor. Mr. Storri's edition of *Vergil, Aeneid*, XI., XII. (Livingtons) belongs to the third class. It is a thoroughly scholar-like production, text and notes are drawn from the best sources. The notes are very full and do not omit any point of real importance; their originality (so far as they are original) consists in the fact that the editor is fully alive to the beauties of his author and is able and willing to illustrate him from modern literature. The work has no other aim than that of being a useful school-book, and this it admirably fulfils. *Stories from Ovid in Elegiac Verse*, by R. W. Taylor (Livingtons), is a book of a more ambitious type, and is quite worthy to take a place in permanent school literature. It is far superior to the Eton selection, which, we imagine, is now that most commonly used. We wish Mr. Taylor had allowed himself a little more freedom in departing from the traditional *Selecta ex Ovidio*. There are many passages of Ovid (especially in the *Tristia*) which are very little known, and which in sweetness of expression, tenderness of feeling, and very often subtlety of thought, are equal to anything in Latin literature. But the work which Mr. Taylor has done he has done admirably, and we conceive from his book a very high idea of his capacity as a practical schoolmaster. Each selected piece is preceded by an argument, and every paragraph is headed by a few lines in English, showing the drift of the poetry, so that the connexion of ideas is kept constantly before the boy's mind. On the margin are marked in black figures references to the *Public School Primer*. The poetical headings to each extract show taste and judgment, and are well adapted to catch the fancy of the young. The notes are everything that could be wished, no difficulty is passed over, everything is explained in simple language suitable to the age of those who will use the book, and the historical and archaeological notices are full and interesting enough to furnish a boy with a large stock of knowledge of this kind as a stepping-stone to his more advanced studies. We have seldom met with a book which we can more thoroughly recommend to schoolmasters. Mr. Moberly's edition of Xenophon's *Memorabilia*, Book I. (Livingtons), is a very good specimen of the kind of book which by a combination of different public schools might be produced in any quantity to the benefit of good education and the confusion of "cribs." It contains just enough for one term's reading, with simple and practical notes. The two faults we have to find with it are—first, that there are no indexes; and, secondly, that the notes are too discursive. In a little more than thirty pages of notes, Mr. Moberly contrives to tell us something

about M. About, S. Columba, Lord Bacon, Moses, Milton, the Duke of Wellington and Lord Winchelsea, Arthur Clough, General de Melas, Lord Torrington, the Vicar of Wakefield, Goethe, and Rousseau. Surely there are many remarks which are admirably calculated to keep up the interest and vigour of a class that it is not worth while to print in a book.

The question as to whether or not boys should be taught Latin and Greek with the aid of grammars, and as to whether there should be one standard grammar for the whole of England, seems to have been laid at rest. We are strongly of opinion that the adoption of a uniform grammar is, to say the least, a very great convenience, and that the anarchy which has reigned in our schools since the deposition of the old Eton Latin and Greek grammars has been detrimental to the cause of scholarship. The Latin grammar in use in all Prussian and Saxon schools is that known by the name of Ellendt-Seyffert, composed originally by the first, and improved by the second of these scholars. Few *secundaries* of average attainments would be unable to give page and line for any grammatical rule which was required either in construing or in composition; and to this is due the admirable standard which is attained by German boys in their *Abiturienten-Examen*. We suspect that there are few English schools where this kind of knowledge is exacted by every master and in every form, and it is obvious that it cannot be done while we profess only an uncertain allegiance to a standard grammar. Dr. Kennedy's *Public School Latin Primer* and *Latin Grammar* hold possession of the largest portion of the field, and with all their defects of cumbersome terminology and bad taste they are superior to their rivals, although some high authorities would prefer the study of the rather antiquated work of Madvig. Roby is more suited for universities than for schools. We are therefore disposed to question the desirability of such a book as *A Grammar of the Latin Language* by Dr. Leonhard Schmitz (Collins), unless it is intended solely for the use of the northern kingdom. The book is satisfactory in itself, and is more simple than the work of Kennedy. The author is evidently acquainted with the results of comparative philology, but he does not bring them prominently forward, and clings rather to the old lines. The accidence is superior to the syntax, which is too short, and deficient in clearness. But we see no sign of independent arrangement or investigation, and it is difficult to understand why the book should have been written at all except to supply (in a very worthy manner) a gap in a publisher's series. *Rules of Latin Syntax*, by Musgrave Wilkins (Longmans), can give a better account of itself. The rules are comprised in twenty-six columns, printed on stiff paper and arranged conveniently for reference. They are compiled with full knowledge and appreciation of the work of Kennedy, and the small pamphlet which contains them is just one which may conveniently lie by the side of a young scholar when doing his Latin prose. The work is turned out with that admirable finish which we should expect from Mr. Wilkins, who appears to us to have placed himself by gradual progress in the first rank of writers of school books. *Practical Rudiments of the Latin Language*, by J. Ross (Blackwood), has a different object from most Latin Grammars. It is intended to teach Latin to girls, or to those boys who are not likely to devote themselves to a thorough training; rather with the object of explaining the meaning of French and English words derived from the Latin than of acquiring scholarship. Regarded from this point of view the book may be safely recommended. It is, indeed, a superior Latin Ollendorf, in which the more difficult inflections and characteristics of the language are left to be learnt last. The book is admirably suited, if for nothing else, for the instruction of women. *Auxilia Latina*, by M. J. B. Baddeley (Bell), is neither better nor worse than

many other exercise-books in Latin. The reasons which exist for a uniform grammar do not in any way apply to a uniform exercise-book, and we are indeed of opinion that it is well that T. Kerchever Arnold has abdicated the throne he once occupied. Of exercise-books of all grades of difficulty there cannot be too many, provided they are accurate and lively, and we think that teachers of beginners in Latin may well give Mr. Baddeley a turn with the rest. To pass from Latin grammars to Greek, our English scholars have not yet succeeded in producing a standard book corresponding to the *Public School Latin Grammar* of Prof. Kennedy. In our opinion the best elementary work of the kind is the small *Greek Grammar* drawn up in Latin by the same author, when head-master of Shrewsbury. The want, however, is less felt from the existence of an English translation of the *Grammar* of Curtius. This grammar is used in all German and Italian public schools, and it is not creditable that some English schools still prefer the very inferior productions of Parry and Wordsworth. The accidence of Curtius' *Grammar* is unsurpassed, but the syntax is less satisfactory, although it has been much improved in the last German edition, revised by Dr. Gerth. It cannot even now challenge comparison with the great work of the American scholar, Goodwin's *Syntax of the Moods and Tenses of the Greek Verb* (Macmillan), the sixth edition of which now lies before us. It is incomparably the best, the clearest, and the most complete account of the exceedingly complex construction of the Greek sentence; it is studied at Cambridge by all those who aim at the attainment of high classical honours, and it is equally fitted for the highest forms in public schools. It is not only a treatise on Greek but by implication on logic and the science of language, and it affords a far better training for advanced boys than the brilliant and attractive, but rather inaccurate work of Dr. Farrar. If the scholarship of Harvard is really built on the foundations of Dr. Goodwin we may look for great results in the future of American philology. Blomfield Jackson's *First Steps to Greek Prose Composition* (Macmillan) is a neat little Greek exercise-book, accompanied by papers on Greek grammar and a vocabulary. We are ourselves sceptical as to the advantage of Greek exercises in teaching Greek composition. It is generally held that Greek iambs and Greek prose should only be written by those already advanced in Latin composition, and we believe that the experience of both Shrewsbury and Eton would show that excellent Greek copies have been composed by those who had no previous training of the kind except in the sister language. Still they are undoubtedly useful as a means of teaching Greek writing, accentuation, and syntax. To work through Mr. Jackson's book conscientiously would be an admirable preparation for matriculation, little-go, or smalls, and as such we recommend it to aspirants who feel weak in their Greek grammar.

OSCAR BROWNING.

NOTES AND NEWS.

THE return of our Expedition has naturally drawn public attention to the Arctic regions. The appearance, therefore, of the detailed account of the Austrian Expedition of 1872-74, by Lieutenant Payer, one of its commanders, which will be published by Messrs. Macmillan and Co. in a few days, is singularly opportune. In the Introduction an attempt will be made to compare the results of these two voyages, and to show that perhaps even yet further discovery may be possible.

MESSRS. HENRY S. KING AND Co. will publish very shortly a tale by Miss M. Drummond, entitled *A Study from Life*. It is a story of the London poor, and is written in aid of the Westminster Home for Training Nurses—the memorial to the late Lady Augusta Stanley.

MRS. HAWES'S *Chaucer for Children*, which was announced by Messrs. Strahan and Co., has passed into new hands, and will now be issued immediately by Messrs. Chatto and Windus, of Piccadilly.

MR. ALFRED GREGORY, sub-editor of the *Gloucester Journal*, is collecting materials for a *Life of Robert Raikes*, co-founder with the Rev. Thomas Stock of Sunday Schools. As Raikes established the *Gloucester Journal*, in 1722, it is not altogether inappropriate that an authentic biography of the great philanthropist should a century and a half later emanate from the office of that paper. Mr. Gregory has had very valuable sources of information opened to him; and he will discuss impartially—settling, it is hoped, finally—the long-debated question as to the origin of Sunday Schools, and Mr. Raikes's claim to be considered their founder.

MISS AMELIA B. EDWARDS' book, promised nearly two years ago, *A Thousand Miles Up the Nile*, with about eighty illustrations by the author, a cover designed by the same, maps containing all the new lines and stations, and a full account of the important discoveries made by her party at Abou Simhel, is now nearly ready, and will be published by Messrs. Longmans in the course of November. The hieroglyphic inscriptions which were discovered, and which Miss Edwards copied, are translated for her by Dr. Birch.

THE Woolhope Field Club has undertaken to carry on to completion the *Pomona Herefordiensis* which Mr. Thomas Andrew Knight commenced more than fifty years ago. The new publication will embrace descriptions and illustrations of every variety of apple and pear grown in Herefordshire, with a view of encouraging the growth of the best kinds of cider-fruit, as well as of reducing their nomenclature to order. It is proposed to issue the work in annual parts, corresponding in size with the old *Pomona*, and containing not less than three coloured engravings in each part. The editorship has been accepted by Dr. Hogg, and arrangements will be made by which the public will be enabled to procure the work through the usual channels.

A NEW Natural History under the editorship of Prof. P. Martin Duncan, F.R.S., F.G.S., which has been for some years past in preparation, is now nearly ready for publication, and will be shortly issued in serial form by Messrs. Cassell, Petter and Galpin. Among the gentlemen with whom the editor has already arranged for contributions to the work are:—H. W. Bates, F.R.G.S.; W. S. Dallas, F.L.S.; W. Boyd Dawkins, M.A., F.R.S., F.G.S.; Prof. A. H. Garrod, F.R.S.; Prof. T. Rupert Jones, F.R.S., F.G.S.; R. Mac-lachlan, F.R.S.; Dr. Murie, F.L.S., F.G.S.; Prof. W. K. Parker, F.R.S., F.L.S.; Prof. Harry G. Seeley, F.G.S.; R. Bowdler Sharpe, F.L.S., F.Z.S.; Henry Woodward, F.R.S., F.G.S. The work will embody the latest scientific researches, and will be fully illustrated.

THE *Décentralisation* states that a large MS. work of St. Francis of Sales, consisting of a treatise on the Eucharist, has been purchased from "a Protestant family on the Swiss frontier" by Father Edouard, of Lyons, in whose hands it remains for the present. A valuable and hitherto unknown MS. of the *Divina Commedia*, very carefully written and containing numerous variants, has likewise been discovered, according to the *Effemeridi Siciliane*, in the library of the monastery of Monreale, near Palermo.

MISS LEBITIA MCCLINTOCK has written a story for children, entitled *Sir Spanple and the Dingy Hen*, which Messrs. Henry S. King and Co. will publish very shortly. It will contain some spirited sketches of bird-life by Mr. A. T. Elwes.

SIR EDWARD CREAMY'S new work, *A First Platform of International Law*, will be published by Mr. Van Voorst next week.

THE new edition of Lady Charlotte Guest's *Maibonogion* has just been placed in the printer's hands, and will be ready for publication by Mr. Quaritch in February next.

THE New Shakspeare Society has this week sent out its second and final issue of books for this year, consisting of *The Two Noble Kinsmen*, by William Shakspeare and John Fletcher, a revised edition from the quarto of 1634, by Harold Littledale: Part I. Text and Notes. Presented by Mr. Richard Johnson, of Fallowfield, near Manchester. And "A Letter on Shakspeare's Authorship of *The Two Noble Kinsmen*, and on the Characteristics of Shakspeare's Style, and the Secret of his Supremacy, by the late Prof. Wm. Spalding: a new edition, with the Life of the Author, by John Hill Burton, LL.D., and Forewords, by F. J. Furnivall, M.A."

THE Hebdomadal Council has chosen the Dean of Christchurch, the Vice-Chancellor and Proctors, and Prof. Henry J. S. Smith, to constitute the Board of Electors to the Chair of Celtic Language and Literature.

THE lectures this winter at the London Institution, Finsbury Circus, will be delivered by Professors Armstrong, Barrett, Bentley, Clifford, Colvin, Dewar, Ella, Huxley, Morley and Ruskin; Dr. B. W. Richardson; Messrs. F. J. Furnivall, J. Norman Lockyer, Clements R. Markham, George Meredith, Ernst Pauer, W. R. S. Ralston, Robert H. Scott, Arthur Severn, W. T. Thielton Dyer, Alfred Tylor, E. B. Tylor; and it is hoped, Sir J. Lubbock and Mr. F. W. Brearey. Prof. Huxley will open the season on December 4 with a lecture on "Some Recent Additions to our Knowledge of the Pedigree of the Horse."

IN Mr. Madan's letter last week on "MSS. of Virgil in the Bodleian," at p. 434, col. A, line 18, the words "except the fourth" should be cancelled. The error arose through an omission in the Bodleian catalogue.

MR. WILLIAM CLARKE MILLER, Vice-Principal of Huddersfield College, has been elected Registrar of the General Medical Council of Education, in the place of Dr. Erasmus Hawkins.

PROF. H. J. S. SMITH'S valedictory address to the London Mathematical Society, on the 9th inst., will touch upon various points affecting the present state and prospects of Pure Mathematics.

THE address of Mr. G. S. Lefevre, M.P., to the Economic Section of the Social Science Congress has been printed at Liverpool in a pamphlet form, but it deserves publication in such a way as to obtain a wide circulation, which the Liverpool pamphlet can hardly get, and the Social Science Association is very tardy in the publication of its annual volume of *Proceedings*. The facts which Mr. Lefevre has brought out with respect to the distribution of landed property in the United Kingdom are very important, and the address is from first to last a valuable contribution to economic literature. One proposition rather surprises us, although we will not controvert it. Mr. Lefevre undertakes to say "that no case can be brought forward of an industry having in the end really suffered from free trade." One would expect to find to some extent an unnatural division of labour resulting from protection, and consequently some artificial industries which could not live under free competition.

THE *American Library Journal*, edited by Mr. Melvil Dewey, of Boston, assisted by a staff chosen from the chief libraries of the United States, aims at supplying that want of a means of mutual communication, suggestion, and discussion, which intelligent and active librarians have long felt. The first monthly number certainly gives promise of worthily fulfilling this aim. Mr. Justus Winsor, of the Boston Public Library, in "A Word to Starters of Libraries," tells them how to obtain the necessary guidance with the least trouble to other people. Mr. Charles A. Cutter, of the Boston Athenaeum, describes the

valuable work done by "The Franklin Society of Paris" in forming popular libraries in France. The editor writes on the collection of "Public Documents," and in an article on "The Profession" shows what high qualifications modern opinion demands from the librarian and what place he should be able and willing to take as a popular educator. To the reproach of this country, we learn from him that in the United States "the number of new libraries founded has been so great that in an ordinary town we no longer ask 'Have you a library?' but 'Where is your library?' as we might ask 'Where is your school-house, or your post-office, or your church?'" Mr. E. L. Jones gives an outline from advance sheets of "The Government Library Report," a work which has never been approached in exhaustiveness, and will be indispensable to every librarian who can read English. The rest of the number is occupied with leaders, descriptive articles, bibliographical notices, queries on points of library management, news respecting libraries at home and abroad, and other matter of interest. There is no reason why the journal should not be as much read on this as on the other side of the Atlantic: to every librarian who wishes to bring his library to the most perfect method and highest degree of usefulness it bids fair to be invaluable.

AT the meeting of the Manchester Literary Club held on Monday last, Mr. Charles Madeley, the librarian of the Warrington Public Library and Museum, made a suggestion that is worth the consideration of those engaged in cataloguing. In their exact signification the terms octavo, quarto, &c., when applied to the description of books, are not indicative of size, but simply denote the number of leaves stitched in each sheet of the volume. These terms are, however, used commonly to indicate approximately the size of the book, without reference to the number of leaves between each signature. The majority of people, indeed, use them in this latter sense. Even when strictly used, the plan of counting the sheets does not afford a very scientific or satisfactory result. How, for instance, should an octavo printed in half-sheets be described? What is the value of the term octavo when applied to the leaves of the Diamond Classics, which are $4 \times 2\frac{1}{2}$ inches? Mr. Madeley proposes to adopt the popular idea, and to impart to it regularity by means of a card book-scale to be used by librarians and others. In order to determine the size of a book the top edge of the scale is laid so that it is even with that of the leaf—the division into which the bottom of the leaf falls to indicate the size of the book. If it come on the line then it should be considered to be of the larger size. Some uncertainty might arise from books that had been cut down by unconscientious binders.

THE Estonian Society in the Dorpat University, under the presidency of the well-known philologist, Prof. Leo Meyer, has lately offered Mr. John Rhys the diploma of a corresponding member.

THE German papers record the nearly simultaneous deaths at Stuttgart of the well-known literary couple, the Prussian Freiherr and Colonel von Reinsberg-Düringsfeld and his talented wife. Baroness Ida von Düringsfeld, who was born in 1815, at Miltich in Lower Silesia, began her literary career about the time of her marriage in 1845, when she published her *Gedichte von Thekla*, a work which was soon followed by other lyrical poems, and by numerous spirited translations of Slavonic, Flemish, and Italian national songs, sagas and fables. Her numerous prose writings were well received in Germany, where her tales, narratives of travel, and other compositions have enjoyed uninterrupted favour during the last thirty years. Her husband devoted himself assiduously to the study of philology and ethnography, and in these pursuits and in his numerous and extensive travels his gifted wife was his constant companion. Together they

brought out various works, some of the best known of which are their *Proverbs*; *Book of Marriage-Songs*, &c.; and *An Illustrated Almanac of the Holidays and Festivals of the Year*. Baroness von Reinsberg-Düringsfeld died on October 25, while making a tour through Germany, and her decease was followed twenty-four hours afterwards by the death of her husband.

DR. C. P. TIELE, well known to the inner circle of theological students by his *Comparative History of the Old Religions* (published in Dutch at Amsterdam 1869-72), has just brought out a small *History of Religion to the Predominance of the Universal Religions* (in Dutch, Amsterdam, 1876), which is well deserving of translation. Dr. Tiele adheres to the comparative principle, as expounded among ourselves by Mr. E. B. Tylor, and treats the existing religions of "savage" races as the best guide to the earliest stages of religion. The author does not withhold his own opinions on disputed points, but, as will be seen presently, supplies the means of testing and, if necessary, correcting them. His course is as follows: From the animistic religions of the *Naturvölker*, of the Mexicans and Peruvians, and of the Finns, he proceeds to describe successively in a clear, precise paragraph-style, the religions of the Chinese, the Egyptians, and the Semitic nations—the various characteristic variations of the latter are carefully noticed, and due account taken of recent cuneiform discoveries. Then follows an important chapter on "Religion among the Indo-Germans, excluding the Greeks and Romans," in which we would draw special attention to the careful summary of the Persian forms of religion. Brahmanism and Buddhism are also described with a proper regard to the researches which have opened up a new world to the historic imagination. A judicious estimate is given of M. Senart's recent attempt to resolve the whole of the story of the Buddha into myth. The last chapter treats of "Religion among the Indo-Germans under the influence of the Semites and the Hamites." A sound explanation is given in the concluding pages of the curious phenomenon of the adoration of the Roman emperors. At the head of each section is a carefully-selected bibliography of the subject, which will prove of great service to the reader, as not only are the good books praised, but the bad ones obelised.

PROF. DELBRÜCK, of Jena, who assisted Prof. Grassmann in his translation of the *Rig-Veda*, has just published an essay on "Tenses in Old Sanskrit" (*Altindische Tempuslehre*). It contains a translation of many intricate passages from the *Rig-Veda* and some of the *Brāhmanas*, and marks a definite advance in our knowledge of Vedic Syntax. The essay forms the second number of a series published by Delbrück and Windisch under the title *Syntaktische Forschungen*.

MR. D. MACKENZIE WALLACE, whose articles in the *Fortnightly* and *Macmillan* have lately shown him to be a trustworthy authority on Russian subjects, has in the press a work on Russia, which in the present state of public feeling is likely to be read with very great interest. It will deal with many subjects, but more particularly with the communal institutions of Russia, the mutual relations of the peasants and what we may call the landed gentry, and the actual and probable effects of the emancipation of the serfs. It will be published by Messrs. Cassell, Petter and Galpin.

At the last meeting of the Manchester Literary Club, it was announced that the MS. Remains of the late John Keble are in an advanced stage of preparation, and that the publication of them will be accompanied by an essay by Dr. Pusey, together with an elaborate criticism by Dr. Newman.

THE LATE MR. CHARLES ISIDORE HEMANS.

It is with great regret that we announce the death of Mr. Charles I. Hemans, our valued correspondent in Italy, which occurred at the Bagni di Lucca on the 26th ult. Mr. Hemans has for some time past been in failing health. After a sharp fit of sickness at Spezia at the beginning of the past summer, he retired to the Baths of Lucca, where he seemed to revive; but the chills of autumn acting on an enfeebled frame laid him low on Thursday, the 26th ult. Mr. Hemans was a son of Mrs. Hemans, the well-known poetess. He left England early in life, and after residing in various parts of Europe finally fixed his abode in Italy, chiefly in Rome, living in the most modest and retired manner with the habits of a close student. It was here that he became more generally known as a scholar of great historic and archaeological attainments. His knowledge was vast and various, and there were few nooks and corners in ancient or modern European literature with which he was not more or less conversant. In this respect he had a great advantage over many of the archaeologists of his time—that he could bring a knowledge of what had previously been said or written on the subject of the antiquities discovered, and thus throw the light of history on their elucidation. Perhaps his greatest forte lay in ecclesiastical history and Christian archaeology: here his knowledge was the most minute and extensive. He published several works on kindred subjects. One of the first was entitled *Catholic Italy*, in which much ecclesiastical art and many institutions were passed in review. This work, however, may be said to be superseded in a great measure by his later ones: *A History of Ancient Christianity and Sacred Art in Italy*, and, more recently, *A History of Mediaeval Christianity and Sacred Art in Italy*, in two volumes, embracing a period from A.D. 900 to 1500. His last work, published two years ago, *Historic and Monumental Rome*, carries the discoveries made in Rome up to recent times, and forms a treasury of knowledge for the student contained in no other work.

Although Mr. Hemans' literary works have failed in a great measure to reach the general public, the shelves of every scholar and student would be incomplete without them. Doubtless future book-makers will trade on Mr. Hemans' capital and make much of it. His works must be taken on their own merits and for the valuable material contained in them, for he borrowed little from graces of style or the meretricious ornaments of diction. Their highest value, of course, is on the spot where they were written.

Of Mr. Hemans' personal character it is almost difficult to speak. Like that of most true scholars, his bearing was quite unassuming and unostentatious. His time seemed always at the command of his numerous friends, and he was never more at home than when, surrounded by a band of enquirers, he was pouring forth his vast stores of learning in illustration or explanation of some of those antiquities which draw so many visitors to the "Eternal City."

His sensitive and amiable temperament could not allow of an enemy. He was never known to speak ill of any one. The Archaeological Society of Rome, in the interests of which he worked much in consonance with Mr. Parker, will lose in him one of its chief pillars and supports. It will also lose in him a Secretary and Librarian, of which he held the honorary posts. He had a large circle of attached friends, every one of whom will feel his death as a personal misfortune. He married late in life, and it is satisfactory to think his last moments were soothed by kind friends, though in a foreign land. He is buried in the pretty Protestant cemetery of the Bagni di Lucca, where doubtless many of his countrymen during their summer stay at that favourite place of *villégiatura* will visit his last resting-place with deep and sincere regret. WILLIAM DAVIES.

NOTES OF TRAVEL.

THE *Pall Mall Gazette* says that it is announced from Lisbon that a Portuguese Scientific Expedition is to be sent to Africa.

A TELEGRAM from Tashkend, of October 29, states that "the Chinese troops have occupied the important towns of Kumadi, Kutubi, Tashikho, and Uruliza. The town of Kumudi was taken by them after an engagement. The inhabitants of Kutubi, Tashikho, and Uruliza have fled to Taksun, where Yakoob Beg is in command of a military force. The Chinese troops have also occupied the northern fortress of Manas." In the very imperfect state of our knowledge of the geography of the region bordering on the Chinese province of Kan-su and the new kingdom of Eastern Turkistan, for which we are still dependent on the old Jesuit Surveys, it is difficult to recognise these points, or to know exactly where the Chinese forces have at length begun to recover their lost ground. Kutubi appears, however, to be the Khartube of our maps, not far west of Hami, which, with Barkul, has all throughout been held by the Chinese; and Taksun is probably Toksan of the maps, at a similar distance west of Turfan, seeming to indicate that the Chinese are advancing towards Turkistan along the main route which leads from Hami to Turfan, Karashar, and Aksu, along the southern base of the great chain of the Bogdo Ola and Thian Shan Mountains. Manas, which lies to northward of this range, has probably been advanced upon by the Chinese from Barkul, along the corresponding route which goes through Guchen along southern Zungaria.

PARTS I. and II. of the *Boletín de la Sociedad de Geografía y Estadística de la República Mexicana* for this year are occupied with a most important paper by José G. Lobato, investigating the meteorological conditions of the Valley of Mexico, chiefly in relation to the remarkable process of gradual desiccation which has been observed to be in progress in the lakes of the valley, and its effects on the climate of the capital. The historical proofs which he gives of this change since the time of the conqueror Hernán Cortés are most interesting, and the problem of how to meet the detrimental effects of its continuance in future is a serious one. Sr. Lobato concludes by recommending an extensive system of canalisation, and the immediate planting of large woods of *Eucalyptus globulus* round the sides of the valley.

THE Bremen "Verein für die Deutsche Nordpolarfahrt" has just published the first of Dr. Finsch's reports of his journey in Western Siberia, which were received from Tobolsk on October 16. The importance of his natural-history collections may be judged of from the fact that he sends home specimens of twenty different mammals, 180 birds, 100 fishes, 200 insects, besides geological samples and plants.

FROM Stockholm the news is received that Lieut. Sandeberg has returned from his ornithological journey to the White Sea well satisfied with its results. On the east coast of the White Sea, in the neighbourhood of the village of Solitzik, where Sandeberg was compelled to land in a storm, he found a great number of stone implements, arrow and lance heads, and knives, which were exposed on an ancient beach by the removal of the sand-drift in the storm.

THE columns of the *Schweizer Grenzpost* and the journal of the Jura district have lately been occupied with the project of M. Sahler of Pruntrut, for the opening of a direct and regular trade-intercourse with the interior of Africa. For some months M. Sahler has been pushing his scheme before the public by lectures and pamphlets in Belfort, Mühlhausen, Montbéliard, and other industrial centres on the borderlands of France, Switzerland, and Germany. The following are the general features of his plan: first, he wishes to collect a fund of 20,000 francs for the necessary

preparatory explorations, and then to bring about the foundation of a share-company with 800,000 francs capital for putting ships upon the enormous navigable length of the Niger, and opening a full communication with the inner rich agricultural and gold-dust districts of the Soudan. The chief articles of trade and barter will be, on the one side, gold, saltpetre, ivory, indigo, and hides; and on the other side, silk, cotton, and other stuffs, weapons, tools, and implements. Stations will be erected at intervals with offices and stores. According to M. Sahler's computations, a magnificent business is to be done, and the *Bund* believes that the project will be opened even though only a smaller capital should be forthcoming.

Our missionary societies seem all bent upon extending their operations to the interior of Central Africa. We have already alluded to Mr. Price's visit to the east coast on behalf of the London Missionary Society. The Church Missionary Society has it in contemplation to establish a mission-station at Karagwei, and a party despatched by it has recently explored the Wami and Kingani rivers, with the view of getting into East Central Africa in that way, but they have so far found themselves unable to turn them to account. The Wesleyan Missionary Society has just come to the resolution to make an attempt to enter equatorial Africa from the west, and with that object it has been determined to re-organise the mission at Macarthy's Island, and to establish a new one at Medina.

We believe that there is no foundation in fact for the statement made by the *Daily News* correspondent at Rome, that the "English Geographical Society" has contributed five thousand francs towards the expenses of the Marchese Antinori's Central African Expedition.

We hear from Paris that an expedition, under the command of a French engineer, M. Celler, but somewhat cosmopolitan in its nature, will leave Saint-Nazaire early next week for Panama, with the avowed object of surveying a route for a ship-canal across the Isthmus of Darien. M. Celler will be accompanied by other French engineers, as well as by three gentlemen from England, Austria, and Italy. The expedition is undertaken under the auspices of the Société du Canal Interocéanique, and we believe that M. Celler is fully convinced of the feasibility of carrying a navigable canal from the Gulf of San Miguel across the isthmus to a point where a junction can be effected with the river Atrato; if he can show that that can be done successfully, he and his companions will certainly be entitled to a handsome reward.

A JOURNALISTIC CURIOSITY.

THE first number of an Arabic newspaper, published in London, has just appeared. It is styled the *Mar-âtu'l Ahwâl*, or *Mirror of Events*, and is edited by Mr. R. Hassoun, a Syrian Arab, and its publishing office is at 33 Fitzroy Street, W. Its contents are written in a somewhat too literary style of Arabic to be readily understood by the common Arab people; but it is evident that the writer of the original articles possesses a remarkable fluency of diction and general command of his native tongue. His nationality is made evident by the bitter attacks he makes upon the villainy of the Turks as compared with the innate nobility of the Arabs. The leading article is a translation of one which appeared in the *Economist* of October 21, on the Eastern Question, asserting that England is not bound to support Turkey. The article headed "Egypt" attacks what it considers the folly of the Khedive's Abyssinian Expedition, and draws the gloomiest picture of his financial prospects. Various items of intelligence from the East, borrowed from English newspapers, are attended by stringent comments.

THE ARCTIC EXPEDITION.

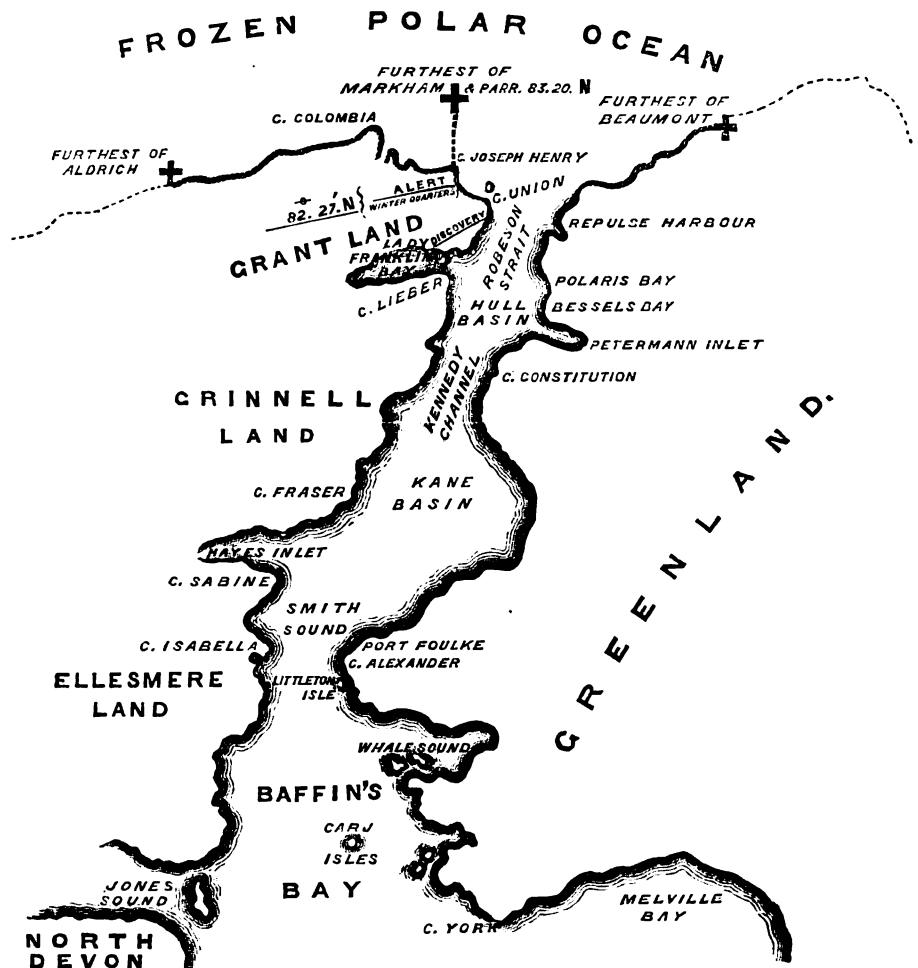
THE Arctic Expedition has returned safely after having, in the face of the most tremendous hardships and dangers, achieved a full and complete measure of success. The difficulties speak for themselves, and no carping criticism can succeed in detracting from the heroic devotion to duty of our brave explorers. But an attempt has been made, in the daily papers, to cast a doubt upon the complete success of the expedition by dwelling on the fact that the North Pole was not reached. It is, therefore, most important that the public should be reminded of the real objects of the expedition, and should know how thoroughly and fully they have been secured.

The North Pole is a mere conventional sign on our maps, indicating a spot to which in itself no possible interest is attached by real geographers. The main object of Arctic Expeditions is to explore the vast unknown area around the Pole; and

worthy of serious discussion. But a coast-line is not only necessary as a means of progress to the threshold of work; it is also essential in order to secure the desired results of Arctic discovery, in geology, botany, zoology, and other branches of science.

The Arctic explorers, by following a coast-line from the entrance of Smith Sound, had to cross the threshold of the unknown region and place their vessels in advantageous positions for discovery—no easy undertaking in itself. They then had to achieve all the discoveries that were possible with the means at their disposal, and to secure valuable results in various branches of science. If all this has been done, the success of the Expedition is secured. It is our pleasing duty to record, not only that it has been done, but that it has been done thoroughly and completely, and in the face of such appalling sufferings and privations as enhance its value a thousand-fold.

Another attempt has been made to detract, in



if that imaginary point was referred to in the instructions, it was because by reaching it a great extent of the unknown region must be traversed. But to send an expedition merely to reach it would be childish aimless.

The object of the Arctic Expedition has been to discover and thoroughly to explore as large a portion of the unknown area as was possible with reference to the means at its disposal, and to the positions the vessels succeeded in reaching as points of departure. To attain those positions, experience has proved that it is necessary to follow a coast-line, and, as two coast-lines cross the threshold in the direction of the Smith Sound route, and in no other, it was known that the Smith Sound route was the best by which to secure the desired objects. The silly theories about open Polar basins and navigable routes caused by the Gulf Stream have long since been discarded by practical Arctic geographers, as un-

some degree, from the full merit of this wonderful success by alleging that the Arctic Expedition of 1875-76 was better fitted out than any former expedition that ever left these shores. This also is utterly untrue. The Expedition was well fitted out; but in no respect had it any advantage over its predecessors, while in some points it suffered under grave disadvantages as compared with them. To take the most recent former Arctic Expedition, that of 1852-54: the provisions were of the same kind, the clothing was similar, the sledge equipments were on the same scale. In none of these respects was there any material difference; and former expeditions had great advantages over that of 1875-76 in having their vessels better warmed, in having a far larger number of men to do the work, in having a depot ship to fall back upon, and in having annual communication with England duly provided.

The Arctic Expedition of 1875-76 was in no

respect better fitted out than those which preceded it; while it had greater dangers and difficulties to overcome, and far more scientific work of a very laborious kind was expected from it. It must be a source of pride to every Englishman to know that his gallant countrymen, with undermanned ships and inadequate means as compared with the work to be done, have, with rarely equalled fortitude and bravery, added so glorious a page to our national history. Let us now follow them in their laborious and desperate task, and learn by what heroic devotion, and through what terrible hardships, their success has been achieved.

First it was necessary to force a way through the ice-encumbered channel between Baffin's Bay and the Polar Ocean. The *Alert* and *Discovery* passed between Capes Alexander and Isabella, the portals of Smith Sound, and entered the channel leading to the Polar Ocean on July 29, 1875, and from that time until September 1, when the *Alert* crossed the threshold of the unknown region, it was one continual struggle with the ice. The rapid passage of the *Polaris* up this channel was a lucky accident. Its normal condition is a complete block of heavy floes, with occasional leads of water caused by the action of wind and tide. It was with extreme difficulty that the two vessels forced a passage, and their success was mainly due to the untiring vigilance and skill of Captain Nares himself, who literally lived in the crow's nest during this period. After many hair-breadth escapes, and unceasing labour day and night, the expedition at length reached the north shore of Lady Franklin Inlet, where an excellent harbour was found in $81^{\circ} 44'$ N. latitude. Here the *Discovery* was established in winter quarters, while the *Alert* pushed onwards to the unknown region.

It was some days before the *Alert* could make any progress; but at last a fresh gale opened a lane of water between the land and the ice, and the gallant ship dashed onwards to the goal, and crossed the threshold of the unknown, rounding Cape Union, and entering the Polar Ocean. Then, in $82^{\circ} 20'$ N., the white ensign was hoisted on board a British man-of-war in a latitude further north than any flag of any nation had ever flown before, or will ever fly again until the despatch of another British Naval Arctic Expedition. Soon afterwards the impenetrable Polar pack closed in upon the land, and on September 3, 1875, the *Alert* was fixed in her winter quarters, on the shores of the great Polar Ocean, in $82^{\circ} 27'$ N. latitude.

This was the first grand success, and it assured the ultimate completion of the work. For, thanks to the admirable seamanship of Captain Nares, and to the zeal and devotion of the officers and crews, the vessel had been forced across the threshold, and was within the unknown region. A point of departure was thus secured which rendered the achievement of complete success certain, because in whatever direction the sledge parties went valuable discoveries must be made.

The autumn travelling, when depôts are laid out for the spring work, exposed the gallant explorers to the most terrible dangers and privations; but the detailed narrative must be read before an adequate notion can be formed of the intensity of those hardships, and of the heroism of the brave men who faced them. Lieutenant May and two men suffered amputation from frost-bites.

The vessels wintered further north than any ships ever wintered before, the sun was absent for 142 days, and the cold was far greater than any previously registered. The magnetic observatory was erected, as well as a general observatory, and a vast mass of most valuable scientific observations was taken during winter quarters.

But the crowning glories of this ever-memorable campaign were achieved during the spring. The plan was for three main travelling sledge-parties to explore, while the naturalists and other officers made collections and did other valuable work

nearer the ships. Commander Markham, accompanied by Lieutenant Parr, was to strike due north into the newly-discovered Polar Ocean; Lieutenant Aldrich was to explore the coast to the westward; and Lieutenant Beaumont, the leader of the extended party from the *Discovery*, was to advance along the north coast of Greenland.

On April 3, 1876, the six sledges, with their crews of brave and heroic men, were assembled alongside the *Alert*, and started on their desperate mission. After reaching Cape Joseph Henry they parted company, Aldrich working westward, while Markham and Parr pushed due north over the stupendous masses of ice of which the Polar Ocean is composed. When the narratives of these unparalleled journeys are given to the world, some idea will be formed of the work that was done, and of the difficulties that were overcome. The men who performed these deeds have won a place in the front rank of England's chivalry. Our aim now is to speak of the grand results which have crowned their efforts with success.

Commander Markham and Lieutenant Parr reached the latitude of $83^{\circ} 20' 26''$ N. They have thus won the blue ribbon of Arctic discovery. They and their sledge-crews are the men who have been further north than any other human beings; and they succeed to the honourable post which was held by Parry for nearly half a century, but which he must now resign to his younger brother-officers. How joyfully would he have himself welcomed their success, had he been spared to hear the glorious news! How, too, would Admiral Sherard Osborn, whose persevering advocacy created the Expedition, have rejoiced at the honour thus won by two officers, both of whom he had himself selected as the men for Arctic work. In Osborn the Expedition lost its best and truest friend.

Lieutenant Aldrich pushed onwards to the westward, rounded Cape Colombia in $83^{\circ} 7'$ N., and discovered 220 miles of new coast-line, which he has accurately delineated.

Lieutenant Beaumont crossed Robeson Channel, and discovered the northern coast of Greenland for a distance of seventy miles.

In order to enable these three main parties to do their work successfully, every soul in the two ships was actively employed. The depôt and relieving parties did most arduous work, and the officers vied with each other in promoting the objects of the Expedition, while the most perfect harmony and unanimity prevailed. Captain Feilden and Mr. Hart were especially active in making natural-history collections; and Lieutenants Giffard, Archer, Rawson, Egerton, and Conybeare did admirable work in exploring and keeping open communications.

When all had come back to the ships, Captain Nares found that the sufferings had been terrible, that the work achieved was unsurpassed in the annals of discovery; but he also found that the heroic devotion of officers and men had secured for the Expedition complete success. The work was done, and he was able to decide upon returning to England.

At present our object has merely been to point generally to the great success that has been achieved, and to the value of the results, a value far in excess of the cost of the Expedition, if that cost had been ten times the paltry sum that was voted. In future numbers we shall dwell upon those rich and varied results in detail. We will now conclude by a brief general enumeration of them.

First, a great Polar Ocean has been discovered and fully described, which will revolutionise most preconceived ideas, and a knowledge of which will be most valuable to the science of hydrography. Next a coast line, stretching for 50° of longitude along the Polar Ocean, has been discovered and carefully delineated, and an exhaustive knowledge of its geology, fauna, and flora has

been obtained. The long channel, from Smith Sound to the Polar Ocean, has also been carefully delineated, and the shores on both sides have been explored and described. Most important discoveries have been made with reference to the geology of the unknown area, the value of one of which, —namely, the former existence of an evergreen forest in $82^{\circ} 44'$ N.—is alone worth all that has been expended on the Expedition. In zoology and botany the results are equally valuable, especially as regards the distribution of plants and animals. Add to this that complete series of observations, at two separate stations, have been recorded in meteorology, magnetism, tides, electricity, and spectrum analysis; besides other results not yet reported.

On the whole, then, for the richness and value of its scientific results, and for the complete success of its labours, the Arctic Expedition that has now returned to England must take a front rank in the long roll of similar enterprises. The Arctic explorers have raised the name of Englishman among the nations of the earth, and for this the sincere thanks of their countrymen are due. They have nobly earned the warm and hearty welcome which has greeted their return.

CLEMENTS R. MARKHAM.

STATISTICS OF THE GERMAN UNIVERSITIES.

ACCORDING to the latest statistical accounts, the German Universities had the following number of matriculated students and public teachers during the Summer Term, 1876:—

	Students	Teachers
1. Leipzig	2,730	155
2. Berlin	1,977	193
3. München	1,158	114
4. Breslau	1,122	108
5. Göttingen	1,059	119
6. Tübingen	1,025	86
7. Würzburg	990	66
8. Halle	902	96
9. Heidelberg	795	110
10. Bonn	785	100
11. Strassburg	700	94
12. Königsberg	611	82
13. Greifswald	507	60
14. Jena	503	77
15. Marburg	445	69
16. Erlangen	422	55
17. Münster	415	29
18. Giessen	343	50
19. Freiburg	290	54
20. Kiel	223	65
21. Rostock	141	36
	17,143	1,827

The following list shows the largest and lowest number of students belonging to each Faculty in the principal Universities:—

Protestant Theological Faculty.

Leipzig	338
Tübingen	260
Halle	190
Erlangen	196
Rostock	24
Heidelberg	9

Roman Catholic Theological Faculty.

Münster	184
Würzburg	119
Tübingen	118
Freiburg	47

Law Faculty.

Leipzig	1,002
Berlin	684
Breslau	377
Göttingen	372
München	314
Tübingen	304
Erlangen	37
Rostock	35
Kiel	14

Medical Faculty.

Würzburg	527
Leipzig	378

München	347
Berlin	260
Greifswald	235
Tübingen	179
Strassburg	178
Breslau	165
Kiel	73
Rostock	29

Philosophical Faculty.

Leipzig	1,012
Berlin	896
Göttingen	479
Breslau	458
Halle	439
München	395
Bonn	270
Kiel	78
Rostock	53
Freiburg	47

Universities, outside the German Empire, in which lectures are chiefly given in German:—

	Students	Teachers
Wien	3,581	247
Dorpat	844	65
Graz	804	88
Innsbruck	570	67
Zürich	355	78
Bern	351	74
Basel	239	64

SELECTED BOOKS.*General Literature.*

- ABNEY, W. de W. *Thebes and its Five Greater Temples.* Sampson Low. 63s.
- BIRCH, W. de Gray. *The History, Art, and Palaeography of the MS. styled the Utrecht Psalter.* Bagster.
- BURTON, R. F. *Etruscan Bologna: a Study.* Smith, Elder & Co. 10s. 6d.
- CERQUAND, M. *Légendes et récits populaires du pays basque.* H. Paris: Ribaut.
- ELZE, K. *William Shakespeare.* Halle: Waisenhaus. 10 M.
- GONCOURT, E. de. *Catalogue raisonné de l'œuvre peint, dessiné et gravé de P. P. Prud'hon.* Paris: Rapilly. 12 fr.
- ITALY, from the Alps to Mount Aetna. Chapman & Hall. 63s.
- SCHULZ, P. *Die englische Gregorlegende nach dem Auchinleck MS. Königsberg: Hartung. 4 M.*
- STEMMEN, Leslie. *English Thought in the Eighteenth Century.* Smith, Elder & Co. 28s.
- VAN LAUN, H. *History of French Literature. Vol. I.* Smith, Elder & Co. 16s.
- WEDMORE, Fredk. *Studies in English Art.* Bentley. 7s. 6d.

History.

- BIGOT DE MONVILLE, *Mémoires de, sur la sédition des Nui-pieds et l'interdiction du parlement de Normandie en 1639.* Rouen: Mérieux. 10 fr.
- COX, J. E. *The Annals of St. Helen's, Bishopsgate, London.* Tinsley Bros.
- JACOLLLOT, L. *La Femme dans l'Inde.* Paris: Lacroix. 6 fr.
- SIMON-FELD, H. *Andreas Dandolo u. seine Geschichtswerke.* München: Ackermann. 3 M. 60 Pf.

Physical Science and Philosophy.

- FERRIER, David. *The Functions of the Brain.* Smith, Elder & Co. 15s.
- FROTSCHAMMER, J. *Die Phantasie als Grundprincip d. Welt-processes.* München: Ackermann. 11 M.
- PALMEN, J. A. *Ueb. die Zugstrassen der Vögel.* Leipzig: Engelmann. 6 M.
- PELLEFAN, J. *Le Microscope, son emploi et ses applications.* Paris: G. Masson.
- PICKERING, E. C. *Elements of Physical Manipulation. Part II.* Macmillan.
- SPENCER, Herbert. *Descriptive Sociology. V. Asiatic Races.* Compiled and arranged by Prof. D. Duncan. Williams & Norgate. 18s.
- WEISMANN, A. *Studien zur Descendenz-Theorie. II. Ueber die letzten Ursachen der Transmutationen.* Leipzig: Engelmann. 10 M.

Philology, &c.

- DELBRÜCK, B. u. E. WINDISCH. *Syntaktische Forschungen.* 2. Bd. *Altindische Tempuslehre.* v. B. Delbrück. Halle: Waisenhaus. 3 M.
- HOFFMANN, E. *Mythen aus der Wanderzeit der gräko-italischen Stämme. 1. Thl. Kronos u. Zeus.* Leipzig: Teubner. 4 M. 80 Pf.
- SCHWABE, L. *De Musaco Nonni imitatore liber.* Tübingen: Fues. 3 M.

CORRESPONDENCE.**THE GEOGRAPHY OF NORTHERN SYRIA ACCORDING TO THE ASSYRIAN INSCRIPTIONS.**

Oxford: Oct. 23, 1876.

I pointed out in the ACADEMY of September 16 that Mr. George Smith's identification of the site of Carchemish with the modern Jerablûs enables us to fix the site both of Pethor at the mouth of the Sajur, the 'Sagura' of the Assyrian inscriptions, and of Ptolemy's Barsampse, the Assyrian Tul-

Barsip, at some point on the eastern bank of the Euphrates opposite Jerablûs. I find from Buckingham's *Assyria and Mesopotamia*, p. 60, that the cliffs overhanging the junction of the Sajur and Euphrates are full of artificial excavations, while it seems likely that the ruins now known as Bilha, opposite Jerablûs, mark the site of Tul-Barsip. According to Shalmaneser, Akhuni, son of Adini, and king of Tul-Barsip, possessed six strongholds on the western side of the Euphrates, among them being 'Surunu, Paripa, Mabasere, and Dabigu. Near the latter was 'Sazabe, "the stronghold of 'Sangara, king of Carchemish," which I would identify with the modern Nizeeb, the Nisibin of the Romans. On the same side of the river as Tul-Barsip, and in its immediate neighbourhood were the cities of Nappig, Allig or Alig, Many and Rugulit. Allig seems to have been a place of importance. It was the nearest town to Tul-Barsip, and is clearly represented by the modern Ledjah. Northward of Carchemish came 'Sugab, and beyond that Birtu, the modern Bir—which is joined with Dabigu and called a city of the Hittites on the Black Obelisk (34)—and Bit-Zamâmi or Samosata (?). Still further to the north was Melid, Melidia or Meladdu, the classical Melite, now Melatiyeh.

It is puzzling that no place is mentioned in the Assyrian inscriptions which would occupy the position of Mabug or Bambyke, the importance of which is not only evidenced by classical and ecclesiastical writers, but also by the remains which still exist. It is too far from the Sajur to represent Pethor; on the other hand, the only city near Pethor in a south-western direction was Khahnan, which has usually been identified with Aleppo. Khahnan certainly lay between Pethor and Hamath, which would suit Aleppo admirably; but it was also at the "head of the lowground of the 'Sime'sians," a people of western Mesopotamia, who extended from the Ziuri in the south to the city of Arid in the north. As for Pethor, it probably stood where the ruins of Auz are marked on the maps.

One of the most important cities to the west of Carchemish was Khazazu or Khazzi, a stronghold of the Patinians. It must plainly be identified with the modern 'Azaz, as 'Azaz occupies exactly the position the monuments assign to Khazazu, and the two names correspond letter for letter. 'Azaz is about twenty-six miles to the north-west of Aleppo. Other towns of the Patinians were Nulia and Butannu, the latter of which may be compared with the Nahr-el-Butuyune, one of the confluent of the Orontes. On the west side of the Aprie or Ephrenus was Kunalua or Kanulua or Kinalie, the capital of the Patinians. The Patinians extended southward to the Orontes, Alizir, one of their cities, probably occupying the site of Antioch, and their neighbours on this side were the Kahuians or Kuans. On the north they bordered upon the 'Samahilians, who inhabited that part of the Amanus range which abuts on the bay of Antioch, and were the southern neighbours of the Gamgumians or Gugamians. The latter people were again to the south of Kummukh or Comagene, which in Assyrian, as in later times, was on the west and not on the east of the Euphrates.

Maundrell visited the remains of Jerablûs in 1699, and describes them as surrounded by a semicircle of walls, some 2,250 feet in circumference, and pierced by well-preserved gates. The Euphrates forms the other semi-circle of fortification, and on the north side flowed under an eminence, on the top of which was a ruined castle. Here Maundrell discovered columns, capitals, and cornices of good workmanship, and at the foot of the eminence a large stone, on which a lion with a bridge in its mouth was sculptured. Pococke also visited the place some thirty-seven years later, and states (*Travels*, ii. p. 165) that by what remains the city

"appears to have been of an oblong square figure; it is watered on the north by a small stream; the old

town is about half a mile long from north to south and a quarter of a mile broad; it has very high ramparts on every side, except towards the river. . . . There was an entrance on each side of these three sides, the two largest of which are to the west and south; I saw some remains of a basement of hewn stone on the west side, but to the south I saw only the foundation of the gateway. There is a long mound on the east side over the river, which is between forty and fifty feet high, extending southwards about two-thirds of the length of the city, and is sixty-six paces wide; the ascent to it is opposite to the west gate. This was, without doubt, a castle, and it was encompassed with a wall about eight feet thick. On the south side of the town there are foundations of a building, which are a little to the north of some considerable heaps of ruins; they lie in such a manner that it may be concluded there were great buildings in that quarter, divided from one another by short streets. These buildings probably belonged to a temple, which seems to have been to the west, though very little of the foundations could be discovered, as there is a ruined village on that spot. To the north I saw a wall with pilasters on one side of it; this wall is about a hundred and seventy paces long. I took notice of four low walls to the south, which seemed to have been the basements of four colonnades of a grand entrance or avenue; I saw also several bases and pillars which lay scattered about this place."

Pococke had little idea that he was describing the site of Carchemish. A. H. SAYCE.

"JUGGERNAUT" CALLED IN QUESTION.

Hamlet House, Hammersmith: October 23, 1876.

I regret that circumstances of a private nature should have prevented my giving prompt attention to Prof. Bain's letter to the ACADEMY of September 30, which obviously required the reply which Mr. Poynder has called for.

The single sentence quoted by Prof. Bain and Mr. Poynder from my pamphlet, *Human Sacrifices in England*, hardly represents my statement fully enough, and I must beg to add one or two more sentences of it:—

"We have now learned on the best authority that all those pictures of Hindoos casting themselves beneath the Jugernath car to be crushed were purely imaginary. . . . The crowd of the curious and the devotees is enormous, and no doubt many accidents have happened. . . . But there are no intentional sacrifices under the car of Jugernath, nor could there ever have been at any period. For Jugernath, or rather Jagarnath, means simply the 'Lord of Life.' . . . Nothing is more rigidly forbidden than to slay anything that has life in the neighbourhood of the Lord of Life."

There seems to be no doubt that the car and its image originally representing Vishnu, at present Krishna, could never have been, in association with either deity, the scene of either human or animal sacrifice except by an extreme anomaly. To offer even a faded flower to either is a sin. Were there any human sacrifices, it could only be through some Sivaites from a distance, ignorantly carrying thither their own local notions of sanctity. But on re-examining the evidence usually relied on to prove this anomaly, I was led to suspect it. Most of the missionary evidence was hearsay; but even in the case of the alleged eye-witness, the Rev. Claudius Buchanan, who was largely responsible for the popular notion, the testimony appeared to me untrustworthy. It is too "sensational." A body of men with branches becomes "a grove advancing;" the women emitted a sound "as if a serpent would speak by their organs." But above all Mr. Buchanan calls Jagarnath "the Moloch of India"! Coming with such a view, he was too much in the mental attitude to see human sacrifices to be disappointed. He was in the procession behind the tower, and could hardly have witnessed the immolation he describes of a pilgrim in front of the wheels, especially as the number of people was such as to bring to his mind "the countless multitude of the Revelations." Yet even Mr. Buchanan de-

scribes but one such death, and that little comports with the popular notion of the car. The Abbé Dubois does not profess to be an eye-witness, and, if he did, his declaration that the spectators (naturally Vishnuites) hail human sacrifices under the car "as the perfection of devotion" would convict him of something worse than ignorance of the facts. Mr. Poynder must see how insufficient is the testimony he has cited, in which there is but one instance that can possibly be regarded as directly recorded by the person who witnessed it; and even in that one case how impossible it is to be certain that he did witness it, or, if he did, that it was an act of religious self-immolation. All the probabilities are against its having been an act of devotion. The Rev. J. F. Clarke, President of the American Unitarian Association, whose work, *Ten Great Religions*, represents a thorough and impartial investigation of all such points as this, says the car is—

"drawn by hundreds of men, it being their faith that each one who pulls the rope will certainly go to the heaven of Krishna when he dies. Multitudes therefore crowd around the rope to pull, and in the excitement they sometimes fall under the wheels and are crushed. But this is accidental, for Krishna does not desire the suffering of his worshippers."

It appears to me, then, that there is no trustworthy evidence at all to justify any doubt as to the careful adjudication on the whole case by Dr. W. W. Hunter in his *Orissa* (Smith, Elder, and Co., 1872):—

"In a closely-packed eager throng of a hundred thousand men and women, many of them unaccustomed to exposure or hard labour, and all of them tugging and straining to the utmost under the blazing tropical sun, deaths must occasionally occur. There have doubtless, been instances of pilgrims throwing themselves under the wheels in a frenzy of religious excitement. But such instances have always been rare, and are now unknown. At one time several unhappy people were killed or injured every year; but they were almost invariably cases of accidental trampling. The few suicides that did occur were for the most part cases of diseased and miserable objects, who took this means to put themselves out of pain. The official returns now place this beyond doubt. Indeed, nothing could be more opposed to the spirit of Vishnu worship than self-immolation. Accidental death within the temple renders the whole place unclean. The ritual suddenly stops, and the polluted offerings are hurried away from the sight of the offended god. According to Chaitanya, the apostle of Jagannāth, the destruction of the least of God's creatures was a sin against the Creator. Self-immolation he would have regarded with horror. The copious religious literature of his sect frequently describes the Car Festival, but makes no mention of self-sacrifice, nor does it contain any passage that could be twisted into a sanction for it. Abul Fazl, the keen Mussulman observer, is equally silent, although from the context it is almost certain that, had he heard of the practice, he would have mentioned it. So far from encouraging self-immolation, the gentle doctrines of Jagannāth tended to check the once universal custom of widow-burning. Even before the Government put a stop to it, our officials observed its comparative infrequency at Puri."

Dr. Hunter refers to Stirling, *As. Res.* xv. 324; *Calcutta Rev.* x. 235; *Report of Statistical Com. to the Government of Bengal*, 1868, part ii. p. 8; *Puri Police Reports*; Lieut. Laurie's *Orissa*, 1850. An examination of the facts will, I think, prove that Dr. Hunter has conceded the utmost that can be claimed for the popular representations. The Commissioner of Orissa, writing not long after the province passed under English rule, says:—

"During four years that I have witnessed the ceremony, three cases only of this revolting species of self-immolation have occurred: one of which, I may observe, is doubtful, and should probably be ascribed to accident. In the other two instances the victims had long been suffering from excruciating complaints, and chose this method of ridding themselves of the burden of life in preference to other modes of suicide."

But self-immolation by no means describes suicide.

And all this was some seventy years ago. Dr. Hunter having gone over the MS. Archives of Orissa from the day it came under English control, confirms the general truth of the Commissioner's statement, and adds: "We complain that the Hindus do not appreciate our English institutions or accept our beliefs. Do we rightly understand theirs?"

A paragraph in the *Newcastle Chronicle* has just caught my eye which mentions that when the Prince of Wales visited St. Paul's after his recovery, several persons were crushed to death. One can imagine this phrase reaching some distant island in such a shape as to leave there a tradition that it is usual to sacrifice human victims in England on the recovery of a prince, as part of a Thanksgiving Service. Especially might this be the case if the sentence were reported and interpreted by priests anxious to place Christianity in its worst light. If we were to smile at such a notion we should only be doing what every educated Hindu probably does, so often as he finds Englishmen believing that human sacrifices were a part of the normal worship of Jagannāth, Lord of Life.

MONTE D. CONWAY.

THE ETYMOLOGY OF "WIDOW."

Victoria Park, Manchester: Oct. 30, 1876.

The derivation of widow (*vidhava*) referred to by M. Jules Andrieu in the *ACADEMY* for Oct. 21 is one which is frequently regarded as certain. But it seems worth while to point out that the great authority on Sanskrit, the Petersburg *Wörterbuch* of Böhlthring and Roth, treats it as impossible, because of the late date of the word *dhava*, husband, which is supposed to enter into it.

A. S. WILKINS.

THE MEANING OF "RESIDENCE."

Corpus Christi College, Oxford: October 30, 1876.

With most admirable good temper, beyond what many might think my deserts, Dr. Appleton has noticed his presence by name among *Some Dreams of a Constitution-monger*.

On all the main questions concerning Academic re-organisation there has always been, so far as I know, a substantial and complete agreement between Dr. Appleton and myself. I write now to add that I most cordially and unreservedly concur with his present opinions on non-residence, as those opinions are expressed in his letter to the *ACADEMY* of October 24.

It appears to me that it would be neither judicious nor becoming in me to dilate, in these pages, on any triding differences which might be discovered to have existed as to the points of departure from which we have respectively approached one particular piece of the field of general controversy; and this the more because, notwithstanding such past and partial divergence, we have at length somehow got, it would seem, to stand on the same ground and very close to one another.

Moreover, if I may once more return to the metaphorical language of my pamphlet and of Dr. Appleton's letter in last week's *ACADEMY*, this is not a time for divisions in Israel, inasmuch as—the fact is one of which, doubtless, Dr. Appleton is made somewhat aware by the hearing of the ear; it is one which I most manifestly perceive by reason both of his exceeding great stature and of the tinkle of his weapons of brass—the Philistine is still in the land.

ROBERT LAING.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, Nov. 6.—7 P.M. British Architects.

TUESDAY, Nov. 7.—8.30 P.M. Biblical Archaeology: "Mémorial of the Life and Labours of the late George Smith," by W. St. C. Bosawen; "Notes on the Hymenite Inscriptions contained in the Museum of the R. A. S. of Bombay," by Capt. W. F. Prideaux; "Further Notes on the Same," by Dr. Heinrich Müller; "On the Writings of Ephrem Syrus," by the Rev. J. M. Rodwell.

8.30 P.M. Zoological: Papers, &c., by the Secretary, Dr. Otto Finsch, Mr. E. Ramsay, Lieut.-Col. Beddome, Dr. A. Günther, Mr. W. R. Parker, and Dr. G. E. Dobson.

THURSDAY, Nov. 8.—8 P.M. London Mathematical: Papers by Messrs. W. Spottiswoode and J. W. L. Glaisher.

FRIDAY, Nov. 10.—8 P.M. New Shakespeare Society: "The Character of Hamlet not entitled to the Admiration often bestowed on it," by F. J. Furnivall.

SCIENCE.

The Physiology of Mind. Being the First Part of a Third Edition, revised, enlarged, and in great part rewritten, of "The Physiology and Pathology of Mind." By Henry Maudsley, M.D. (London: Macmillan & Co., 1876.)

In this volume Dr. Maudsley gives us in a greatly enlarged form the first part of his *Physiology and Pathology of Mind*. The author's special studies appear to point in the direction of the latter of these two divisions of the subject, and readers of his earlier works have probably felt that their main interest and value lay in the illustration and explanation of the numerous disturbances to which the mental functions are liable through various disarrangements in the bodily organism. The study of such disorders does no doubt, as Dr. Maudsley urges, greatly contribute to the understanding of the conditions of the normal processes of thought and volition. Yet the full investigation of these conditions is a very large field of research, employing distinct and intricate methods of its own, so that one can hardly expect a writer to do justice to the subject unless he has made it his one absorbing study. Dr. Maudsley in the present volume succeeds in showing how much a man may effect by an industrious reading in a department of knowledge to which his own principal activities are only indirectly contributory. He presents us with many of the latest results of physiological research, in Germany as well as in England. At the same time the omissions of the volume are numerous and striking. For example, the physiological basis of attention, as also that of the motor intuitions or representations, is discussed without any reference to Wundt's theories in his *Grundzüge der physiologischen Psychologie*, although oddly enough the author more than once quotes from this very work. The hypothesis that the source of our ideas of movement is in part a mode of feeling which accompanies the process of motor innervation has received so much attention both in England and in Germany that no discussion of motor representations should omit to take account of it. Not only does Dr. Maudsley overlook here and there new theories of a subject, he even omits all discussion of topics which rightly fall under his subject-matter. As an instance of this I would point to the meagre treatment of the sensations which contains no reference to the physiological conditions of quality in sensation and to the important question of the "specific energy" of the sensory nervous fibres.

The cause of these omissions soon betrays itself to a careful reader of Dr. Maudsley's volume. Although the work is systematic in form, passing in order from the lowest to the highest nervous processes which are connected with mental action, its ruling motive appears to be not so much the desire to supply an exhaustive exposition of the physiological data of mental science, as the wish to justify a certain fundamental conception of the relation of physiology to psychology. The author tells us in his preface that his aim is to elevate the "physio-

logical" and to depress the "psychological" study of mind. In his first chapter, which discusses the method of this study, he argues very strongly against the plan of observing mental phenomena and their laws by individual introspection, and points out numerous objections to this method. He does, indeed, in more than one place, allow in a parenthetical way that subjective reflection has some part to play in the science of mind, but he nowhere takes any pains to define its function, and in one place tells us that the union of the introspective method with the physiological as attempted by modern psychologists is impossible (p. 42). On the other hand the author distinctly maintains that the facts of conscious life are consequences of wider laws, namely, those of nervous action and organic function in general, and can only be truly explained as deductions from these principles. More particularly consciousness is much narrower than mental function. What is usually called mind includes innumerable processes which have no conscious side at all, and which can only be expressed in terms of nervous action, and even "the most important part of mental action, the essential process on which thinking depends," is carried out through an unconscious cerebral activity. More than this, consciousness accompanies mental function in all degrees of intensity, and cannot, therefore, be used as the clue to these functions. Even in the case of mental operations which are attended with full consciousness this source of knowledge tells us nothing respecting the material processes which are the real cause of these activities. To sum up, the dominant conception in Dr. Maudsley's exposition is that consciousness is a wholly accidental ingredient in mental activity, and he distinctly tells us that, as far as he can see, "a man might be as good a reasoning machine without as he is with consciousness, if we assumed his nervous system to be equally susceptible to the influences which now affect him consciously."

In so far as Dr. Maudsley seeks to illustrate throughout the several orders of the activities of the nervous system the numerous and close resemblances between conscious and unconscious operations, he seems to be quite successful, and his book may be regarded, in spite of some omissions, as an excellent summary of the evidence in favour of the doctrine that all conscious actions have nervous processes as their physiological counterpart. His endeavours, too, to define the limits of conscious activity and to check the rather hasty inferences respecting the existence of lower centres of consciousness will doubtless strike the thoughtful reader as worthy of all attention. Dr. Maudsley has no sympathy with those who would extend the region of feelings and ideas beyond the bounds of subjective consciousness, and though by a certain looseness of expression which is not perhaps altogether avoidable he persists in speaking of nervous processes unattended with consciousness as "sensations," "ideas," and so on, he reasons forcibly against the conclusion that because many other actions of the nervous system resemble those usually attended with consciousness, they must also share in this property. At

the same time Dr. Maudsley hardly defines with sufficient exactness what kinds of nervous action are attended with consciousness in its various degrees, and how these are to be marked off from the others; and here too one seems to notice an incomplete appropriation of the results of recent research.

Yet, though Dr. Maudsley may be said to have made out one main part of his case, I hardly think that he has sufficiently recognised and guarded against the objections which may be brought against his leading conception of mind. For one thing, the writer, in his eagerness to assimilate conscious actions to nervous actions in general, seems to forget that the facts of consciousness constitute a region of phenomena wholly unique, and that it is the peculiar business of psychology to give an account of these. Dr. Maudsley cannot erase the sharp and distinct line which divides a conscious feeling or thought from a purely material movement by lumping them together under the head of "mental" functions. Strictly speaking, nervous processes, wherever their seat may be and whatever their complexity, only become mental in so far as they are attended by some mode of consciousness. It strikes one that Dr. Maudsley is rather prematurely enlarging the meaning of the term psychology by making it synonymous with the science of nervous function.

Not only so, if the subject-matter of psychology is consciousness in its various forms the instrument of introspection is at least equally necessary with that of physiological observation. Supposing it to be well established that conscious operations are the product of physiological conditions, we cannot any the more on this account reach the former through the latter. Not only have single states of feeling to be known and classified by means of introspection; the numerous combinations and sequences of these, and the so-called laws of mental phenomena can in the last resort only be ascertained in precisely the same way. Every chapter, almost every page, of Dr. Maudsley's work illustrates the impossibility of talking about mental phenomena without making use of the fruits of subjective reflection, which may be supplemented, indeed, but can never be displaced by the objective study of others' mental actions. The author can hardly be wholly unaware of these rather obvious propositions in psychology, yet his extreme disparagement of the "psychological method" suggests that he has never realised their full significance.

Finally, the critical reader of Dr. Maudsley's book will probably doubt whether, after all, he has shown that conscious life is a product or effect of nervous conditions. It is curious to note how the representatives of the theory of human automatism overlook the difficulties which arise out of the very existence of such a thing as consciousness. If the incoming and outgoing currents of nervous action are self-sufficient, and consciousness only something extraneous accidentally appearing at the bend of the stream, is it not a little hazardous to talk of it as a "co-effect"? At least it is no effect that can be brought under the great

principal of the conservation of energy, since all this energy is accounted for apart from the conscious process. But, waiving this objection, one may ask whether the discovered sequences and co-existences of nervous action and conscious operation are all reducible to simple relations of cause and effect. It strikes one that Dr. Maudsley has not sufficiently thought on this matter, and the principal fault of his book lies in the hasty proposal of easy physiological interpretations of mental phenomena which are only apparent explanations. Nothing is easier than to say, for example, that memory is only one manifestation of a universal property of nerve-substance—namely, the capacity for retaining past impressions. But this kind of explanation is as deceptive as it is helpful. How do any laws of nervous action help us to account for the simple fact that in recollection a present mode of consciousness (an idea) appears as representing a past mental event? Again, Dr. Maudsley seeks, so far as I understand him, to deduce the necessity of pleasure and pain from purely physical processes. The argument is worth quoting.

"As the organic germ does, under circumstances favourable to its inherent developmental impulse, incorporate matter from without, exhibiting its gratification by its growth; and, under unfavourable conditions, does not assimilate, but manifests its suffering or passion by its decay; so likewise the ganglionic nerve-cells of the hemispheres attest by a pleasant emotion the furtherance of their development, and declare by a painful feeling of discomfort the restriction or injury which they suffer from an unfavourable stimulus."

In many similarly fanciful "explanations" Dr. Maudsley only succeeds in giving any meaning to the argument by investing purely physical processes with a *quasi*-volition—that is to say, by re-introducing into inanimate nature those very ideas of conscious representation and aim which he has in another part of his volume taken great pains to eliminate. For example, he speaks of the impulse of creative will in man as coming "from the same unfathomable source as the impulse which inspires or moves organic nature throughout nature;" and he tells us that the moral sense has its root in the instincts of propagation, the aim of which is "not appropriative but distributive, not egoistic, so to speak, but altruistic." It is not a little odd to find a writer setting out with the rigid methods of physical science and reaching conclusions which have a close resemblance to propositions in the metaphysics of Hegel and of Schopenhauer. I do not here raise the question how much physiology can contribute to the understanding of properly mental phenomena, but simply wish to guard against such empty solutions as some of those which Dr. Maudsley here gives us. Yet in doing this I would not run the risk of seeming to overlook all the interesting and valuable matter which Dr. Maudsley's volume undoubtedly contains.

JAMES SULLY.

A VOLUME of *Philosophical Discussions*, by the late Prof. Chauncy Wright, of Harvard, edited by Prof. Charles Elliot Norton, is announced by Henry Holt and Co. This firm will likewise publish a treatise *On Government*, by Mr. E. L. Godkin, editor of *The Nation*.

THE ARYAN SERIES OF PALATAL CONSONANTS IN
THE TEUTONIC LANGUAGES.

Die Palatalreihe der Indogermanischen Grundsprache im Germanischen. Von Hermann Möller. (Leipzig, 1875.)

THE brochure before me is a *Separatdruck*, but from what publication I do not know: however, it is an essay of very considerable merit, not the least important item in which is the fact that it is devoted to the discussion of a much-neglected subject. The author begins with the now well-known distinction of the *k* sounds into two sets, which he calls velar and palatal. The Aryan velar consonants were *k*, *g*, and *gh*, which I should rather regard as having been *kv*, *gv*, and *ghv* respectively, as they are the antecedents whence Teutonic *hw*, *qv*, and Welsh and Greek *p* and *b*. The palatals he writes *c*, *ç*, *çh*, and it is with them that he is concerned. These, it is also well known, have spirants corresponding to them in the Slavonic languages—namely, O. Bulgarian *s*, *z*, and Lithuanian *sz*, *ž* respectively. Mr. Möller shows that a change in the same direction has played an important part in the Teutonic languages. And this applies, he says, not only to obscure dialects, which might have escaped the glottologist's notice, but among others to a language which is known to every scholar and enjoys a world-wide importance—he alludes, it need hardly be said, to English. The palatal consonants seem to have sooner or later developed a parasitic semi-vowel *y*, which has both had an influence on the vowel following and helped to produce the spirants of such English words as *cheap* and *chide*. Now, the great Teutonic field for studying these phenomena of phonology is that group of languages consisting of English in all its stages, and the various Frisic dialects, especially those of the islands in which Mr. Möller is thoroughly at home. Having carefully surveyed this ground he is prepared to detect the fainter traces of the influence of the palatals in the other Teutonic languages. How far he has exhausted the subject, and with what success he has disposed of its details, I leave to Germanists *von Fach* to decide. In any case the attempt deserves to be brought under the notice of English scholars, especially as English is, on the whole, the last language to secure their attention.

But before closing this notice I venture to make the following incidental remarks suggested by the perusal of Herr Möller's essay. He is quite justified in finding fault with Fick's inconsistency in distinguishing two kinds of Aryan *k* (Möller's *k* and *c*), and not doing so in the case of Aryan *g* and *gh*.

He suggests that the English runes distinguished his velars and palatals: those standing for the former being called *kalk* and *gár*, and those for the latter *cén* and *gifu* respectively. Nothing could be neater, and I should very much like to see it proved.

It is not unusual to attribute the English *ch* already noticed to Norman influence, which, as some seem to think, may be made to account for anything in English history; but the change whereby English *ch* was produced extends to the entire Anglo-Frisic

group of languages, and not only that but it has been carried much further in most of the Frisic dialects than in English.

His line of reasoning leads the author to take cognisance also of the Romance languages so far as they contain Teutonic elements, and he finds the means of answering the hitherto unanswered question why Italian *giardino* begins with our *j* sound instead of having taken the form *gardino*, in the fact that Teutonic *gard-*, represented in English by *yard*, is one of those words which began with a palatal *g*. He further thinks that such Latin loan-words as Early English *cealc* and *ceaster*, now *chalk* and *Chester*, with their palatal *ce*, must have reached the Teutons through the Celts. This opens up a question which he has not exhausted—namely, why has French everywhere made the *c* of Latin *ca-* into *ch*? Diez has failed to give a satisfactory answer, and in fact he acknowledges as much. The Latin velar *c* was changed into a palatal *c*, but by whom? There is no reason to ascribe it to the Teutonic invaders of Gaul, for they were in the habit of distinguishing the two *k* sounds in their own language; and had they been tempted to change the Gaulish pronunciation of the Latin *ca-* they would have had every reason to substitute a velar *c* for a palatal one before *a*, and not *vice versé*. So I cannot help concluding that the palatal pronunciation of Latin *ca-* must have been the Gaulish pronunciation, which the Teutonic settlers did not disturb. If so, French *ch*, as in *chambre*, for Latin *c* followed by *a* as in *camera*, may perhaps be rightly regarded as one of the greatest Gaulish facts in the French language. It is easily explained on Celtic grounds, as all the Celts seem to have kept the velar and palatal mutes perfectly distinct; for when first we read of the Gauls their velar *c* had become *p*, so that probably all the other *c*'s in their language were at one time palatal, which led the way to their palatalising also the Latin syllable *ca*. Sooner or later, however, the palatal seems to have given way to the velar when the vowel following was *u*, and such a form as *Sequana* was probably a contraction of some such a longer one as *Secvina*, after the change from *qu* into *p* had become an obsolete process in the language. The case of French *j* for the *g* of the Latin syllable *ga* is so nearly parallel that it needs no special mention.

Herr Möller shows evident dissatisfaction with the usual classification of the Teutons into Low Germans, High Germans, and Scandinavians; but his own classification is not clearly enough indicated to be understood by an outsider, and I should be glad if he would devote a future paper to this important subject. He would also be doing a very good work if he would undertake to examine the velar series as carefully as he has done the palatals. It would be interesting not only to students of the Teutonic languages, but also to Celtists and classical scholars. An instance will make this clearer:—Irish *nocht*, Welsh *noeth*, Latin *nūlus*, are represented in English by *naked*; now, I do not recollect having ever seen a satisfactory account of the long *u* in the Latin word, but on consulting Ulfilas one finds that the Gothic form was *naqvaþ-s*

with the *v* retained, which shows unmistakeably that *nūlus* is a contraction of *no(g)vidus*. JOHN RHYB.

SCIENCE NOTES.

METEOROLOGY.

The Distribution of Temperature according to Height.—Dr. Hamberg, who has lately been working on the subject of night frosts in Sweden, has recently given to the Royal Society of Science of Upsala a paper on the Distribution of Temperature and Humidity with reference to height above the ground. The paper is in French, and is, therefore, more easily readable than that on night frosts, which was in Swedish. The investigation is based on observations taken during the summer of 1875. The enquiry was twofold: one series of observations referring simply to the vertical heights of 0, 4, 10, 16, and 22 feet, while the other had relation to the changes of temperature at the same elevation, according to the nature of the contour and the covering of the soil. The readings were made by students at the University, and the nightly period extended from a few hours before sunset to a similar interval after sunrise. The following are the principal results attained:—In calm weather the temperature of the air at the surface of the ground is lower than above it for at least two or three hours before sunset and after sunrise. Consequently the rise of temperature in the morning is not caused by heating of the soil. The reduction of temperature in the afternoon before sunset is greater on the ground than above it. During the night, whether there be dew or not, the relative reduction of temperature depends on the nature of the ground and the conditions of radiation. The latent heat set free in the deposition of dew retards the reduction of temperature, but not so much as might be anticipated. When there is dew the temperature near the ground may fall even below 32°, but as soon as hoar frost appears the temperature on the ground rises to 32°, although it may remain lower than that point at a slight distance above the ground. The isothermal surfaces of the air by night are not strictly parallel to each other, but follow the contour of the ground the more closely the nearer they are to it. The tension of vapour, on nights when there is no dew, as well as by day, is highest close to the ground and decreases upwards. If there be dew this relation is reversed, at least up to the height of twenty-two feet. The relative humidity on all nights sinks till towards morning, and then rises. The cause of the reduction of relative humidity in the evening is not the formation of dew, for that can only influence it indirectly through lowering the vapour tension. The diurnal march of relative humidity in clear weather is different at different heights. As regards hoar frosts, Dr. Hamberg gives the following useful hints:—Other things being equal, these frosts are well known to occur on ground which is covered with herbage, irregular, and lies low, or is surrounded by hills or woods. They are less frequent on ground which is open, or sloping, or else elevated and exposed to the action of wind. As they are aggravated by the presence of herbage, especially if it be long, they are tempered or entirely stopped by bare earth, as well as by trees, and in autumn by the courses of streams.

The Causes of Ocean Currents.—Prof. Ekman, who has long been engaged in the study of the physical condition of the sea on the coast of Scandinavia, has published in a paper read before the Royal Society of Science of Upsala his views on this much-debated problem, which merits the more attention as the coast of Sweden affords numerous opportunities for the examination of currents produced in very different ways. The paper is in English—an extra recommendation to our readers. The best idea we can give of

its general gist is contained in the following summary:—

"If we take a general view of the effects produced upon the ocean by the different forces which originally set its water in motion, we find, singularly enough, that each of these forces produces both of the kinds of stream—viz., a surface-stream caused by a limited, and a deep-stream by an unlimited disturbance of the equilibrium. Heat produces a surface-stream by warming the water, and a deep-stream by evaporating it. Cold can produce an under-current by the contraction and still more by the concentration of the water, but it then leaves at the surface a tendency to disturbance of equilibrium, which shows itself in the form of a surface-stream on the melting of ice. Rainfall causes a deep-stream as its immediate consequence, and a surface-current of lighter water as a secondary effect. Winds occasion directly surface-currents, and deep-streams by changing the level. Rivers, and similar constant outpourings of lighter water, give immediately rise only to surface-streams, but produce under-currents by mechanical reaction: streams of this kind often accompany even the above-mentioned. The specific gravity of the water plays in all these cases a very varied part, but always one which is in some respect or other important. It usually determines the level of the water-strata, but not always."

Irregularities of Pressure in India and their Connexion with Rainfall.—The *Journal* of the Asiatic Society of Bengal contains Mr. Blanford's paper on this subject, which was originally read at the Belfast Meeting of the British Association, but is now printed in full. He shows that an examination of the monthly and yearly barometrical means shows certain anomalies either in the way of excess or defect, prevailing over different districts, and exhibiting a marked persistency; these differences being "in certain cases maintained throughout those great revolutions of atmospheric density, composition, and movement, which accompany the alternations of the monsoons." Several instances of this are given in the paper. As regards the rainfall, Mr. Blanford shows that generally the heaviest fall is on the northern side of a district of negative anomaly—e.g., the excessively heavy rainfall in the district of which the town of Hooghly is the centre, when an intense barometrical depression lay at Saugur, about 100 miles to the southward, off the mouth of the Hooghly river. He shows, however, that the rule is not always followed, so that we must beware of being too hasty in drawing our conclusions.

The Effects of the Wind on the Surface of the Earth.—*Petermann's Mittheilungen, Ergänzung's Heft*, No. 48, consists of a treatise on this subject from the pen of Dr. F. Czerny of Vienna. The subject has more to do with physical geography than with meteorology, but the paper deserves notice in connexion with the latter science, and it is accompanied by a good wind-chart. The successive heads of the reasoning are: I. The climatic action of the wind. II. Its mechanical action: A. on the land; B. on the sea. III. Its indirect effects in connexion with volcanic eruptions and with terrestrial magnetism. We may perhaps be allowed to remark that the existence of any relation between earthquakes, &c., and atmospherical phenomena is doubted by the best authorities on seismology.

The Windroses of Southern Norway.—M. C. de Seue, formerly assistant at the Meteorological Institute of Christiania, has drawn up a most important prize-essay on this subject, for which he has received the Royal gold medal. The paper has been published as the programme for the University for 1876. Some idea of the labour bestowed on this work may be gathered from the fact that nearly 400,000 observations have been dealt with in it, and the results given numerically as well as graphically show for the five stations of Christiansund, Aalesund, Skudesnaes, Mandal, and Sandösund, windroses for pressure, temperature, vapour tension, relative humidity, and wind direction and force; and for Christiania similar data, except

as regards vapour. The corrections which have been employed to eliminate the influence of the daily period are given in special tables. Bessel's Formula is not employed, and the author states clearly his objections to that mode of treatment of the materials for the purpose he has in view. The results for the several stations are then discussed at some length, and finally tables are given showing the frequent and the rare winds at each station and in each season. The consideration of these tables leads to the remark that the difference in meteorological conditions between the sea outside the coast and the land enclosed by the coast of Norway cannot be very great. In every season we find two groups of frequent winds, one bearing the character of land winds, and the other that of sea winds, and, furthermore, we have in each season two groups of winds of rarer occurrence, marked by a similar contrast of character. We cannot speak too highly of the patience and care bestowed on such monotonous calculations, and express our sincere regret that M. de Seue has deserted meteorology for another occupation.

The Development of a Barometrical Depression.—Dr. H. Hamberg has printed, in the *Proceedings* of the Swedish Academy, a paper on the "Generation of a Barometrical Depression over Sweden in July, 1872." He shows clearly that the disturbance in question did not advance to Sweden, but was formed there, and also that it could not possibly have owed its origin to the condensation of vapour, for the rainfall in connexion with it was not great, and was essentially sporadic, being connected with thunderstorms which were very prevalent at the time. These thunderstorms succeeded the fall of the barometer, and were most violent where that fall had been greatest. Dr. Hamberg is disposed to attribute the rarefaction at the centre of the depression to the unusually high temperature prevailing in the interior of the country, and this view is supported by the fact that the isobars follow the line of the coast.

Charles Sainte-Claire Deville.—We regret to have to record the death of this well-known meteorologist and chemist, which occurred at Paris on the 10th ult. He had a narrow escape of being a Danish subject by birth, the West Indian island, St. Thomas, in which he was born in 1814, having changed masters soon after the birth of him and his brother Henri. It is to him that Paris is indebted for the Observatory of Montsouris, for by his indomitable perseverance he obtained in 1869 from the Government of the time being the Moorish palace of Montsouris, built originally for the reception of some of the Emperor's African visitors. He then for some years maintained the Observatory mainly at his own expense. On the return of Le Verrier to the Observatory of Paris, the idea of Montsouris as the Central Meteorological Station for France was given up, M. Marié Davy was placed at its head, and M. Deville was appointed Inspector-General of Meteorological Stations in France. He filled that post with remarkable energy up to the time of his death, travelling through the various departments and through Algeria organising the different stations. Although we may not agree with some of his views, no one can deny to him the character of an ardent enthusiast in meteorology and of a most loveable man.

Carl Jelinek.—The preceding notice had scarcely gone to press when the news of the death of another prominent meteorologist has arrived. Dr. C. Jelinek was born at Brünn in 1822, and for the last thirteen years he has been director of the K. K. Central Anstalt für Meteorologie und Erdmagnetismus at Vienna. His high mathematical attainments and his long official experience will render his post very hard to fill. He had long been in delicate health, and he at last passed away on the 19th ult., to the sincere regret of all who had ever been in close relations with him.

GEOLOGY.

SOME interesting and important papers were read before the Geological Section of the British Association during the meeting which was held this year at Glasgow. The president of the section, Prof. J. Young, pointed out in his opening address the anomalous position in which this science stands in its want of a special terminology. This want has, among other things, led to the unwarrantable belief that homotaxial beds are synchronous; while the work of the Geological Survey has shown that unlike groups in different parts of Britain may be contemporaneous. Thus in the case of the Cretaceous series, the Lower Greensand is contemporaneous with part of the Chalk, of the Wealden, and, perhaps, even with portions of the Purbecks. A considerable reduction might thus be made in the estimated age of the earth's crust; but any conclusion founded on mean thickness of sedimentary strata is considered by Prof. Young to be of no value whatever.—"The Physical Structure of the Highlands, in Connexion with their Geological History," formed the subject of an important paper read by the Duke of Argyll, who maintained that the great general lines of strike were determined during Silurian times, and that all the principal physical features of the country were formed prior to the Glacial Epoch. The central Highlands were probably never completely submerged during the long ages that elapsed between these two periods.—A new division of the seven stages into which the coal-measure is divided was proposed by Prof. Hull. The Middle Carboniferous is to be extended and made to comprise all the strata between the Gannister beds and the Yoredale rocks.—"The most recent Researches into the Structure and Affinities of the Plants of the Coal-measures" have led Prof. W. C. Williamson to believe that the flora of that period will become the battlefield on which the question of evolution with regard to the origin of species will be fought out. A perfect specimen of a *Calamites* recently obtained by Prof. Williamson exhibits the following structure:—A nucleal cellular pith, surrounded by canals running lengthwise down the stem; outside of these canals, wedges of true vascular structure; and, lastly, a cellular bark. The specimens which usually pass as *Calamites* are merely the casts in mud or sand of the pith of the plant. From the examination of a large number of specimens of *Lepidodendron* and *Sigillaria*, both young and old, Prof. Williamson has come to the conclusion that the difference between them is not generic, but merely one of species or of the age of individual plants.

An article on "The Climate Controversy," by Mr. Seales V. Wood, jun., will be found in the September and October numbers of the *Geological Magazine*, in which the author discusses the seven different causes that have been put forward at various times to account for the climate of the Glacial period. "A variation in the amount of heat radiated by the sun" is, he considers, the most probable of those suggested.

In the same periodical Dr. Günther describes some fish remains from the Tertiary deposits of Sumatra. The specimens were collected by Herr R. D. M. Verbeek, from the marl slates and carbonaceous shales of the island, and with one exception all belong to existing genera. The new genus (*Hexasephus*, Günth.) is represented by some sets of conical teeth, ranging up to the size of a large pea, and one or two pharyngeal bones, showing it to be a Cyprinoid fish.

The remains of a predaceous fish obtained some years back by the Earl of Enniskillen from the Lias of Lyme Regis is now described by Sir Philip Grey-Egerton under the name of *Harpactes velox*. It is a true Notochordal Ganoid, about three feet long, with a depth of barely five inches; but, unfortunately, in common with several other Liasic genera, is represented by only a single specimen. A full description of it will be found in the periodical above cited.

In *The Great Ice-Age* Mr. James Geikie boldly expressed his opinion that all our palaeolithic implements are of interglacial or even preglacial age; and this view will be materially strengthened if the preliminary announcement of Mr. Skertchly's discovery in East Anglia be confirmed. From his letter in *Nature* it appears that this observer has found some palaeolithic implements embedded in patches of brick-earth that underlie the chalky boulder-clay near Brandon, in Suffolk. The implements are of the oval type, boldly chipped, and are associated with quantities of broken bones and a few fresh-water shells.

M. BARROIS, who has already worked out the zones in the Chalk of the Isle of Wight, now extends his investigations to that of England and Ireland (*Recherches sur le terrain crétacé supérieur de l'Angleterre et de l'Irlande*, par Ch. Barrois, Lille). He shows that our Chalk is divisible into the same zones as those into which M. Hébert has divided the Chalk of Northern France; and gives a table correlating the local sections of our country with the French beds, though unfortunately some of them have been placed in the wrong columns. M. Barrois considers that the cretaceous sea was neither so widespread nor so uniform as generally believed; and maintains that the different cretaceous basins of England were gulfs opening into the North Sea.

THE first part of the *Handbuch der Palaeontologie* by Profs. Schimper and Zittel, which appeared a short time since, commences with some introductory chapters treating of the subject generally, and then deals with the Protozoa. It is plentifully illustrated with woodcuts, and the work when completed will, judging from this sample, form a most valuable manual.

MR. J. F. WHITEAVES has been appointed Palaeontologist to the Government Geological Survey of Canada in place of Mr. E. Billings, F.G.S., whose loss Science has recently had to regret. The present period of the Survey, however, expires next June, unless a further grant be obtained from the Government, which, seeing the importance of the work, it is earnestly to be hoped may be the case.

THE Government has at last become alive to the defective state of the water-supply at Gibraltar, and a short time ago commissioned Prof. Ramsay and Mr. James Geikie to survey the locality and report on the probability of obtaining a proper supply of good water for the garrison by means of a deep boring. This has been done, and the geologists have just returned to England.

MEETINGS OF SOCIETIES.

NUMISMATIC SOCIETY.—(Thursday, October 19.)

MR. JOHN EVANS, F.R.S., President, in the Chair. Interesting coins were exhibited by Mr. T. Jones and Dr. Aquila Smith, and by Mr. Vize a die of a coin of Michael, Prince of Wallachia, 1593–1601.—Mr. Percy Gardner read a paper on the coinage struck on the western shore of the Euxine Sea during the period of Roman dominion. Mr. Gardner established the existence of a monetary league between Tomi, Olbia, Marcianopolis, Odessus, and other cities, which issued coins on a uniform standard, the basis of which was a light as of about 40–45 English grains weight.—Dr. Aquila Smith read a paper on the Irish coins of Henry VIII., and exhibited drawings of all the varieties.—A paper was also communicated by Mr. Cochran-Patrick, of Beith, the first of a series which are to give a complete account of the Scottish medals.

FINE ART.

ART BOOKS.

Handbook of Fairford Church and its Stained Windows. By J. P. (Fairford: Powell.) The Fairford glass has often been described, but never, so far as we remember, by any one who has had a sufficient knowledge of mediæval lore to enter

fully into all the nooks and corners of their quaint symbolism. The present handbook will be found useful by persons who have but little knowledge of the subject, as it points out clearly the more obvious meaning of each picture. Nothing further is attempted. The author seems to be of opinion that the designs were furnished by Albrecht Dürer. In this matter we have little doubt that he is mistaken. The windows at Fairford have long been celebrated, but those who formerly noticed them, commonly did so, not on account of their beauty, but for their grotesqueness only. The men of the seventeenth and eighteenth centuries were for the most part unable to enter into the beautiful side of the older work, and consequently it was only the fun in such things that attracted them. “‘Jane,’ said she, with a fiercer look than any of the tan-coloured devils which are painted upon the church windows of Fairford, in Gloucestershire” (James Parry, *The True Anti-Pamela*, 1741, 204), is a fair index of the way in which the art of the Middle Ages affected our great-grandfathers. Fairford is now justly celebrated. There is probably no other such series of late glass-pictures preserved in England, but at the time when they were made, though beautiful, they could not have been extraordinary. We have the best reason for believing that before the misguided zeal of Protestants and the neglect of the parish authorities had deprived us of them, nearly every village church throughout the land was as rich in stained glass as this Gloucestershire village has by a series of happy accidents continued to be to the present day.

Explanation of the Famous and Renowned Glass-work, or Painted Windows, in the Fine and Beautiful Church at Gouda. For the Use and Commodity of both Inhabitants and Foreigners who come to see this Work of Art. (Gouda: Bentum and Son.) The Netherlands have few remains of stained glass left in the churches, and therefore the Gouda windows, which are of the sixteenth century, and mostly poor in colour and feeble in drawing, have attained considerable local celebrity. This is not entirely undeserved, for, although they are not very valuable as works of art, many of them are of considerable historical interest. The pair representing the siege of Damietta and the relief of Leyden, though among the very latest in the series, are extremely curious. The window given by Philip II. and his consort, Mary of England, is one of the best; unfortunately the upper part, which once contained the Consecration of Solomon's Temple, was long since destroyed by a storm. The portion that remains represents the Last Supper, with the king and queen in front kneeling on cushions, with their arms beneath them. The Dutch are noted for the facility with which they acquire foreign tongues. This little book is, however, not a specimen by which they ought to be judged. We have rarely seen forty pages of more un-English-looking English. It is a pity that the publisher did not submit the proofs to some one who was well versed in the language. Notwithstanding, however, all defects of form it is a useful little book, chronicling many facts which the ordinary guide-books omit. Something ought to have been said as to its authorship, or at least as to the date of its first publication. The copy before us, though it has no date on the title-page, is evidently quite new; yet the text is almost identical with a book having a similar title published in 1718, a copy of which is in the library of the Society of Antiquaries. We have not collated every word on every page, but as far as we have compared them we can find no variations whatever except in spelling—wherein, by the by, the older text is commonly the more accurate—and in now and then altering what has been thought an inelegant or old-fashioned word. The effect in these cases has usually not been to improve the English.

THE ALTERATIONS IN WESTMINSTER ABBEY.

FOR some time works have been going on in the north transept and the adjoining chapels of Westminster Abbey which, though not very extensive in themselves, will greatly modify both the appearance and the history of the building. Many of the monuments which we inherit from the Georgian era had their obstructiveness and obtrusiveness increased by high backgrounds of plain walling. The removal of some of these, besides much improving the appearance of the transept, has brought to light several objects of great archaeological interest. Built up in one wall has been found the screen which formed the western enclosure of the chapel of St. John the Evangelist. It is of stone, of ordinary fifteenth-century design, and was probably erected by Abbot Estney, when he fitted up and adorned this chapel as a memorial to himself. The place of the entrance is filled up with a piece of similar screenwork which has possibly formed part of the north or south side of the chapel. The chapel of St. Andrew, at the other end of the transept, was fitted up by Abbot Kirton, and so late as the beginning of the last century its western screen was famous for its display of heraldry. Unfortunately, no vestige of it remains now. It must have been entirely removed on the erection of Gibbs's monument to the Duke of Newcastle in 1723. The screen is also gone from the intervening chapel of St. Michael, but the removal of the background of the Somerset monument has revealed three niches of a fine fifteenth-century reredos. The reredos appears to have extended all across the chapel and to have been made up of seven niches, the missing four of which were cut away to make room for Roubiliac's grotesque monument to Mrs. Nightingale. The work is delicate, and has, of course, suffered much, and no figures remain, but it is the most important addition to the known antiquities of the Abbey since the discovery of the foundations of the Confessor's Church a few years ago.

Behind Mrs. Kendal's monument in the chapel of St. John Baptist enough has been found to prove that most of the exterior of the little chapel, which Islip erected for the temporary accommodation of the altar of St. Erasmus, still remains, and there is some talk of opening it out by removing the monument. It is also proposed to draw out the tomb of Sir Thomas Vaughan and that attributed to Hugh de Bohun from the walls in which they are partly embedded. The latter was no doubt placed where it is to make way either for the Hunsdon or the Exeter monument. The history of the Vaughan tomb is obscure. It has certainly been moved, for part of the inscription is buried in the wall. The debased arch under which it stands might pass for a very early effort of the “Gothic revival,” but it must be as old as the seventeenth century.

The removal of some brickwork from behind Sir John Puckering's monument in St. Paul's Chapel has exposed a spandril of the thirteenth century wall-arcade, containing a most perfect figure, probably intended for St. Anne. The decayed state of the exposed portions of this arcade makes the new find—which is as good as when it was first cut—particularly valuable, apart from its own interest as an un mutilated and undecayed example of the sculpture of its period. Traces of colour have at different times been found on this arcade, which have led some to suppose that the whole of the lower story of the chapels was decorated with painting, but the recently exposed portion does not confirm this.

We cannot conclude our notice of these interesting discoveries without a warning as to the dangerous character of the works which have led to them. We do not know that any harm has really been done yet, though we miss a few monuments which we hope to see again when the work is finished. But we know how liable work of this sort is to extend itself, and how quickly the desire for fresh discoveries, if it be not properly regu-

lated, grows into a sort of passion, which makes men careless of what they destroy in order to reach them. The growth of such a passion at Westminster would be most disastrous. Westminster Abbey belongs, not to the Middle Ages only, but to all time since its foundation. The monuments, even the worst of them, are part of the history of the building. We wonder how our grandfathers could admire the extraordinary erections which their notions of "high art" led them to set up in the church, but it is certainly true that they did admire them, and if we destroy them our grandchildren may be equally astonished at us, that when possessing such a perfect record of the tastes of past times we failed to value and preserve it. The character of many of the monuments is such that their removal is very desirable, and in some cases almost necessary, but this cannot justify their destruction or alteration. The mere removal of a cenotaph cannot do much harm, but to alter it is to take from it its reality. The objection to removal is the present want of a fitting place to receive the removed monuments. The triforium might, indeed, be used for tablets and small objects, but it is not these which are generally the most offensive; indeed, many at Westminster are really very good in their way. The difficulty is with the large monuments, and we fear that there will be a great temptation to reduce the sizes of some by the removal of architectural settings, or other essential parts of them. To do this would, we contend, be wrong. And if the as yet undiscovered relics of the early state of the church cannot be exposed without such destruction of the later work, they had better remain hidden until a place is provided to which the unsuitable monuments can be removed uncurtailed and unaltered. Such a place ought to be built.

J. T. MICKLETHWAITE.

THE UNIVERSAL EXHIBITION OF 1878.

THE plans of the palace, or rather of the monumental constructions which are to adorn and to crown the slopes of the Trocadero in 1878, were entrusted to M. Davioud. These plans are now finished, and are only subject to receive from the Higher Commission modifications in detail, which will not alter the general scheme. M. Davioud is a skilful architect with exquisite taste in details. He has found means to combine lightness of proportion with constructive force. His starting-point is Arabesque architecture, without any servile copying. The building is to be of stone and brick. It will probably be built so solidly that the city of Paris will be able after the exhibition to buy it and turn it to some account. It will be faced with enamelled pottery. This is the first time in France that complete use has been made of enamelled terra-cotta on the outside of public buildings, and our experience on this occasion, therefore, promises to be highly interesting. It will be satisfactory, if we may judge from the perfection reached by decorative earthenware within the last few years, which the exhibition of the Union Centrale brings before us in all its details.

The palace is flanked by two extensive lateral galleries, intended for the horticultural and agricultural exhibitions. It will contain an official hall for receptions and great occasions, capable of holding at least eight thousand persons, and circumscribed by a portico of two storeys in the Hispano-Moorish ogival style. These galleries will be divided into lesser halls, in which conferences may be held. The great hall will naturally serve also for concerts, official balls, &c. It is lighted in the daytime by nine arcades seven *mètres* wide. The sides are flanked by two light-houses, seventy-five *mètres* high, the lanterns of which will be visible from a great part of the most distant points in Paris. They will be used for experiments, scientific and practical, on the electric-light and the various international modes of lighting. They terminate in gilded chambers,

which will glisten in the sunlight like buildings in Russia.

The slopes of the Trocadero, from the summit to the quays along the Seine, are decorated with gardens belonging to the different nations, and with a cascade, which will probably have a marvellous effect. It will spring from the very base of the palace, from the pedestal of a group of large decorative figures in stone and bronze. A grotto nestles behind the curve described by this cascade, which will have a fall of nine *mètres*. Through this sheet of crystal the spectator will see confusedly the whole extent of the Universal Exhibition, with its buildings and its gardens stretching away over the Champ de Mars as far as to the Ecole Militaire, then, beyond and in all directions, the great basin of Paris, drained and intersected by the Seine and bordered on the horizon by picturesque hills.

PH. BURTY.

NOTES AND NEWS.

TO-DAY (Saturday) there will be a private view of a collection of oil-paintings by British artists at Mr. Deschamps' gallery in Bond Street. Hitherto this gallery has been principally devoted to examples of the Modern French School, and the exhibition now announced has, therefore, the interest that belongs to a new experiment.

THE twenty-fourth Winter Exhibition of Cabinet Pictures in Oil by British and Foreign Artists, at the French Gallery in Pall Mall, will be opened on Monday. The private view takes place to-day.

WE have also received intimation of an exhibition of works in water-colours, to be opened at the gallery of the Fine Art Society in Bond Street. The contributions are all from artists who are not members of either of the two water-colour societies.

FROM Mr. Soden Smith's Report upon the National Art Library at South Kensington we learn of some interesting additions in the way of original drawings made during the past year. The list of such additions amounts to 2,513 examples. Included in this is the valuable bequest of the late Mr. J. B. Waring, consisting of 2,400 original drawings of architectural ornament. A selection from this series will be exhibited whenever the required space, "so often demanded and so much needed, shall have been provided;" and, as Mr. Waring's researches extended over Spain, Italy, and France, the result of his labours cannot fail to be interesting to architectural students. We also notice among the drawings a design by the late Alfred Stevens for the bronze doors of the Geological Museum in Jermyn Street. This design, which has never been worked out, bears further witness to the genius of the sculptor of the Wellington monument. It is divided into panels, representing, in a noble style of invention, the different crafts by which the hidden treasures of the earth are made serviceable to man. We believe that Mr. Stevens went so far as to model some of the groups, but it may be doubted whether enough of his work remains to permit of the present execution of his design. It may be interesting to the admirers of that artist to know that a large number of his designs for ornamental work in bronze, and in painted tiles, have been carried out by Messrs. Benham, of Wigmore Street.

THE Conversazioni of the Graphic Society have been fixed for November 8, December 13, January 10, February 14, and April 11. The new members elected during the present year are Messrs. Long, A.R.A., J. Acton Adams, Ernest George, E. Hanson, and Aston Webb.

A NEW School of Art has been opened at Winchester.

THE Shanghai community has been much divided in opinion as to what form the Margary memorial should take. At a public meeting which

has just been held at that port, several propositions were placed before the subscribers, who, rejecting the idea of a clock-tower and spire to the cathedral, a clock-tower on the Bund, an Eleanor's cross on one of the public jetties, a statue on the Bund, and a gold medal for adventurous geographical exploration, have finally determined to have a monumental cross.

THE annual competition of the sketch clubs in connexion with the various metropolitan Schools of Art took place at the South Kensington Museum on the 26th ult. In 1874, when the challenge was issued by the Gilbert Club (St. Martin's School of Art), Lambeth Club only responded; while this year two additional clubs accepted—viz., South Kensington (Female) and West London. 177 sketches were exhibited, and Messrs. Alma Tadema, H. S. Marks, and E. J. Poynter officiated as judges. Prizes of the value of 3*l.* each were awarded as follows:—Figures: subject, *Waiting*, Mr. H. Schäfer (Gilbert), and an extra prize given by the judges, Mr. H. Glindoni (Gilbert); Landscape: subject, *Far from the Busy Haunts of Men*, Mr. J. Seymour Lucas (Gilbert); Animals: subject, *A Chase*, Mr. W. K. Stevens (Lambeth); and Sculpture: subject, *Waiting*, Miss Henrietta Montalba (South Kensington). The award of honour for the best aggregate of work fell to the Gilbert Club.

MESSRS. PILGERAM AND LEFÈVRE have just issued two good-sized prints from the paintings of Mr. L. Alma Tadema. These form a pair, this seeming to be the usual plan of publication with the successors of Mr. Gambart. There is, however, a novelty in the present case that distinguishes these prints, which are called *The First Whisper of Love* and *In Confidence*, from all others; they are pure etchings, although of a size for framing, and in that way carried out with delicacy and refinement by Mr. L. Lowenstam.

A MONUMENT to the celebrated Danish physicist Oersted, who, in 1819, discovered electro-magnetism, was inaugurated last month at Copenhagen in presence of the King of Denmark and numerous notabilities. The monument consists of a statue of Oersted, who is represented holding the wire of an electric battery over a magnetic needle, and three female figures, symbolical of the Past, the Present, and the Future, grouped round an hexagonal pedestal. It is erected on a terrace of the old fortifications of the city.

AN important discovery of Roman coins has been made on the estate of Mr. John Clayton at Newcastle-on-Tyne. Mr. Clayton, whose property lies upon and round about the old Roman Wall, was recently employing some workmen on his farm at Corraborough, four miles west of Chatterford on the north Tyne, when, during their digging operations, they came upon a Roman treasure-chamber, wherein were found many altars and thousands of Roman coins. It is supposed that a military chest containing this treasure must have been dropped into a bath as the soldiers retreated from the Roman station of Procolitea before the enemy. The *Times*, which records this discovery, says that "it appears to be the greatest find of Roman treasure which has occurred in the North of England for some time." Mr. Clayton will give the full particulars of it at the first winter meeting of the Newcastle Antiquarian Society.

ON the occasion of the two hundred and third anniversary of the death of Salvator Rosa, a banquet was held in Naples in honour of that gloomy, but poetic, painter, and a marble slab inserted over the doorway of the house at Arenella, near Naples, where he was born. The slab was simply inscribed "In questa casa nacque Salvator Rosa nel 1615, di 20 di Giugno." The original manuscript of a satirical poem by Rosa, lent by Count Borromeo of Milan, was an object of great interest at the banquet, and printed copies of it were distributed to all the guests, who consisted chiefly of Italian artists.

A SPECIAL school has been opened in Paris by the "Chambre Syndicale du Meuble Sculpté" for the teaching of art as applied to cabinet-making and furniture in general. Truly Art in the Household is receiving some attention at the present day.

THE Gobelins manufactory is at present at work on several large tapestries destined to figure at the general exhibition of 1878. The *Chronique* enumerates:—1. An ornamental subject for the decoration of the Palace at Fontainebleau, of a size of eighty-six square mètres, and distinguished by great richness and variety of colour; 2. Two large compositions by Lebrun representing Earth and Water; 3. "The Conqueror," designed by M. Ehrmann; 4. A tapestry designed from M. Machard's picture *Séléné*; 5. Two interesting panels styled respectively *Tornatura* and *Pictura*, symbolical of the ceramic art, destined for the new manufactory at Sévres. These were designed by M. le Chevalier Cheygnard, and are already finished.

AMONG the improvements that are still being carried on in Paris may be mentioned the proposed removal of the magnificent fountain of the Rue de Grenelle from its present obscure and inconvenient position to a more suitable site at the corner of the Rue du Bac and the Boulevard Saint-Germain. This fountain, the work of the celebrated sculptor Edme Bouchardon in 1739, is really one of the finest works of its kind in Paris, but owing to the confined situation in which it was placed it has been generally overlooked. Its new position will, it is said, permit of its artistic merits being fully appreciated.

THE undertaking of the French Government, begun in 1874, of making a complete inventory of all the treasures of art in France, is still being carried on with great vigour. The Minister of Public Instruction and Fine Arts has recently addressed a circular letter to the Préfets of Departments asking for particulars concerning the various academies, fine-art and learned societies, that exist in their departments, in order that communications may be established between them and the Administration of the Fine Arts, with a view of furthering the great work in hand, by gaining the collaboration of all societies and persons having particular knowledge that might be useful in the preparation of the inventory of their department. It is further stated that monographs thus contributed to the general inventory will be published with the names of their authors. A letter has likewise been addressed to the Bishops of France, asking for their assistance in making the inventory of religious monuments and other treasures in their churches as complete as possible. The first part of the first volume of this great national catalogue has already made its appearance. It contains 144 pages, but only enumerates the monuments and other works of art in twelve of the churches of Paris. By this one may judge of the gigantic scale on which this important work is being carried out.

A COMPETITION has been opened in Germany for designs for the monuments to the great brothers Wilhelm and Alexander von Humboldt, which it is intended shall be set up in front of the University at Berlin. On the occasion of the celebration of the centenary of Alexander von Humboldt in 1869 a committee was formed for the purpose of collecting funds for raising a national monument to his memory. Their endeavours have been so successful that at present a sum of 100,000 marks has been contributed, but the original idea of a statue to Humboldt has now been increased to statues of both brothers, to occupy parallel positions outside the University. The Senate, indeed, have refused their consent to the erection of the one statue without the other. The statue to Wilhelm, however, is to be a State gift, and not a matter of national subscription like that of Alexander. The competition is open to all German artists of whatever nationality.

THE *Zeitschrift für bildende Kunst* begins its twelfth volume this month, for, unlike most other publications, it does not follow the course of the year, but with confusing perversity ends its yearly volume in September. The current number opens with a long argumentative article by Anton Springer on the "Meister W." one of those perplexing masters of early German engraving whose identity has not yet been satisfactorily resolved. This master is, indeed, more than usually perplexing, owing to the strange difference in style in the plates signed with his initial—a difference which has led to the supposition that not one, but two, or even more masters are included under this signature. It has also been affirmed that the "Meister W." was none other than Michael Wolgemut, Dürer's master, and that the difference in the style of his plates arose from the influence of his great pupil over his art in his later days. It is this latter hypothesis that Herr Anton Springer sets himself especially to disprove; but there was little need of such an elaborate argument in disfavour of Wolgemut's claims, for it seemed tolerably certain already that all the prints marked with the simple W could not have been executed by Wolgemut, if, indeed, any of them were. The theory Herr Springer brings forward with respect to them is that they were the work of Jacopo de' Barbari, who, he considers, although he signed with the Caduceus in Italy, adopted the signature of W, bearing reference to his cognomen of Walch, in Germany. It is far easier, however, to prove who the "Meister W." was *not* than who he was, and we must wait for the conclusion which Herr Springer promises in another number before deciding on the value of his theory. Another interesting contribution to art-history in the *Zeitschrift* is a detailed description of Titian's lovely *Madonna of the Pesaro family*, in the Church of the Frari at Venice, and of its present condition. This is given by the painter August Wolf, whom we have mentioned before as having been for some years engaged in copying the masterworks in the Venetian churches and galleries for the Schack Gallery in Munich. A good etching by Unger of this celebrated picture is given.

MR. ROGET is, we understand, engaged upon a life of the late John Pye, the engraver. The materials for such a work are ample, and its completion will be expected with interest, not merely for the record it will contain of Pye's own labours, but for the new light it will probably throw upon the engraver's relations with Turner. The book, we believe, will supply a considerable amount of information upon the history of the *Liber Studiorum*, and the author in the prosecution of his labours has had free access to the papers left by Pye at his death. It is, however, true that many documents which would undoubtedly have possessed a strong artistic interest were destroyed by the deceased from a feeling of reluctance to allow the record of his career to be associated with matters of controversy that might by any possibility give pain to others. We may add, what no doubt will be made clear in the forthcoming biography, that the late John Pye was a vigorous supporter of the public claims of art as well as an accomplished professor of engraving. His little book on the "Patronage of British Art," though little known, contains the best and most trustworthy account of the various attempts and failures in art administration that exists; and as there is but little chance of such a book being republished, we may venture to hope that Mr. Roget will embody some of its conclusions in his biography. Pye himself was apt in his lifetime to be rather severe in his criticism upon the efforts of contemporary biography. He was himself a sufferer from the blunders that are sometimes made in this kind of work, for in the supplement to the *Dictionary of Engravers* he is described as the son of an artist with whom he had no sort of relationship.

THE STAGE.

THE REVIVAL OF "CLANCARTY."

Clancarty, when you have got over its dull first act, which prepares you with perhaps superfluous display of labour for the events that are to follow, settles down into one of the best of the semi-historical plays our stage has recently seen. The author, touching history but not adhering to it, is freer than in *Twist Axe and Crown* and in *Anne Boleyn*, of which one owed some of its success to the beauty of Mrs. Rousby, and the other to the beauty and talent of Miss Neilson. And in *Clancarty* Mr. Taylor has used his freedom very well. He has built up an intrigue such as the historical truth which is "stranger than fiction" could never have surpassed; and in drawing his leading characters he has done something more than "trace the outlines of rôles for the stage," as M. Legouvé said of Scribe.

And yet a purely literary criticism would pronounce *Clancarty* to be a piece of no great literary value. In the main it is a popular success, and the talent of it is shown not so much in strength of dialogue, not so much in individuality of character, as in generally adroit adaptation of the means to the end—the end being presumably to interest an every-day London audience during four acts in a closely woven story, and in personages who are so near History that they catch a little of its dignity, and so near to our common life that they catch a little of its homeliness. Putting conventional tragedy apart, on the one hand, and vapid burlesque, on the other—purely literary criticism might tell us—stage work may be divided into two classes only: the class which relies on the interest of the story: the class which relies on the keenness of the observation. The semi-historical drama, the long drama of domestic life, the play that tends to melodrama—all that the French call *drame*, and place so in the second rank intellectually—belong to one class. Comedy alone belongs to the other, whether it is that higher comedy which crystallises, so to say, on its pages the characters that our commonplace observation of the world can only hold in solution; or that comedy, of more frequent creation, which deals with types already selected and used, and relies mainly on smartnesses of dialogue, isolated but numerous. The first large class sometimes stretches a little into the second, but never without losing a little of its own ground. The interest in the plot wanes, though not necessarily much, if the author is preoccupied with the accurate presentation of a type or the delivery of witticisms. The quality of the dialogue suffers, the sharpness of the type of character is marred, if the author concerns himself at all considerably with the retention of interest by insistence on intrigue.

Clancarty belongs, of course, to the second class, and a second hearing of it—two years and more having passed since the first—modifies somewhat one's judgment of it. One is inclined to see in its faults just the necessary losses of the class of play to which it belongs. Plot-interest has not been sacrificed; brilliancy of dialogue has not been sought. The types presented are not the result of social discoveries, but of observation common to all of us. And *Clancarty* comes to be ranked as a very vigorous and creditable specimen of the kind of drama the author desired to write: a kind of drama of which even purely literary criticism is at least bound to be tolerant, since as long as the stage lasts it will fill theatres.

The acting is not, on the whole, better than it was two years ago; but then, in London, *Clancarty* has never been badly acted. Mr. Henry Neville now, as when the piece was originally produced, fills the character of the hero, and the hero in his valour and chivalry is one of those characters which Mr. Neville can fill the best. His performance, never aiming at subtlety, rarely fails in naturalness. It is impetuous and spirited, and not unjustly finds favour with the public. One or

two other actors resume their original parts, but these are mostly quite subordinate ones. Lord Woodstock is an exception. The lover of Lady Betty Noel can hardly be called secondary. He has scenes which an actor, say with the grace of Mr. Conway, might make effective and interesting. The part is performed at the Olympic, as two years since, by a gentleman fuller of good intentions than of capacities to play it. He has often done better elsewhere. William the Third, a carefully sketched personage in the hands of the author—a sketch at all points mindful both of Lord Macaulay and of some who differ from him—was elaborated in 1874 by Mr. Charles Neville into a finished little picture: about the best thing Mr. Charles Neville has done. This part now falls to the lot of Mr. Flockton, who is also careful and not obtrusive. But he does not, to our thinking, make quite the mark of his predecessor. "Scum Goodman," the conspirator—played originally by Mr. G. W. Anson with almost loathsome display of degradation—is not very much less forcible, nor very much more pleasant, in the hands of the actor who follows him—Mr. Pateman. Lady Betty was played first by Miss Emily Fowler, then by Miss Marion Terry. Neither failed to be agreeably saucy. Nor does Miss Camille Dubois, the new Lady Betty, fail in sauciness. But she is lacking in distinction.

The chief change in the performance is in the character of the heroine, which was played originally by Miss Ada Cavendish, and is now performed by Miss Bella Pateman. Miss Bella Pateman is not precisely the "star" one or two of the papers have described her to be. Her performance in *Clancarty* gives one no reason to think that her name must some day be added to those of the few actresses who have any serious claim to be considered artists. There are four or five of them, and she does not, at all events at present, make a sixth. She is intelligent; she is painstaking; and she has learned her business. But "creative criticism" must have been somewhat busily at work to discover in the acting of this lady all the subtleties that a stage character may exhibit. Take one scene which affords a pretty sure test of what imaginative hold the character has over the actress. Young Lady Betty Noel has suspected an intrigue between Lady Clancarty and her own lover, Lord Woodstock. She has listened and has been reassured. Then coming out into view again, bright with her own happiness and relief, she is hand in hand with both of them; and Lady Clancarty, on the Olympic stage, is a sharer in the merriment, like the rest of them. But, in reality, it is a critical time for her. Her husband is even then in danger, and the actress whose first thought was of the mental situation, and not the momentary need of the stage part, would give, behind the momentary merriment, the air of pre-occupation. Not to do so may not be a serious fault, as the stage goes, but it is the kind of failing which at least betokens no penetrating dramatic genius. No, no; Miss Pateman, so far as the excellent part of Lady Clancarty allows us to see, is a useful rather than a notable addition to our London stage. She enables *Clancarty* to be performed without serious drawback; but she is not an actress who will draw the town to see *Clancarty*.

FREDERICK WEDMORE.

THE programme of French pieces at the Royalty Theatre has not long remained unchanged—*Les Vieux Garçons*, by Sardou, having taken the place of the *Panache*. M. Sardou's comedy, when adequately presented, is a piece worth seeing.

THE Opéra Comique has opened its doors with an entertainment called *Bounce*, of which dignity is hardly the characteristic. Mr. Maltby, an author at present not much known to fame, is the author of a piece described as a farcical comedy; but *Bounce* does not bear much resemblance to what we have been accustomed to consider comedy, and the jokes and contrivances to produce laughter may indeed be farcical, but are

not all very new. However, it would be a mistake to judge by any strict rule a piece and a performance which claim to be extravagant. The piece was probably written for Mr. Collette, who plays in it. He is a gentleman of varied gifts. Hesingspatter songs glibly, imitates and caricatures cleverly, and has the more serious accomplishment of an acquaintance with several languages—an accomplishment which a miscellaneous audience is always delighted to recognise. Mr. Collette is quite successful in Mr. Maltby's light piece; and Mr. Hollingshead, the originator of the entertainment, bids fair to win the blue ribbon of the stage—if that be given to the manager who puts forth the lightest programme.

TO-NIGHT the regular Court company, strengthened by the addition of Miss Ellen Terry, returns to the little theatre in Sloane Square.

It is said that Signor Rossi meditates undertaking another season in Paris. He was successful there last season, among the fashionable world and among some of the critics, though certain of the more notable were cool and reticent. It remains to be seen whether even the attraction offered by the combination of a certain amount of talent with a language you don't really understand will suffice to bring any large part of the Parisian public again to the feet of this tragedian. The Parisian public is a mixed one, and especially that which can afford to pay high prices. Only a half of it is French.

THE "troisième Théâtre Français" has at last, after a month's delay, opened its doors. A prologue in verse and a comedy were presented last Saturday night. The prologue was entitled *L'Ombre de Déjazet*, after the famous actress in whose old theatre the audience was gathered. *L'Ombre de Déjazet* was written by M. Delair, a young poet who has thoughts, though obscure ones. His admirers predict for him a literary if hardly a popular success, and *L'Ombre de Déjazet*—notwithstanding the idea "*avec force développements*," as a correspondent writes—was listened to sympathetically. The comedy was much less fortunate—"less fortunate," we say, expressly. For its chance had soon to give way to the need which came over the audience to laugh much and at everything. No one can have been much at a theatre without observing, on some critical occasion or other, that the fate of a piece often hangs on a thread; and it may even sometimes be that thread is nothing in the piece itself, but something in the mood of the audience. Perhaps M. Ballande's scheme had been somewhat pretentious. Perhaps the letters of gold "Troisième Théâtre Français" outside, and the plaster busts of geniuses within, had an air of incongruity. At all events the comedy failed, despite one or two scenes of close observation of *bourgeois* life and manners. It was called the *Pupille*; it could never have taken definite rank in stage literature; and it will now shortly be forgotten. Against the actors nothing is to be said. The gentleman who was so unfortunate as to have one of his buttons fly off under unusual physical exertion was, probably, not responsible for sewing it on. A *jeune premier* named Lambert and another young actor named Reynold were remarked as competent or promising. One or two intelligent young women are also in the company. Mdlle. Cassoth and Mdlle. Rose Lion will have a better chance very soon, for the portfolios in which the conscientious M. Ballande has stored away the comedies he is to seriously consider must surely contain something destined for better fortune than the *Pupille* which inaugurated his enterprise on Saturday night.

THE story of the *Comtesse de Lérins* is not a savoury one, and it is doubtful whether even the art of Mme. Fargueil will give the play a long run at the Théâtre Lyrique. Messrs. D'Ennery and Davyl are the joint authors of the play, which has three principal characters—M. de Lérins, a

sailor about to be Admiral, Mme. de Lérins, and one Chantenay, who possesses himself of the gallant sailor's wife, having first on the plea of intended suicide induced her to come to his house, "où se trouve une chambre dont les émanations capiteuses endorment la volonté et brisent toute résistance." Still in the husband's absence a child is born of this outrage; the child is hidden away; then discovered; then hidden again, until the interest turns no longer on the outrage upon the woman or her husband's suspicions, but upon the search for the child. At last there is a great scene in which the husband, bringing back the child, tells the mother that it is hers, and that she has betrayed him, the mother having now at last the true story to tell. This scene is played by Mme. Fargueil with so much power that the horrible "motive" of the piece is almost forgotten:—"Mme. Fargueil," writes the *Temps*, "le joue en éminente comédienne." When the husband of Mme. de Lérins accuses her she has "une superbe révolte d'indignation," and one of those cries or calls which she is famous for. Her "Non, non"—four times repeated here—is equal to the "*Assassin!*" of *Rose Michel*. But in both cases it is to be regretted that such emotional power should be applied to subjects so unworthy.

MUSIC.

LYCEUM THEATRE.—NICOLÒ'S "JOCONDE."

ALTHOUGH the name of Nicolò is familiar to all students of musical history, his works have hitherto remained unknown in this country, except to collectors of old music. We believe we are correct in saying that until the production by Mr. Carl Rosa of *Joconde* at the Lyceum last Wednesday week none of the composer's operas had been heard on an English stage. Before we proceed to speak either of the music or the performance, a few words as to Nicolò himself may be acceptable.

The real name of the composer was Nicolò Isouard, but he is more commonly known merely under the name of Nicolò. He was the son of a Frenchman, but was himself born at Malta, in 1775. He received a good education in Paris, and was destined for the sea, but the breaking out of the French Revolution caused him to return to Malta in 1790. At the wish of his father, he then entered a commercial house; but his inclination for the pursuit of music proved, as in so many similar cases, too strong to be overcome, and he ultimately threw up his situation, and, taking with him the score of an opera, went to Florence to seek his fortune. Here his first dramatic work, an Italian opera, *Avviso ai maritati*, was produced with success in 1794, his second opera, *Artaserse*, given at Leghorn the following year, being even more favourably received. M. De Rohan, Grand-Master of the Order of Malta, thereupon invited young Isouard to return to his native land, decorated him with the Maltese cross, and appointed him organist, and subsequently director of the music, to the church of St. John of Jerusalem. For the theatre at Valetta he wrote several operas. After the capitulation of Malta in 1799, Isouard was taken by General Vaubois, as private secretary, to Paris. Here he made the acquaintance of Rudolph Kreutzer, and of the poet Etienne, who furnished him with the libretti of several of his operas. The first works which he produced in France met with no great success; it was not until 1802 that, with his *Michel Ange*, he established a reputation in that country. In the fourteen years which intervened between this time and his premature death in 1816, Nicolò (by this name alone he was known in Paris) produced twenty-eight operas, the most successful of which were *Cendrillon*, *Joconde*, and *Jeannot et Colin*.

Joconde, the second title of which is "*Les Coureurs d'Aventures*," was first produced at the Théâtre Feydeau on February 28, 1814; it is, therefore, one of its composer's later works, being, in fact, the thirty-fourth out of his thirty-

nine pieces written for the stage. The text is by Etienne. The plot of the opera is a tolerably simple one, and deals with the adventures of a certain Count Robert and his squire, Joconde, who, in trying to deceive their mistresses, are themselves outwitted, and beaten with their own weapons. The English adaptation has been skilfully made by Mr. Santley.

The chief impression produced by the music is that of melodic charm. Nowhere is there a trace of profundity; the harmonies are in general of the simplest description, and the orchestration may almost be described as primitive. There are no trombones, nor even drums, in the score; and the wind instruments are employed more as we find them in the scores of Grétry or Sacchini than in the more modern works founded upon the school of Mozart. It is true that to a certain extent the influence of the composer of *Figaro* may be traced in Nicolo's music; but this is much more the case as regards the form than the colouring. The strong point of *Joconde* is undoubtedly its tunefulness. It contains some numbers, certainly, which must be called weak, but none which can be described as dry; and, though the opera as a whole is hardly strong enough to be ever likely to establish itself as a great favourite, it will yet be heard with pleasure by all whose tastes have not been vitiated by too great an indulgence in musical stimulants. Those who can enjoy nothing short of Liszt and Wagner had decidedly better stop away from *Joconde*; they will not find it to their liking; but those who appreciate the charming works of the old masters, and who do not despise composers of the second rank because they are not all Beethovens, will be well repaid by a visit to the theatre when the opera is repeated.

Among the best numbers of the work must be named Joconde's song, "I have travelled the wide world over," and the very charming duet, "By the pangs of love tormented," in the first act; Jeannette's song, "Grandam oft was wont to say," her couplets, "Among the girls of the village here," and the extremely pretty quartett, "Nothing more irritating," in the second act; and Joconde's song, "Blinded by jealous madness," in the third act. The original words of the refrain of this song,

"Et l'on revient toujours
A ses premiers amours,"

have passed into a proverb, though it is more than probable that not one person in a hundred who have quoted the lines knows whence they are taken.

The performance of the opera was of that uniform excellence which we are accustomed to expect from Mr. Rosa. The part of Joconde was sustained by Mr. Santley, whose singing left little to desire; though the part lies almost too high for his voice, and traces of fatigue were occasionally perceptible. The Count Robert of Mr. Henry Nordblom and the Lucas of Mr. J. W. Turner were both extremely good, and the smaller parts of Lysandre and the Bailli were well filled by Mr. A. Stevens and Mr. Aynsley Cook, the latter of whom at a very short notice replaced Mr. Charles Lyall, who was unwell. Among the ladies special praise should be given to Miss Julia Gaylord, whose singing and acting as the village maiden, Jeannette, were perfect. Miss Gaylord is making very rapid progress in her profession, and may already be reckoned one of our best operatic singers. The parts of the two Court ladies, Edile and Mathilde, were excellently given by Mdle. Ida Corani and Miss Josephine Yorke; and the band and chorus could not have been better. The work was favourably received, though hardly with enthusiasm; the music, indeed, is scarcely of a character to arouse that feeling.

Fidelio, with spoken dialogue, as originally written, instead of with the recitatives customarily given in this country, was announced for last Thursday. Of this we must speak next week.

EBENEZER PROUT.

LAST Saturday's concert at the Crystal Palace, though containing no absolute novelties, was full of interesting items. The symphony was Raff's "Lenore," first heard at Sydenham on November 14, 1874, and repeated in compliance with a very generally expressed desire. As the work was noticed in detail on the occasion of its first production, it will suffice to say now that its performance on Saturday was extremely fine, and that it produced no less effect than before. The other orchestral pieces at this concert were Schubert's overture to *Alphonso and Estrella*, a most charming and genial work, though but seldom heard in public, and Sullivan's sparkling "Overture di Ballo," composed for the Birmingham Festival of 1870. M. Wieniawski gave an excellent performance of Beethoven's violin concerto, which he played last season at the Philharmonic concerts; his style, however, is somewhat lacking in the breadth which the work so imperatively demands. The vocalists were Miss Mary Davies, whose fresh voice and unassuming style created a most favourable impression, and Mr. Barton McGucken, a young tenor who appeared, if we are not mistaken, some time ago at these concerts. Since then he has been studying in Italy, and has made considerable progress. In our present comparative dearth of tenors, Mr. McGucken ought to take a good position. This afternoon Mdme. Arabella Goddard is to play Mendelssohn's concerto in G minor, and a very interesting novelty is to be brought forward in Tschaiakowsky's overture to *Romeo and Juliet*.

MR. WALTER BACHE'S Recital took place, at St. James's Hall, as announced in our columns last week, on Monday afternoon. We have often spoken of Mr. Bache as one of our most genuine artists. In spite of a constitutional nervousness, which seems at times to prevent his doing himself full justice, his playing is always interesting, from the excellent taste it displays, and his evident enthusiasm, and appreciation of the true spirit of the music he performs. At his recital he played Liszt's transcription of Bach's Prelude and Fugue in B minor, Beethoven's sonata, Op. 110, and smaller pieces by Chopin, Liszt, and Henselt. The special feature of the afternoon was Liszt's transcription for two pianos of his "Poème Symphonique" *Mazepa*, which was very finely played by Mrs. Beesley and Mr. Bache. It is difficult to pronounce a decided opinion upon an orchestral work from a transcription, even though made, as in the present instance, by the composer himself. Mr. Bache promises *Mazepa* in its original form at his next concert, early in the coming year; we shall, therefore, defer our notice of the music till that occasion.

At the Langham Hall on Tuesday evening, Herr Hermann Franke gave the first of four very excellent concerts of chamber-music. The programme included Kiel's pianoforte quartett in A minor, Op. 43, Rubinstein's sonata in D, Op. 18, for piano and violoncello, and Raff's octett for strings, besides violin solos and songs. The works by Kiel and Rubinstein have been previously heard in England, the former having been produced by Mr. Hallé at his recitals, and the latter brought forward by Dr. Bülow at the Monday Popular Concerts. Raff's octett, a most interesting work, was, we believe, new in this country. It was reviewed in the ACADEMY some time since (August 8, 1874), and it is needless to repeat what was then said.

THE sixth season of the Royal Albert Hall Choral Society commenced on Thursday last, when *Israel in Egypt* was performed, under the direction of Mr. Joseph Barnby. Unfortunately the production of *Fidelio* by Mr. Carl Rosa on the same evening prevented our attendance at the Albert Hall; we can therefore only say that the vocalists announced were Mdme. Sinico, Miss Katherine Poyntz, Miss Julia Elton, Mr. W. H. Cummings, and Mr. Sims Reeves. The duet "The Lord is a man of war" was advertised to be sung by all the male voices—a most unjusti-

fiable and inartistic practice, to which we are much surprised that so excellent a musician as Mr. Barnby should have been a party. The second concert is to be given on the 23rd inst.

MR. HENRY HOLMES' Chamber Music Concerts will be resumed in Mr. Holiday's Studio at Hampstead on Wednesday, November 29 at 8 p.m. Mdle. Krebs and Mr. Dannreuther will play the pianoforte.

MDLLE. MARIMON has been singing at the Opéra Nationale Lyrique, Paris, in *Giralda* with great success.

M. PASDELOUP's Concerts Populaires were resumed for the season last Sunday week. At the second concert, last Sunday, a disgraceful riot occurred. Among the pieces in the programme was Wagner's Funeral March from *Götterdämmerung*. The political hatred of the audience to the German musician was such that they absolutely refused to hear it, and by whistling and hissing completely drowned the music. Such brutality needs no comment.

WE regret to announce the death, under very painful circumstances, of Mdle. Priola, an operatic singer whom some of our readers will remember to have heard with the French company at the Gaiety Theatre last year. The young lady had undertaken an engagement at the Marseilles theatre, and on the night of her first appearance was extremely unwell. Though her state of suffering was apparent to all, the audience showed no indulgence, but gave such unmistakable tokens of dissatisfaction that Mdle. Priola threw up her engagement, and, her illness being aggravated by the unworthy treatment to which she had been exposed, took to her bed and died.

J. S. SVENDSEN has lately completed a second symphony, which has been performed in Christiania. The work will be looked for with interest.

TABLE OF CONTENTS.

	PAGE
DOUKHAROW'S LA RUSSIE ET LA TURQUIE, by W. R. S. RALSTON	441
CROMPTON'S INDUSTRIAL CONCILIATION, by THOMAS HUGHES	442
THE GERMAN OFFICIAL ACCOUNT OF SEDAN, by W. O'CONNOR MORRIS	443
PREJEVALSKY'S MONGOLIA AND TIBET, by C. E. D. BLACK	445
CREIGHTON'S HISTORICAL BIOGRAPHIES, by J. GAIRDNER	446
NEW NOVELS, by the Rev. Dr. LITTLEDALE	447
SCHOOL-BOOKS, by OSCAR BROWNING	448
NOTES AND NEWS	449
THE LATE Mr. C. I. HEMANS, by WILLIAM DAVIES	451
NOTES OF TRAVEL	451
A JOURNALISTIC CURIOSITY	452
THE ARCTIC EXPEDITION, by CLEMENTS R. MARKHAM	452
STATISTICS OF THE GERMAN UNIVERSITIES	453
SELECTED BOOKS	454
CORRESPONDENCE:	
<i>The Geography of Northern Syria according to the Assyrian Inscriptions</i> , by the Rev. A. H. SAYCE; "Juggernaut" called in Question, by MONCURE D. CONWAY; <i>The Etymology of "Widow"</i> , by Prof. A. S. WILKINS; <i>The Meaning of "Residence"</i> , by Robert LALING	454-455
APPOINTMENTS FOR NEXT WEEK	455
MAUDSLEY'S PHYSIOLOGY OF MIND, by JAS. SULLY	455
THE ARYAN SERIES OF PALATAL CONSONANTS IN THE TRUTONIC LANGUAGES, by J. RHYA	457
SCIENCE NOTES (METEOROLOGY, GEOLOGY)	457
MEETINGS OF SOCIETIES	459
ART BOOKS	459
THE ALTERATIONS IN WESTMINSTER ABBEY, by J. T. MICKLETHWAITE	459
THE UNIVERSAL EXHIBITION OF 1878, by PH. BURTY	460
NOTES AND NEWS	460
THE REVIVAL OF "CLANCARTY," by FREDK. WEDMORE	461
STAGE NOTES	462
NICOLO'S "JOCONDE," AT THE LYCEUM, by EBENEZER PROUT	462
MUSIC NOTES, TABLE OF CONTENTS, NEW PUBLICATIONS	463-464

NEW PUBLICATIONS.

- Addison (Julia), *Isabel St. Clair, a Romance*, cr 8vo (Remington & Co.) 5/0
 Anatomical Remembrancer, 8th ed. (Churchill) 3/6
 Anglo-Saxon Reader in Prose and Verse, with Notes, by Henry Sweet, M.A., 12mo (Macmillan & Co.) 8/6
 Aristotelis De Re Publica, with Notes by R. Broughton, 16mo (Parker & Co.) 3/6
 Austin (Stella), *Not a Bit like Mother*, 16mo (J. F. Hayes) 2/6
 Ball (James), *Popular Conveyancer*, 8vo (Butterworth, 10/6
 Baxter (Maurice), *St. Christopher, with Psalm and Song*, 12mo (Hodder & Stoughton) 3/6
 Birchall (James), *England under the Revolution and House of Hanover, 1688 to 1829* (A. Heywood) 8/6
 Birks (Thos. R.), *Difficulties of Belief in Connection with the Creation and Fall, &c.* (Macmillan & Co.) 5/0
 Birks (Thos. R.), *Modern Physical Fatalism and the Doctrine of Evolution*, cr 8vo (Macmillan & Co.) 6/0
 Blewitt (Mrs. O.), *The Rose and the Lily; a Fairy Tale*, cr 8vo (Chatto & Windus) 3/6
 Bohn's Standard Library.—*Tragedies of Vittorio Alfieri*, 2 vols. (Bell & Sons) each 3/6
 Brand (J.), *Observations in Popular Antiquities*, new ed., cr 8vo (Chatto & Windus) 7/6
 Broughton (Rhoda), *Joan; a Tale*, 3 vols., cr 8vo (Bentley & Son) 31/6
 Buchheim's *Deutsche Prosa*—Vol. 2, *Goethe's Prosa*, (Low & Co.) 3/6
 Church Sunday School Magazine, vol. for 1876 (Church of England S. S. L.) 5/0
 Cicero's Orations against Catiline, Trans., with Notes, W. C. Green, 12mo (J. Hall & Son) 2/6
 Clarke (S. M. S.), *Mayflower Stories*, cr 8vo (Olliphant & Co.) 5/0
 Climbing the Ladder; or, *Tom Fairbairn's Progress*, 12mo (Olliphant & Co.) 2/0
 Coffin (Levi), *Reminiscences of, cr 8vo* (Hodder & Stoughton) 10/6
 Cox (Rev. John E.), *Annals of St. Helen's, Bishopsgate*, roy 8vo (Finsley Bros.) 30/0
 Cox (Samuel), *Book of Ruth*, 12mo (R. T. S.) 2/0
 Cullen (Rev. John), *Life after Death, and the Things to Come*, 12mo (Hutchings) 3/6
 Culross (James), *The Home at Bethany*, cr 8vo (R. T. S.) 2/6
 Dickinson (Helen M.), *Seed of the Church: a Tale of the Days of Trajan*, cr 8vo, cloth (Nisbet & Co.) 5/0
 Earle (John C.), *The Spiritual Body*, cr 8vo (Longmans & Co.) 6/0
 Ellis (Robinson), *Commentary on Catullus*, 8vo (Macmillan & Co.) 10/0
 Ferrier (David), *Functions of the Brain*, 2 vols. (Smith, Elder, & Co.) 15/0
 Foster (Jules), *French Construction*, 6th ed., 12mo (Simpkin & Co.) 5/0
 Fighting the Foe; or, *Every-day Battles*, cr 8vo (J. F. Shaw) 5/0
 Forget Me Not, and other Tales, by Author of "Basket of Flowers," cr 8vo (Routledge & Sons) 3/6
 Fowle (Edmund), *Second Easy Greek Reading Book*, 12mo (Longmans & Co.) 5/0
 Frost (Thos.), *Secret Societies of the European Revolution, 1776-1876*, 2 vols., 8vo (Tinsley Bros.) 21/0
 Gekkie (James), *Great Ice Age*, 2nd ed., 8vo (Hutchings) 21/0
 Giberne (Moses), *Battle-field of Life; a Tale*, cr 8vo (Seeley & Co.) 5/0
 Goschen (G. J.), *Theory of Foreign Exchanges*, 9th ed., 8vo (E. Wilson) 6/0
 Guthrie (Thomas), *Autobiography of Popular Education*, cr 8vo (Daly & Co.) 10/6
 Hall (R.), *Doctrine of Typical Relation in Holy Scripture*, 12mo (Skelington) 2/0
 Harley (George), *Histological Demonstrations*, 2nd ed., cr 8vo (Longmans & Co.) 12/6
 Havard (Henry), *Picturesque Holland*, 8vo (Longmans & Co.) 15/0
 Herbert (Lady), *Wives, Mothers, and Sisters in the Golden Times*, 2 vols., 8vo (Bentley & Son) 21/0
 Heygate (Rev. W. E.), *Short Tales for Lads*, Second Series, 12mo (Skelington) 3/6
 Hill (Rowland), *his Life, &c.* By Vernon J. Charlesworth, 12mo (Hodder & Stoughton) 3/6
 Hooper (W. H.) and Phillips (W. C.), *Manual of Marks on Pottery and Porcelain*, 16mo (Macmillan & Co.) 4/6
 Jeanie Wilson, *the Lily of Lammermoor*, cr 8vo (Olliphant & Co.) 3/6
 Karlsake (Rev. W. H.), *Litany of the English Church*, 8vo (Pickering) 8/6
 Lablache (Fanny), *Starlight Stories*, 16mo (Griffith & Farran) 3/6
 Lomas (William), *Tender Toe; Essays on Gout, &c.*, 12mo (E. Wilson) 2/0
 London Sparrows, by Author of "Uncle Tom's Story," 8vo (S. P. C. K.) 1/6
 London Society, *Christmas Number*, (Low & Co.) 1/0
 Lytton (Robert, Lord), *Poetical Works*, vol. 4, 12mo (Chapman & Hall) 6/0
 McCaw (Rev. W.), *Romanism, Ritualism, and Revelation*, cr 8vo (Nisbet & Co.) 3/6
 Macduff (J. R.), *Footsteps of St. Peter*, cr 8vo (Nisbet & Co.) 5/0
 Magan (Dr. V.), *On Alcoholism*, 8vo (H. K. Lewis) 7/6
 Marchfield; a Story of Commercial Morality, cr 8vo (S. P. C. K.) 2/6
 Maryat (Augusta), *Lost in the Jungle*, 16mo (Griffith & Farran) 2/6
 Martineau (James), *Hours of Thought on Sacred Things*, cr 8vo (Longmans & Co.) 7/6
 Mathews (J. H.), *Little Friends at Greenwood*, 12mo (Nisbet & Co.) 2/6
 Meade (L. T.), *Scamp and I; a Story of City By-ways*, cr 8vo (J. F. Shaw) 3/6
 Mother Goose's Nursery Rhymes, 4to (Routledge & Sons) 5/0
 Pickering (Ed.), *Elements of Physical Manipulation*, part 2, 8vo (Macmillan & Co.) 10/6
 Poynter (E. F.), *My Little Lady*, cr 8vo (Hurst & Blackett) 5/0
 Practical Statutes of the Session 1876, edited by W. Paterson, 12mo (Law Times Office) 12/6
 Public School Series.—*First German Grammar*, (Daly & Co.) 1/0
 Ditto, *Third German Reader*, (Daly & Co.) 1/6
 Robinson (Thos.), *Commentary on the Book of Job*, 8vo (R. D. Dickinson) 6/0
 Routledge's Christmas Annual (Routledge & Sons) 1/6
 Sargent (George E.), *The Wrong Turning, and other Sketches*, 12mo (Nisbet & Co.) 2/6
 Sargent (H. W.), *Merton Sundays. Selections from Sermons*, cr 8vo (Parker & Co.) 7/6
 Seaton (Sir Thos.), *From Cadet to Colonel*, cr 8vo (Routledge & Sons) 5/0
 Standing Orders of the Lords and Commons for Session 1877, 12mo (Waterlow & Sons) 5/0
 Thomas Wingfold, Curate, by George MacDonald, 3 vols. (Hurst & Blackett) 31/6
 Thomson (J.), *Public and Private Life of Animals*, cr 8vo (Low & Co.) 10/6
 Toy Book of Birds and Beasts, 4to (R. T. S.) 4/0
 Trollope (Anthony), *The Prime Minister*, cr 8vo (Chapman & Hall) 6/0
 Trollope (T. A.), *Papal Conclaves; as they Were and as they Are*, 8vo (Chapman & Hall) 16/0
 Valentine (W. G.), *Course of Qualitative Chemical Analysis*, 4th ed., 8vo (Churchill) 7/6
 Vogel (Theod.), *Century of Discovery*, 8vo (Seeley & Co.) 5/0
 Whithead (S. R.), *Haft Davie, and other Sketches of Scottish Life, &c.*, cr 8vo (Hodder & Stoughton) 5/0
 Wilson (Gavin), *Calculator for the Metal Trades*, cr 8vo (J. Y. Knight & Co.) 10/6

PROVOST & CO. PRINT and PUBLISH, on the lowest terms, WORKS in all Departments of Literature, Pamphlets, &c. Estimates free. "The SEARCH for a PUBLISHER," seventh edition, on receipt of 13 stamps.—36 Henrietta Street, Covent Garden.

SOMETHING NEW.—PHOTOGRAPHS of the whole interesting RUNS of the SEVEN CHURCHES of ASIA, MAGNESA, TRALLIS, and HERMOLIS, taken in 1874, at One Shilling each, from J. T. FROST, 2, 4, 6, 8, 10, 12, 14, 16, 18, 20, 22, 24, 26, 28, 30, 32, 34, 36, 38, 40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 62, 64, 66, 68, 70, 72, 74, 76, 78, 80, 82, 84, 86, 88, 90, 92, 94, 96, 98, 100, 102, 104, 106, 108, 110, 112, 114, 116, 118, 120, 122, 124, 126, 128, 130, 132, 134, 136, 138, 140, 142, 144, 146, 148, 150, 152, 154, 156, 158, 160, 162, 164, 166, 168, 170, 172, 174, 176, 178, 180, 182, 184, 186, 188, 190, 192, 194, 196, 198, 200, 202, 204, 206, 208, 210, 212, 214, 216, 218, 220, 222, 224, 226, 228, 230, 232, 234, 236, 238, 240, 242, 244, 246, 248, 250, 252, 254, 256, 258, 260, 262, 264, 266, 268, 270, 272, 274, 276, 278, 280, 282, 284, 286, 288, 290, 292, 294, 296, 298, 300, 302, 304, 306, 308, 310, 312, 314, 316, 318, 320, 322, 324, 326, 328, 330, 332, 334, 336, 338, 340, 342, 344, 346, 348, 350, 352, 354, 356, 358, 360, 362, 364, 366, 368, 370, 372, 374, 376, 378, 380, 382, 384, 386, 388, 390, 392, 394, 396, 398, 400, 402, 404, 406, 408, 410, 412, 414, 416, 418, 420, 422, 424, 426, 428, 430, 432, 434, 436, 438, 440, 442, 444, 446, 448, 450, 452, 454, 456, 458, 460, 462, 464, 466, 468, 470, 472, 474, 476, 478, 480, 482, 484, 486, 488, 490, 492, 494, 496, 498, 500, 502, 504, 506, 508, 510, 512, 514, 516, 518, 520, 522, 524, 526, 528, 530, 532, 534, 536, 538, 540, 542, 544, 546, 548, 550, 552, 554, 556, 558, 560, 562, 564, 566, 568, 570, 572, 574, 576, 578, 580, 582, 584, 586, 588, 590, 592, 594, 596, 598, 600, 602, 604, 606, 608, 610, 612, 614, 616, 618, 620, 622, 624, 626, 628, 630, 632, 634, 636, 638, 640, 642, 644, 646, 648, 650, 652, 654, 656, 658, 660, 662, 664, 666, 668, 670, 672, 674, 676, 678, 680, 682, 684, 686, 688, 690, 692, 694, 696, 698, 700, 702, 704, 706, 708, 710, 712, 714, 716, 718, 720, 722, 724, 726, 728, 730, 732, 734, 736, 738, 740, 742, 744, 746, 748, 750, 752, 754, 756, 758, 760, 762, 764, 766, 768, 770, 772, 774, 776, 778, 780, 782, 784, 786, 788, 790, 792, 794, 796, 798, 800, 802, 804, 806, 808, 810, 812, 814, 816, 818, 820, 822, 824, 826, 828, 830, 832, 834, 836, 838, 840, 842, 844, 846, 848, 850, 852, 854, 856, 858, 860, 862, 864, 866, 868, 870, 872, 874, 876, 878, 880, 882, 884, 886, 888, 890, 892, 894, 896, 898, 900, 902, 904, 906, 908, 910, 912, 914, 916, 918, 920, 922, 924, 926, 928, 930, 932, 934, 936, 938, 940, 942, 944, 946, 948, 950, 952, 954, 956, 958, 960, 962, 964, 966, 968, 970, 972, 974, 976, 978, 980, 982, 984, 986, 988, 990, 992, 994, 996, 998, 1000.

CHAPMAN & HALL'S PUBLICATIONS.

THE FORTNIGHTLY REVIEW for NOVEMBER.

CONTENTS:—

- Fermentation, and its bearings on Disease. By Prof. TYNDALL.
 Lord Althorpe and the Reform Act of 1832. By WALTER BAGEHOT.
 Daniel Deronda. By SIDNEY COLVIN.
 The Future of Political Economy. By W. STANLEY JEVONS.
 On Popular Culture: an Address. By the EDITOR.
 The Eastern Situation. By RALPH EARLE.
 The Rodies. By BERTHAM F. HARTSHORNE.
 Home and Foreign Affairs.

UNIFORM WITH ROUSSELET'S INDIA.

ITALY; from the Alps to Mount Etna. Magnificently illustrated. Containing about 70 Full-page and 500 smaller illustrations. Edited by THOMAS ADOLPHUS TROLLOPE. Super-royal 4to, 31. 3s.

ART in ORNAMENT and DRESS.

Translated from the French of CHARLES BLANC, Member of the Institute, and formerly Director of Fine Arts. With illustrations. Demy 8vo. [Nearly ready.]

The PAPAL CONCLAVES, as they Were and as they Are. By T. ADOLPHUS TROLLOPE. Demy 8vo, 16s. [This day.]

SHOOTING and FISHING TRIPS in ENGLAND, FRANCE, ALSACE, BELGIUM, HOLLAND, and BAVARIA. By "WILDFOWLER," "SNAPSHOT." Two vols. large crown 8vo, 21s.

IMAGINATION, and other Poems. By the Right Hon. WILLIAM JAMES RICHMOND COTTON, M.P., Lord Mayor. Crown 8vo, 5s.

"It will be seen that the scope of the poem is comprehensive enough, and many of the scenes that are conjured up before the eye are made very gracefully suggestive. The shorter pieces are pretty and melodious, and the pictures of the beauties of the country and natural objects are the reflection of vivid images the author has carried away with him."—*Times*, October 25.

THE EASTERN QUESTION.

The AUSTRO-HUNGARIAN EMPIRE: a Political Sketch of Men and Events since 1866. By Baron HENRY DE WORMS. Second Edition, revised and corrected, with an additional Chapter on the Present Crisis in the East. With Maps, demy 8vo, cloth, 9s.

"A clear account of the difficulties which beset Austria after the close of the war with Prussia, and of the policy of Count Beust in overcoming them, will be found in 'The Austro-Hungarian Empire and the Policy of Count Beust.'—*The Quarterly Review*, October, 1876.

The above Work has been translated into the French and German languages.

The DARDANELLES for ENGLAND. The True Solution of the Eastern Question. Demy 8vo, paper wrapper, 6d.

TWO CHANCELLORS; Prince Gortchakof and Prince Bismarck. By M. JULIAN KLACZKO. Translated by Mrs. TAIT. Demy 8vo, 16s.

"This is a most interesting and valuable book. The object is to trace out the working and the results of a ten years' partnership between the two famous Chancellors of Russia and Germany, Prince Gortchakof and Prince Bismarck, and these are delineated with considerable artistic power, and in a manner which betokens considerable political insight, and an intimate acquaintance with the diplomatic world."—*Blackwood's Magazine* for October.

NEW NOVELS.

NEW NOVEL by Lady WOOD.

THROUGH FIRE and WATER. By Lady WOOD. 2 vols. [Now ready.]

NEW NOVEL by MASSINGBERD HOME.

CARSTAIRS. By MASSINGBERD HOME, Author of "Shadows Cast Before." 3 vols. [Now ready.]

FOOLS of FORTUNE: a Novel. By FREDERICK BOYLE. 3 vols. [Now ready.]

NEW NOVEL by Captain HAWLEY SMART.

COURTSHIP in SEVENTEEN HUNDRED and TWENTY; in EIGHTEEN HUNDRED and SIXTY. By HAWLEY SMART. 2 vols. [This week.]

CHAPMAN & HALL, 193 Piccadilly.

GEORGE PHILIP & SON'S NEW WORKS.

NEW AND IMPORTANT WORK FOR THE COMPETITIVE MUSICAL EXAMINATIONS, &c.

Just published, in crown 8vo, cloth, price 6s.

THE STUDENT'S TEXT-BOOK OF THE SCIENCE OF MUSIC.

For Use in Schools and Colleges, and for Purposes of Self-Instruction.

By JOHN TAYLOR, Author of "Manual of Vocal Music," &c., &c.

In small 4to, cloth gilt, price 7s. 6d.

TREATISE ON THE CULTIVATION OF THE GRAPE VINE.

By JOSEPH MEREDITH, Late of the GARSTON VINEYARD, near Liverpool.

In crown 8vo, cloth, price 3s. 6d.

LEES' DIGEST

OF THE

MERCHANT SHIPPING ACTS, 1854 to 1876.

For the Use of Ship-owners, Masters, and Mariners.

NEW EDITION.

By JOHN C. BIGHAM, BARRISTER-AT-LAW.

In imperial 4to, cloth gilt, gilt edges, price 11. 1s.

PHILIPS' FAMILY ATLAS

OF

PHYSICAL, GENERAL, & CLASSICAL GEOGRAPHY.

A Series of Fifty-seven imperial 4to Maps, with an Introductory Essay on Physical Geography, and a copious Consulting Index.

By THE LATE PROF. W. HUGHES, F.R.G.S.

New and Cheaper Edition, Revised to date.

Lately issued, crown folio, half-bound morocco, gilt edges, 11. 11s. 6d.

PHILIPS' HANDY GENERAL ATLAS OF THE WORLD.

BY

JOHN BARTHOLOMEW, F.R.G.S.

New and Revised Edition.

"We can heartily recommend the 'Handy General Atlas.' The maps are clear and easy of reference, while we have found, by constant use, that the selection of names is most judicious."—*Athenaeum*.

Lately issued, crown folio, half-bound morocco, gilt edges, 21. 2s.

PHILIPS' ATLAS OF THE COUNTIES OF ENGLAND.

A Series of Maps, reduced from the Ordnance Survey, and embodying an amount of detail and accurate delineation not to be obtained in any similar work. New Edition, with a valuable Consulting Index.

By JOHN BARTHOLOMEW, F.R.G.S.

London: GEORGE PHILIP & SON, 32 Fleet Street.
 Liverpool: 49 and 51 South Castle Street.

SATURDAY, NOVEMBER 11, 1876.

No. 236, New Series.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

LITERATURE.

THE SOUTHERN ISLES.

Life in the Southern Isles; or, Scenes and Incidents in the South Pacific and New Guinea. By the Rev. William Wyatt Gill, B.A. (London: Religious Tract Society, 1876.)

Adventures in New Guinea. The Narrative of Louis Trégarce, a French Sailor. Edited, and with an Introduction, by the Rev. Henry Crocker. (London: Sampson Low & Co., 1876.)

MR. GILL, who has worked long as a missionary in the Hervey Islands, one of the most advanced of all the Pacific groups, has published various good papers at different times on subjects connected with those regions. In his collection of *The Myths and Songs of the South Pacific*, which deservedly met with favourable notice in these columns and elsewhere, he has shown an enlightened sense of the value of such materials for the "proper study of mankind," and he has now condensed into a single volume the scattered notes of more than twenty years' experience. It would, perhaps, be unfair to complain of the arrangement, which is somewhat disjointed and fragmentary, for there is no literary pretension about the work—indeed, to judge by the style, it has been rather "adapted to young persons" than to the general reader. But the latter personage will also find much interesting matter in the volume, for although the author writes primarily, as is natural enough, from a missionary point of view, he is by no means a man of one idea, and has evidently abundance of material at his command. He gives much attention to natural history, and his stories on this head, if sometimes verging on the marvellous, contain some curious information. He is also a diligent collector of traditions bearing on the previous history of the people, and he infers from these that the islands of the Hervey group were peopled by immigrants from the Samoan Islands only about 500 years ago. In accordance with tradition, and the opinion of most authorities, he traces the origin of the Polynesian race to the far west; and he quotes instances within his own knowledge of canoes having drifted vast distances from the westward—in one case upwards of 1,200 miles—as proof that the race might easily have come from the continent of Asia. He is entirely opposed to Mr. Wallace's theory that they may have originated on a now submerged Pacific continent.

It is strange that a people so many degrees removed from barbarism, and so amenable to

civilisation, should possess no trace of any written or—with a very few doubtful exceptions—graven records of the past. These could hardly have failed to exist in the times of that higher culture of which their present elaborate social and religious organisation is only the shadow and caricature, and their absence seems to imply long ages of isolation, under unfavourable conditions. The colossal statues of Easter Island, and the massive stone structures of the Caroline Islands (some of them far below the present sea-level), attest mechanical powers now extinct; but the extent of dry land, and with it the elements of material civilisation, may have greatly decreased within comparatively recent times.

Mr. Gill contrasts, with pardonable pride, the condition of Polynesia before and after the introduction of Christianity. It is true that, in some of the islands, the mere presence of Europeans and the example of a superior race were sufficient to terminate the grosser abominations prevalent, such as cannibalism, and human sacrifices; and in other places, as in Hawaii, a strange interregnum of apathy and total disbelief preceded the acceptance of the new faith. Still, as a general rule, the orderly, peaceable, and civilised condition of the majority of the population in nearly all the principal island groups must in fairness be ascribed to missionary teaching, which, in fact, opportunely, if but partially, supplied the moral stimulus which the national existence then urgently required. It was, perhaps, unavoidable, but it is matter for regret, that the civilisation thus introduced had not a more spontaneous national development. The type would have been more interesting and less prosaic, and, what is more important, an outlet would have been found for the natural energies and capacities of the people, too often fatally cramped and paralysed by a narrow and uncongenial system. But it would have been wonderful indeed if all the early missionaries, besides being preachers, had also been statesmen and philosophers; and nothing less would have sufficed for the solution of the difficult problems which the case presented.

The stories of the vicissitudes in the early lives of some of our author's converts, and their comparisons of the former with the latter days, are not only curious, but valuable as records of a state of society which is rapidly disappearing. Such expressions as "May your head"—or, more delicately, "your ear—be cooked for my wife's supper," will soon have lost their significance. Mr. Gill publishes the "lament," by no means devoid of pathos, of a wife whose beauty had inspired her husband with a sudden determination to eat her; but the subject is too ghastly, according to our canons, for legitimate art. It is difficult, indeed, to realise that the eminently respectable, if somewhat insipid, communities of to-day still contain some who were witnesses and partakers of such deeds. We fancy ourselves separated by a vast gulf—both of time and of feeling—from the slayers of Polyxena, or of the daughter of Jephthah, but these would have recoiled in disgust from the hero of the above story.

Mr. Gill's account of the southern coasts

of New Guinea has all the interest and distinction belonging to early discovery. The object of the expedition was to establish native Polynesian teachers as missionaries; but the results were unfortunate, for those who were placed on the western side of the Gulf of Papua, among the fierce black Papuan race, were very soon killed and eaten, while of those placed among the milder people to the eastward, a large proportion have died from disease. Captain Moresby relates that he rescued some of these unfortunates, who were dying of starvation. Mr. Gill warmly repudiates the implied charge of neglect, but, admitting that all possible precautions were taken, it remains doubtful how far these natives were capable of appreciating the dangers of their position, or were fitted to encounter them. Our author's description of the race which inhabits the eastern peninsula of New Guinea is the more valuable from his being so well able to compare them with the Polynesians of the Pacific. The change in the physical character of the country on the eastern side of the Gulf of Papua, at the point where the hilly regions of the eastern peninsula with its protecting coral reef give place to the flat, half-drowned mangrove swamps which extend thence to the westward, coincides with a marked change in the character of the people; those to the westward belong to the dark Papuan or Melanesian race (which also forms the bulk of the population of all the islands immediately to the eastward), while the entire coast region, at least, of the eastern peninsula is inhabited by a people whom Mr. Gill considers identical with the fair-skinned Polynesians. This opinion is shared by the Rev. W. Lawes, who is settled among them, and for whose interesting letters our columns have been indebted to Professor Rolleston. Not only their appearance and character, but also their language is, he tells us, distinctly of the Polynesian, as opposed to the Papuan type. But the more the Papuan type, at all events in New Guinea, is studied, the more confused and uncertain it becomes, and the more difficult to define. Some ethnologists doubt whether the difference between these two races is nearly so great as is usually supposed. In the New Hebrides and Solomon groups, where they exist side by side, various intermediate types are found, and among the fairer race there, and notably in New Guinea, many characteristic Polynesian customs are absent, while some which are peculiarly Papuan are observed. On the other hand, there is almost everywhere a strong mutual antipathy, and in New Guinea the singular isolation of these apparent Polynesians lends force to the belief that they are a distinct, if not an immigrant, race.

The demand for solid information on the subject of New Guinea seems to be producing a crop of fiction of a by no means legitimate kind. Suggested, perhaps, by the example of Captain Lawson's *Wanderings in New Guinea*, we have a volume of *Adventures* there, purporting to be edited by "The Rev. Henry Crocker, Incumbent of St. Anne's, Wërëmai, N. Z.," who appears to vouch for its authenticity. In a grave and matter-of-fact Introduction he relates his intercourse with the author, the mate

of a French vessel, who spent ten years in the interior of New Guinea. The Introduction, however, ends with these words:—"As the true character of the book is evident to the careful reader, it is unnecessary that more should be said by way of Introduction to it." This, perhaps, is entered as a saving clause, and a sufficient hint to the intelligent reader that the whole story is a fable; but this is hardly fair, for we are thus left to decide whether the reverend editor is perpetrating a somewhat heavy joke, or was himself the victim of a clumsy hoax. The narrative contains statements which, being absurd in fact, should have been avoided also in fiction; and the improbabilities and inaccuracies, while numerous, have not the audacity which half redeems those of Captain Lawson. The description of the course taken, and of the winds encountered by the vessel after leaving Moreton Bay in Australia, makes it impossible that she should have been wrecked, as we are told she was, on the northern coast of New Guinea. Herds of wild animals, cattle, bisons, tigers, and ponies are mentioned. Now, besides that there are strong *a priori* reasons for disbelieving in such a fauna, none of these animals, indeed no mammalia larger than the pig, have ever been seen by any traveller, and natives who have come on board European ships have shown the greatest terror at the sight of sheep and cattle.

Again, we know that even on the coast the population is subdivided into many tribes, holding usually no communication with each other, and deriving their little civilisation chiefly from intercourse with the outer world. The tribes farther inland, as far as we know them, are thus in a very inferior condition. We find a difficulty, therefore, in accepting the accounts of a central civilised kingdom, hundreds of miles in extent, with an elaborate government, good roads and posting houses, regiments of cavalry, and large cities where no house of less than three storeys may be built.

The narrator was taken from the wreck, with four companions, by the natives. After being carefully fed for some days, they are brought, naked, before an assembly seated round a huge fire, with evident preparations for cooking. A "very fat sailor named Blewitt" is slaughtered first, and the others follow, but when the author's turn came he felt his hand grasped by the officiating priest, and was conscious of receiving the "first Masonic grip," which he immediately answered, and was, of course, saved. He was unable to ascertain whence the priest had derived his knowledge of Masonry; this evident connexion with cannibalism, however, seems to justify the recent Papal strictures on the Order. Being now received into favour, and, having recovered from the plunder of the wreck his Bible, an illustrated *Pilgrim's Progress*, and a quantity of paper and pencils, he proceeded to convert the natives to Christianity; though by his own showing he was generally worsted in argument. But we should, perhaps, apologise for a serious refutation of the genuineness of this narrative. We hope we are not impervious to a joke, but viewed as a *jeu d'esprit*, its merits are very slight, and the

joke is a dull one and hardly legitimate. There is only one other solution of the matter. We have strong doubts whether "the Rev. Henry Crocker" has any more substantial existence than the French sailor. This makes the joke still more ponderous, and, as it seems to us, the morality and good taste of the publication, in its present form, somewhat questionable. COUTTS TROTTER.

The Episcopal Succession in England, Scotland and Ireland, A.D. 1400 to 1875: with Appointments to Monasteries and Extracts from Consistorial Acts taken from MSS. in Public and Private Libraries in Rome, Florence, Bologna, Ravenna and Paris. By W. Maziere Brady. (Rome: Tipografia della Pace, 1876.)

WE are somewhat at a loss to understand on what principle Mr. Maziere Brady has classed together so much documentary evidence and so many facts relating to English, Scottish, and Irish ecclesiastical affairs. The collecting of such an amount of information must have been a laborious process, and the compilation of these volumes suggests the idea that the editor was unwilling that any of the knowledge he himself picked up in the course of his investigations should be lost to the world. And so, though we admit that we have been disappointed with the form in which the mass of matter he has collected appears, we nevertheless have to thank its editor for a very important contribution to the history of the Catholic Church in Ireland from the commencement of the fifteenth century to the present time. But we can scarcely understand why he should have wasted 120 pages of his first volume by the insertion of documents relating to the English Episcopal Succession, which is perfectly well known, and may be found in Le Neve, Stubbs, and other writers, unless, indeed, he was anxious to exhibit the fact of the termination of the line of bishops consecrated according to the ancient Ordinal; and we observe he never omits to chronicle the last bishop of Henry's or Mary's reign as being the last Catholic bishop of the see. English Churchmen have, of course, no right to complain of this, which is a view necessarily taken by one who has submitted to the Roman obedience; neither need we have mentioned it at all here were it not that it illustrates the general character of the book with which, from a literary point of view, we are disposed to find fault. The work, indeed, is partly documentary and partly historical, this latter portion having been extracted or made up from a variety of sources.

It is full of facts, but there is nothing to connect those facts together, no apparent unity of purpose in publishing such a collection. Occasionally a good deal of information is conveyed as to the lives of ecclesiastics, especially those deprived of their offices by Edward or Elizabeth. In other parts, where the documentary evidence is imperfect or scarcely intelligible, we have no explanations or additional information supplied. And this is the more to be regretted as the text has been taken, not from

original documents, but from copies which are evidently in many cases extremely imperfect; and when it is added to this that the volumes are full of misprints, not only in the English, where a Roman printer might naturally be at fault, but also in the Latin, it will be seen that this seriously detracts from the value of Mr. Maziere Brady's collection.

His work is at once most valuable and most defective in the extracts from the *Acta Consistorialia*, which appear in the last half of the second volume. The author gives us this account of himself, that

"his object was to trace from Roman Archives the succession of archbishops and bishops in the sees in England, Scotland, and Ireland; and to collect from authentic sources documentary illustrations of the period when England broke off relations with Rome and ceased to be a Catholic nation. The chief records to be examined for such a purpose are the Acts of the Pope's Consistory" (p. vi.).

Unfortunately the editor has transcribed most of these Acts from the volumes in the possession of Prince Barberini, and they are full of mistakes, some of which may be classed as mere misprints, though the greater part have been in all probability accurately given according to the MS., without any attention being called, for the most part, to the errors of copying. We confess that we like to see an autograph document produced in type exactly as it was written, but nothing is gained by perpetuating such mistakes as *destitutae* for *destitulae*, and the like, made by a mere scribe in copying from an original, when no one can doubt what the original reading was. In many of these instances it is quite doubtful whether the blame lies with the earlier scribe, or the modern compositor, or the editor himself. The request to make *Bellomene de Casalibus* a Cardinal (vol. ii. p. 270) might puzzle any ordinary reader, especially after the mistake made by the editor of the State Papers (vol. vii. p. 231), who makes the king ask for the Cardinalate for Sir Gregory da Casale. The real person meant is John da Casale, Bishop of Belluno, who is generally spoken of as the protopnotary in the correspondence of the period. Besides this, there are several obscure points upon which, with the help of these documents, the editor might have thrown considerable light. Several refer to the transactions about the Divorce from 1531 to 1533; and here the editor has missed a great opportunity of illustrating the obscure point of the debates concerning the admission of Sir Edward Carne as Excusator. In the whole history of the Divorce, no point is so obscure as the proceedings connected with the mission of Carne. Herbert speaks of his having been sent about February, 1532, and says that on November 14 of the same year he protested against the citation of the King to Rome because it had not yet been decided whether he was to be admitted to show cause why the King ought not to be summoned. Even Dr. Lingard, who is usually so accurate, speaks only in general terms of Carne having been sent with verbal instructions. In fact, till the *Records of the Reformation* was published at Oxford in 1870, nothing was known

of Carne's embassy except from a few letters printed in the State Papers of the reign of Henry VIII. The editor of those volumes expresses his wonder that there is no trace of Carne's appointment to so important a station. The *Acta Consistorialia* of February 12, 1531, solve the whole difficulty, as they state that on that day an unknown Englishman had appeared *tanquam unum de populo*, to excuse the King's appearance, when, as might be expected, the opinion of the assembled Cardinals was that no such private Excusator could be admitted. In another entry, of Dec. 4, he is present and expects to be heard. He is present again on January 8, 1532, when he alleged that the Pope had assigned him a certain time within which to bring up certain learned men from different parts of Italy, and petitioned that as he had not had time to convene them the discussion of the matter might be delayed. The petition was rejected in the consistory held a week later, January 15. On February 7 Mussetola, the Emperor's ambassador, requested the Pope to proceed in the matter, and Carne, entering his protest against the proceedings, nevertheless consented to appear on Friday, February 15, to discuss the merits of the case; but the Imperial ambassador and the Queen's advocate wanted to show that no person ought to appear at all in the capacity which Carne held as Excusator. Both points appear to have been argued on February 28 and March 6, and on the 13th and 15th the matter was discussed without the presence of the Excusator, and the same was continued on April 3, 10, and 17, after which we have only notices of the consistory of June 19 and 22, beyond which time the *Acta Consistorialia* unfortunately give us no information. From the State Papers we learn that Carne presented the King's letter appointing him Excusator on June 12, and that on July 9 it was agreed in consistory that the Pope should write to the King to persuade him to send a proxy to represent him in the case, which should be delayed till November. And this volume gives us no further information on the point, except that on January 8, 1534, it was determined to decide the case as quickly as possible, the decision itself being given on March 23, and printed at length in this volume, though it has appeared so often in Foxe and other books.

Among other interesting documents in this part of the work are the Pope's decree for the deposition and excommunication of Cranmer, dated December 4, 1555 (vol. ii. p. 318), the appointment of Cardinal Pole as his successor (p. 321), and the conferring of the legatine power on Peto after it had been withdrawn from Pole, upon the representation by the Queen and prelates of the disasters likely to fall on the realm by the revocation of Pole. There is also an account of a paper in the Vatican collections apparently intended to give the Pope information how to fill the sees of the bishops deprived by Elizabeth, and another document from which it appears that Cardinal Morone was appointed to consider the matter and to recommend a plan for filling up the vacancies. And there is one extract which seems absurd enough when read in

the light of history. It is a message from England stating that on June 8, 1565, the Queen was beginning to treat Catholics with more kindness, and that there was yet hope, if she should marry a Catholic husband, of the return of the kingdom to the obedience of the Church.

All these appear under the head of "*Acta Consistorialia*," and as such, or, at least, as having some relation to the main object of the work, we welcome them as supplying new information on ecclesiastical matters in England. But, as if to complete the incongruity of the contents of the collection, this volume ends with extracts from letters of the Venetian ambassador and others, which the editor speaks of as relating to consistories. In some of them the relation is not very visible, especially in one in which Paul Thiepoli, the Venetian ambassador, describes the quality and the quantity of everything that Pope Pius V. eat and drank at his frugal supper on August 24, 1566.

NICHOLAS POCKOCK.

PICTURES FROM "HALF-ASIA."

Aus Halb-Asien; Culturbilder aus Galizien, der Bukowina, Südrussland und Rumänien.
Von K. E. Franzos. (Leipzig: Duncker und Humblot, 1876.)

THIS is a book calculated to cause a conscientious critic some searchings of heart. For all who concern themselves with the fortunes of the Austro-Hungarian Monarchy it is both an interesting and an instructive, but at the same time an eminently painful, book. Hatred is the passion which forms the theme of by far the greater number of the sketches that make up the two volumes before us. And, as the author is in some sort an actor in the great drama of which these sketches form a few detached scenes, he also hates and is hated. Not that M. Franzos would exactly acquiesce in this way of stating the case. He would say that what he feels is righteous indignation. And, indeed, it is difficult not to feel righteous indignation against the monsters whose crimes are here recorded, until the blackness of the pictures displayed before us suggests the suspicion that the artist has been laying on his colours too thick; by which time righteous indignation is apt to behave like the elephants in ancient warfare, that turned on those that had brought them into the field. Nor is the painful character of the book diminished by the tone in which the author has thought proper to compose his Preface and Introduction. Even if M. Franzos had not told us as much in so many words, the internal evidence furnished by his book would have warned us that he is a young author. A little more experience will show him that to pose as the St. Sebastian of German culture, exposed to the amenities of the journalism of Lemberg and Bucharest, is not the best way to win the confidence of readers in lands remote from the struggle he depicts. It is, however, by no means clear that our author cares for such confidence. He seems to share the opinion of M. Franz von Löher that all Germany's neighbours, western as well as eastern, regard her with envy and hatred, and that Germans ought

to be proud of the fact. "Viel Feind viel Ehr." In like manner M. Franzos writes:—

"To-day we know that we Germans have on the earth's surface no other friend but ourselves. Let us be glad that that is sufficient for us. To-day we know that from all the nations, whom we are educating to an existence worthy of human beings, we have to expect no other return than envy and hatred, which, to be sure, is not the fault of our own national character, but of that of our scholars. . . . We had tears for the sufferings of all sorts of oppressed nationalities (*Schmerzenkinder*) around us; for our suffering had no one any sympathy, and, since we have fully made up our minds to be an oppressed nationality no longer, we have become the best-hated nation in Europe, and such we shall remain. At the same time we shall remain what we have hitherto been—calm unselfish champions of civilisation and humanity."

This extract from his "Introduction" is sufficient to show that our author's philosophy of history is not very profound, nor his "Objectivität" so completely above suspicion, as he with somewhat ill-judged vehemence asserts it to be. But his indifference to what Frenchmen or Englishmen think of his subject, or have already written about it, perhaps adds to the interest of his book though not to the value of his conclusions. The twenty-three sketches here collected first appeared as *feuilletons* in the *Neue Freie Presse* and other German newspapers, and were afterwards, as M. Franzos tells us with legitimate satisfaction, "*massenhaft nachgedruckt*," "The Insurrection of Wolowce" being copied in thirty-two, and "The Dead Souls" in forty other journals. The sketches are of very unequal merit, and are very unequally distributed among the countries enumerated in the alternative title. South Russia comes in for only three, none of them particularly full of information. Those devoted to the Bukovina and Roumania deal for the most part in generalities, giving us, so to say, merely a bird's-eye view of those countries. But Galicia, or, rather, a particular portion of Galicia—Austrian Podolia—has eight sketches specially devoted to it, besides its fair share of those which cannot be assigned to any one province of "Half-Asia." This is explained by the fact that the author was born and bred in an obscure Podolian town which figures in these pages under the assumed name of "Barnow." From several incidental remarks the reader discovers that the author is a Jew. It is to some extent characteristic of the school to which the writers in the *Neue Freie Presse* mostly belong that he nowhere tells us so in so many words, and that, in opposition to Mr. Daniel Deronda and his friend Merdecai, he considers it a misfortune for the Jews of the East of Europe that they form a separate nationality, as compared with their more fortunate brethren "the Frenchmen or Germans of the Jewish confession," who do not. The chief interest of the book consists in the portraits it presents of the different nationalities of "Half-Asia," though these portraits are of very various degrees of excellence. The Russians can hardly be said to be portrayed at all. One or two ugly stories are told of them, but it is somewhat vaguely hinted that they are very superior to the Poles and Roumans. The portraits of these

two nationalities might perhaps have been more effective if the artist had not chosen to dwell exclusively on the bad sides of their characters. The Roumans, indeed, fare extremely ill. They are said to be inferior to the Poles, which from the pen of M. Franzos is the severest condemnation. In his sketch entitled "Dead Souls," where he treats of the traffic in false certificates of death flourishing in Roumania, he observes:—

"But no Rouman Gogol has as yet appeared to lash this novel traffic. The poets of this unhappy nation—more unhappy than anyone in the West imagines, unspeakably miserable!—the Alexandris, Rosettis, Sions, *e tutti quanti*, have something else to do. They have to translate every piece of French nastiness, the more eagerly, the more obscene it is. They have to urge on their people to mad dreams of a great Dacian State. They have to corrupt the folksong, the one pure and beautiful flower that this diseased population has produced, by composing 'edited' collections. In such company no Gogol can be found. Only where a people still sound in its innermost core wrestles with disease can so great, so austere a man appear as physician. But to a nation sick unto death even the Cassandra-cry of the poet is denied."

But the greater part of the book is taken up with the three nationalities of Austrian Podolia—the Poles, the Ruthenes, and the Jews. Of the last-named we have several interesting vignette portraits, especially in "Schiller in Barnow," whose theme is that "Schiller is not dead but liveth, being born anew day by day in thousands on thousands of hearts, which are by him enlightened, and he becomes to them a very Saviour and Redeemer (*Heiland und Erlöser*)."

One of these hearts is that of Schlome Barrascher, the two-and-twenty year old scholar in the second "gymnasial class," who never rose into the third, because his son died in the holidays. In spite, however, of his soft heart and dreamy sentimentalism we find him deciding a contested election in favour of a Jewish lawyer against a Polish count. But no Jewish character is portrayed in such detail, and consequently none makes such an impression on the reader as the Ruthene village-judge, Ywon Megega. His sterling honesty, his manly courage, his simple modesty, not incompatible with a certain vein of extravagant romancing, and withal his habitual drunkenness, are somehow so given by our author as to enable us to form a very vivid image of the population of which he is a type. As for the Poles, they are all depicted from a Rutheno-Jewish point of view, as prodigals, debauchees and tyrants, without conscience and without compassion. The descriptions given by M. Franzos of the bitter feuds between the Poles and Ruthenes, remind us of the more artistic compositions of his compatriot, Sacher-Masoch. This feud supplies the motive of the two longest and most successful sketches—"The Insurrection of Wolowee," and "The Village-Judge of Biala." Both of them excite a good deal of that uncomfortable feeling called righteous indignation, but that does not diminish our interest in the stories, or our admiration of the skill with which they are told. As much cannot be said for our author's third longest effort, "Wladislaw and Wladislawa." This is not only as vulgar a story of obtaining money on false pretences as could be picked out of the columns of a London penny

weekly, but is withal told in a painfully vulgar tone, with a tasteless dwelling upon dirty details which is unfortunately but too common in Austrian newspapers. However, it serves the author's polemical purpose, by showing that when Poles are not hateful they are despicable; that when not addicted to murder and rape they are distinguished by dirt and snobbishness; that in Polish human nature the fool begins where the villain leaves off. There is absolutely not a single redeeming feature in any one of his Polish *dramatis personae*, with the sole exception of the Dominican monk, one of those in whose hearts Schiller has been born anew, who found in the *Gedichte* that assurance of faith which Catholicism and St. Augustine had ceased to afford him. Yet M. Franzos tells us that he is no enemy of the Poles, and never will become one, that no German writer has depicted with greater warmth the bright side of the Polish character, or has more zealously commended to his German fellow-countrymen the great poets that adorn the rich literature of Poland. Of all this, however, the two volumes before us contain nothing.

One word more in conclusion. Our author adopts the theory, which, of course, he does not claim to have originated, that there is a civilised Western Europe of Teutons and Latins, and a half-civilised Eastern Europe of Slavs, Roumans, and Jews. Is the contrast so marked as it is here represented? Most, if not all, the marks of barbarism which he recounts as distinguishing "Half-Asia" might be found in Latin Italy or in Latin Spain, and we might match in countries still nearer to London his story of the Rouman peasant-woman who held that the wonder-working image of the Mother of God in Dragomirna was very well for curing the ailments of cattle, or for recovering stolen property, but that to heal her sick child she must make a pilgrimage to the wonder-working image of the Mother of God in Putna. Indeed, the "People of the True Faith," who reject medical aid to the sick, would find congenial religionists in Essex. But, setting a too systematic theory aside, we have to thank M. Franzos for some very vivid pictures of what is, perhaps, the least-known portion of Europe, and would express a hope that, when time has somewhat mellowed the flavour of his "*saeva indignatio*," he will give us another set of pictures, more cheerful in tone, which, according to a suggestion contained in his "Introduction," may be entitled "Half-Europe."

ARTHUR J. PATTERSON.

Early Rome. By W. Ihne, Ph.D. (London: Longmans & Co., 1876.)

"We can hardly," says Dr. Ihne, "speak of a history of this time except in so far as we attach to the word 'history' the original meaning which it bore in the Greek language, and which is synonymous with 'investigation.'" Bearing this truth in mind, he has discarded all thoughts of a straightforward narrative, and has given us instead an able summary of the chief points which recent historical criticism has been able to establish. More than this, he has wisely attempted to

give the ordinary reader some idea of the methods by which this rough skeleton has been pieced together out of those fossils and fragments of the original which have come down to us. We get in consequence an outline of the political, religious and social system of primitive Rome, and of the most decisive crises in the early history of her citizens; but on the other hand there are only one or two dates, a very few names, and but a meagre list of events.

From an educational point of view especially, this period seems peculiarly unmanageable. The few certainly established facts are almost lost in the multitude of theories and conjectures which have sprung up around them. The plan which Dr. Ihne has adopted, though only possible for one thoroughly conversant with his subject, is probably the best. In most cases, after a careful statement of the problem, he gives the solution he prefers, with the reasons for his preference. No doubt he thus runs a risk of appearing one-sided, but what else he could have done in so limited a space it is difficult to see.

Enough has been said to show our high opinion of Dr. Ihne's book, and, without attempting to follow him closely throughout it, we shall confine ourselves to noticing one or two points. In the second chapter the sources of the history are discussed: in other words, the materials available, and the methods of using them, are clearly exhibited to the reader before he approaches the fabric itself. After narrating and carefully examining the traditional story of the Seven Kings, our author proceeds to sum up the positive results obtained. Between the earlier and later Roman monarchy there was, he considers, this important difference. The former was priestly, the latter military in character. Now, that the early Roman monarch was priest as well as king is certain, and it is possible that before the final dissolution of the monarchy these priestly functions had most of them passed to a separate officer, the Pontifex Maximus; lastly, the military prerogatives of the kings are sufficiently proved by what we know of the powers of their direct heirs, the consuls. Still we venture to think that Dr. Ihne has a little exaggerated the sacerdotal character of the first monarchs, and we cannot accept his suggestion that they regularly left their military duties to deputies, as inconsistent with their priestly office. The erection of the high-priesthood into a separate office seems in the same way to connect itself, not with any scheme for secularising the monarchy, but rather with the traditional aristocratic policy of breaking up the supreme magisterial authority.

Dr. Ihne so clearly realises the military aspects of Roman monarchy that it is surprising, when we come to his account of the Senate, to find that he ignores the traces of such a rule which that institution seems to bear. It is probable that the Senate was originally, as its name implies, a council of elders, and it is possible the various heads of families formed, in right of their position, a council with powers and prerogatives of its own. But by the commencement of the Republic it is clear that this state of things, if it ever existed, had passed away. The

Senate then consisted only of such citizens as the king chose to summon—a council of war, to advise, but to do nothing more. The explanation of this change is probably to be found in those military necessities which in Rome as in mediæval Europe strengthened the central authority at the expense of the aristocracy.

Few political institutions are from first to last so difficult for a modern reader to understand as the Roman tribunate. That it was not a constitutional (*legitima*), but a semi-sacred authority (*sacrosancta*), is clear; but on what this sanctity rested it is not so easy to say. Was there, as Dr. Ihne thinks, a solemn covenant originally made between patricians and plebeians guaranteeing the inviolability of the tribunes; or did this rest at first merely on an oath sworn to by plebeians alone, and only legally ratified as a “*lex sacra*” on the restoration of the tribunate after the Decemvirate? The latter is the view we prefer ourselves, and it is that supported by Prof. Mommsen in the second volume of his *Römisches Staatsrecht*.

The difficulties of the traditional account of the fall of the Decemvirs and the legislation which followed have long been recognised. Dr. Ihne's explanation of them is clear and satisfactory. He maintains that the Decemvirs were overthrown, not by the plebeians, but by the patricians, who hoped to restore the former *régime* unencumbered by the tribunate, and that the plebeians in turn successfully insisted upon the restoration of their chief safeguard.

Our limited space precludes more than a bare notice of those parts of the book which deal with the foreign history of Rome. Everywhere the traditional accounts are literally given and critically weighed, and the true bearing of such evidence as we possess clearly shown. In conclusion, we have only to say that no one is likely to read the book carefully without gaining, not only an accurate idea of what Early Rome was, but also a valuable lesson in the true methods of historical criticism. H. F. PELHAM.

NEW NOVELS.

Madcap Violet. By William Black. (London: Macmillan & Co., 1876.)

Bessie Lang. By Alice Corkran. (Edinburgh: W. Blackwood & Son, 1876.)

The Owl's Nest in the City. By Edward Lovel. (London: Henry S. King & Co., 1876.)

It would be disagreeable to have to say that *Madcap Violet* gives less pleasure than *The Princess of Thule*, and *A Daughter of Heth*, if the story did not raise a question in art which no second-rate novel is likely to suggest. Everyone has heard of Mr. Thackeray's defence of Lady Castlewood's second marriage: “they would do it,” he said; “how could I prevent them?” Now, the characters in *Madcap Violet* do a number of things which we would rather they had left undone, and by this means they bring down Fate, and give to the heroine's pet-name a cruel fitness. The question is, could they, having once been clearly conceived in the author's imagination, and having taken possession of his fancy—could

they have done otherwise? Is necessity only to sway the conduct of the ephemeral race of men, and are the more enduring people of fiction to enjoy the exercise of free will? We fancy that the more nearly they attain to actual life, the more sternly are they compelled to put up with the lot that the Norns weave for each soul that comes into the world. Looking at *Madcap Violet* from this point of view, and asking what the laws of life and of conduct would have made of her existence, and not considering what change in her fortunes the taste of the novel-reading public might demand, we must grant that her destiny, in all its changes, is natural, and perhaps necessary. A frank and kindly heart, too highly strung, without guidance in childhood, and without any law but impulse, carries her hither and thither in a fashion which we may not admire, but which is certainly not improbable. Again, the little turn out of the course where her happiness lay, or seemed to lie, is contrived with great skill, as we think, and though matters might have been, probably would have been, explained in real life, still affairs would no longer have gone smoothly between the two strange lovers. As for Drummond, who is, next to Violet, the chief character, Mr. Black has again displayed a stern realism in making him a humourist of the melancholy Scotch sort. The odds are always about five to two that among Drummond's flow of good things will be some blank failures, and what seems to his restless fancy a happy quaintness, or incongruity, will fall flat on his hearers. Thus he differs from such humourists as the wise youth in *Richard Feverel*, and from the author of *The Pilgrim's Scrip*, in the same work, both of whom are certain to hit the mark. He has the Caledonian pedantry, which runs on the humorous side of grave or learned matters that no one else would think of, when on the moors, or when sailing up the Sound of Mull. If there is one not very natural point in the conception of Drummond, it is the strength of the love of this rather senior sentimentalist. One would naturally have suspected him, rather than Violet, of trying to escape to “the land, distant and unnamed,” of men and of matters that desire to be forgotten. As to the Scottish scenery in which much of the action of the tale is made to happen, it is described with Mr. Black's usual skill, unsurpassed in the English literature of the day. Indeed, the gray mornings, and broken lights, the Highland rain, and the clear shining after rain, are brought so vividly before us that we are fain to omit some passages in the reading for the reason for which Goethe at one time refused to look at pictures of Italy. In parting with the book, which shows Mr. Black's powers in a new and unexpected form, it is necessary to express a hope that when next Mr. George Miller visits the neighbourhood of Loch Aline, he will shoot no herons there. He is not an amiable character at best, and few people would have been sorry if he, rather than a promising young minor poet of the decorative school, had perished ignominiously by a fall out of the back seat of a dog-cart.

“Dans l'Angleterre la séduction est très-restreinte,” says a French novelist, speaking of this country. No one would gather such a favourable impression from English romances, and, indeed, foreigners are hardly to blame if, judging from our fiction, they have a low opinion of our morals. The story of Bessie Lang, who “brought dishonour on her race,” is told so well, with so much feeling for the beauty and peace of life in a remote Cumbrian village, and Bessie herself is a character so bright and touching, that one cannot but regret the melancholy conclusion of her romance. Among the quaint scenes of the hamlet of Carbeck, such as the Rush Sunday, the challenge to wrestle, conveyed by ringing the town bell, one may be permitted to quote a dispute in church:—

“Mr. Orville began to read the Psalm for the twelfth day. ‘You're wrong, sir,’ shouted Mr. Horton from under the pulpit. ‘It is the eleventh day, not the twelfth.’”

“‘Nay, nay,’ answered Mr. Orville stoutly, looking down where the clerk stood, ‘it's the twelfth. I had my sheep sheared on Wednesday—that was the seventh of the month, I marked it down.’”

“‘It's the eleventh, sheep or no sheep,’ cried the clerk.’”

“I knew he was getting angry, for his wooden-leg was thumping against the floor, as it did when any one contradicted him. He was accustomed to have his way with the children, and he was dictatorial, was Mr. Horton. ‘Is not the fair held to-morrow, and is it not always held on the twelfth?’”

“‘Why, man!’ cried Mr. Orville, laughing, ‘according to your showing the twelfth of June could never fall on a Sunday, as 'tis against the law the fair should be held on the Sabbath. Cannot the fair come off on the thirteenth, once in a while, to make way for the Lord's day? Nay, nay, my mark is better than yours.’”

The priest and clerk are set right by Bill Troughton, the village lad of genius, who is later betrothed to Bessie, and deserted by her for the all-accomplished amateur artist of fiction. All this is natural enough, though we fancy Bessie's father would not have been so blind to facts as the story makes him. The author, when she ruins poor Bessie, deserves the reproach of those who have willfully chosen sadness.

The author of *The Owl's Nest in the City* has some powers of observation, and can write in a quiet and assured style. It is the greater pity that he has chosen to invent a plot of too complicated and repulsive tragedy. Squire Earle has a son, Stephen, and a daughter, Mary. Stephen, who fears to be disinherited in favour of Mary, deliberately throws her, as we understand the story, in the way of having private meetings with a young nobleman, Lord M. Now seduction among people in this rank of life is really too rare to be introduced as a natural event in a novel. Mary, however, is obliged to conceal her shame by marriage with one Prescott, a solicitor's clerk. She bears a son, the Dick of the story, to Lord M., and another son to her husband, and runs away just before the birth of a daughter. This daughter is brought to Prescott's house, on her mother's death, and after a love-affair with her half-brother, Dick, who is unaware of the relationship, she too is seduced by a son of the Lord M. who ruined her mother. The following sentence gives the main idea of the story:—“Would you have Dick fight

his own brother, and for his sister, too? Oh! it is too horrible." Certainly the mere suggestion is much too horrible.

A. LANG.

CURRENT LITERATURE.

Three Centuries of English Poetry; being Selections from Chaucer to Herrick; with Introductions and Notes by Rosaline O. Masson. (Macmillan.) Mrs. Masson's selections from English poetry have been made with a literary, not a philological, purpose. The passages are, as a rule, well chosen, the texts in general accurate, and the brief introductions correct in their statement of facts. Why Herrick should close the volume seems inexplicable. It is like making a cowslip the goal of a race. The year of Milton's death, 1674, might well have been chosen as a landmark, and thus the noble poetry of Marvell, too little known, might have been represented. We are surprised to find that Mrs. Masson, acquainted as no doubt she is with the evidence against the traditional opinion, and with the decision of the competent authorities, should have given extracts from "The Flower and the Leaf," and from "The Court of Love," under the head of "Chaucer." The modernisation of Chaucer and of Langland, though far from carelessly executed, is not carried out on steady and unvarying principles, and the metre is in some instances spoiled by an unceremonious treatment of the final *e*. It is, however, so great a gain to possess a volume of popular selections which introduces the reader to Chaucer's minor poems, and to that great epic of the social conscience, *The Vision of Piers Plowman*, that we condone these offences. It is harder to excuse the neglect of certain writers whose names ought to be dear to all lovers of poetry; Giles and Phineas Fletcher appear, but where are George Herbert, Vaughan, and that poet of passionate mystical aspiration, Crashaw? The selections from Spenser are very happily made, and ought to tempt readers into that world of loveliness, *The Faery Queene*. Upon the whole the work deserves decided commendation, and it will be of real use as an introduction to our elder poetry.

Plato and the Older Academy. Translated with the Author's Sanction from the German of Dr. E. Zeller, by Sarah Frances Alleyne and Alfred Goodwin, M.A., Fellow and Lecturer of Balliol College, Oxford. (Longmans.) This is the third detachment of Zeller's work on the Greek Philosophy which within the last few years has been made accessible to the somewhat numerous body of students for whom German is an unknown or unfamiliar tongue. The compliment of translation is well deserved by the patient erudition and masterly arrangement of the original, which, though it may err by seeking a system where system can only be patchwork, is still an indispensable aid to the readers of one or two selected treatises of Plato and Aristotle. To any one therefore who takes up the irksome part of translator gratitude is eminently due. Of the present version it can be said that in all essential respects it may be relied on as an equivalent of Zeller's book. The text is the special work of Miss Alleyne, as the notes are that of Mr. Goodwin. In the former there is an occasional uncertainty as to the force of an idiom: nor are there wanting slips, such as in p. 489, where "justifiable in themselves" has taken in *sich* from its verb *aufnehmen* and given it to *berechtigte*; "something opposite" scarcely expresses *ein Jenseitiges*, and "essentially individual aims" misses the meaning of *den wesentlichen individuellen Zwecken*. Less stress need be laid on a want of precision and uniformity in rendering the special jargon of philosophy; for *autant de professions, autant d'argots*, and the reader will probably find out the right term for himself. The notes so far as our inspection has gone are correctly done: but surely there is a mistake in p. 322, note 83, where "each of these is added as

Platonic to the disputed determinations of the Platonists" has been put by an oversight for the true rendering of *Jede von diesen unter den Platonikern streitigen Bestimmungen schliesst sich an Platonisches an*. These slight lapses, however, need not interfere with the utility and general excellence of Miss Alleyne and Mr. Goodwin's performance.

It would hardly be possible to give a more succinct account of 270 years of English history than that which is contained within the limits of ninety-four pages in Mr. Rowley's *Rise of the People and Growth of Parliament*, 1215-1485, "Epochs of English History" Series (Longmans). No really important fact is omitted, and there is no superfluous detail; yet there is detail enough to make the sequence of events intelligible, and the true proportions of the facts are admirably preserved throughout. Social and constitutional history are not neglected; indeed, they are made an important feature of the book, as the title itself pretty sufficiently indicates. The work, in fact, is divided into five books, each treating of a leading subject in the history of the period which the author himself sets forth as follows:—

"1. How Parliament grew into its present shape.

"2. How Wales was joined to England; and how an attempt was made to join Scotland also, but without success.

"3. How some English kings strove to win the Kingdom of France; and how the English people were thus drawn into a war which lasted for more than a hundred years.

"4. How great changes came over the people in social matters; how Parliament grew stronger, and some men tried to reform the Church.

"5. How the barons, towards the end of this period divided into two parties, and fought for different kings; and how the land was filled with disorder and bloodshed."

The full treatment of these five subjects would almost make an exhaustive History of England for the period; and the condensed treatment of them by Mr. Rowley makes a very complete History considering the dimensions of the book. Altogether, it is an admirable handbook; and what adds very much to its value is a brief chronological table of events at the end, together with indexes of names and places. There are also four woodcut maps. In short the student is here furnished with every possible means of referring to the main events of the period and studying their bearings on each other.

The Boudoir Shakespeare. Carefully Prepared for Reading Aloud. Edited by Henry Cundell. No. 1 and No. 2. (Sampson Low and Co.) This is, upon the whole, a praiseworthy attempt to supply single plays of Shakspeare in an expurgated form. *Cymbeline* and *The Merchant of Venice* have been published. We cannot approve of the pains which the editor has taken to conceal his omissions by running lines together with a slightly altered text, so as to avoid metrical breaks. The statement that words substituted for those of the original are invariably printed within inverted commas is not strictly true. It would have been better to let the gaps and variations in the text remain frankly apparent. That Mr. Cundell should have reasons for believing himself descended from the editor of the First Folio of 1623 cannot but be a "most grateful circumstance" to himself, but, as he is aware, his ancestor's reputation as an editor—the errors of the First Folio being estimated at 20,000—is not a guarantee for careful superintendence of the text. The aims of the elder Mr. Cundell and the younger are essentially different—the one being to present Shakspeare's plays "perfect of their limbs" and "absolute in their numbers;" the other "to strip the text of all that might wound a feminine sense of delicacy." It must be confessed that our own Mr. Cundell has fulfilled his promises more faithfully than did Shakspeare's fellow-player. The type is excellent. On the cover appears a bust of the poet (after that of Stratford), looking as bland

and mindless as if he had specially adapted his features to the boudoir. In spite, however, of the silly and insipid title *Boudoir Shakespeare*, the adult and masculine poet remains within the covers of these volumes—as he ought to be—unchanged at heart.

King Lear. Edited by William Aldis Wright, M.A. (Clarendon Press.) This addition to the Clarendon Press Series is no less remarkable than the plays that preceded it for full and accurate scholarship. In all that concerns the text and verbal criticism it is eminently satisfactory. Mr. Wright in the preface takes occasion to defend the editions of Shakspeare's plays in this series from the objection that they do not deal with aesthetic criticism. Such criticism "turns the commentator into a showman;" Mr. Wright has no sympathy with "such sign-post criticisms." But surely the illustration of Shakspeare's ideas and imagery by other passages from his own writings and those of his contemporaries is no less legitimate than the illustration of the verbal peculiarities of the writer and of his age; nor would the comparison be less instructive. It is thus we approach the one mind which expresses itself in each and all of the works of an artist. Nor is the value of the so-called "sign-post" criticism to be finally determined by a contemptuous epithet. To say "This is beautiful!" "This is sublime!" is indeed ridiculous, because for such broad sign-post directions there can be no need. But accurately to touch the secret of some less obvious artistic effect is sometimes possible, and is full of educational value. Lady Macbeth says:—

"If he do bleed,
I'll gild the faces of the grooms withal,
For it must seem their guilt."

Either Mr. Wright or Mr. Clark was guilty, in the Clarendon Press edition of *Macbeth*, of the following note:—

"By making Lady Macbeth jest, the author doubtless intended to enhance the horror of the scene. A play of fancy here is like a gleam of ghastly sunshine striking across a stormy landscape, as in some pictures of Ruysdael. Compare for the pun, 2 *Hen. IV.*, iv. 5, 129."

We submit that this sign-post note is as instructive as any array of bad textual emendations from Warburton, from Zachary Jackson, and the old Corrector.

King Lear, with Notes, &c. By Dr. W. B. Kemshhead. (Collins.) A school edition of the play, inferior, in a marked degree, in scholarship to the Clarendon Press edition; but to some readers it may be an advantage to have only twenty or twenty-five pages of notes instead of a hundred. The introduction contains passages of criticism from Coleridge, Schlegel, Lamb, and others.

Notes on Shakespeare, and Memorials of the Urban Club. By John Jeremiah. (Clayton.) The Urban Club, which holds its meetings at St. John's Gate, Clerkenwell (where may be seen the chair called *Dr. Johnson's*), was started, in 1858, by Mr. Hain Friswell. It is still, therefore, an infant, but apparently so precocious an infant that its honorary secretary, Mr. Jeremiah, finds material to write its history. One needs to be within the circle of genial *Schwärmerei* which an At-Home-giving and dinner-giving society begets to enter with zeal into the story of its songs and toasts. Special honour is paid by the Urban Club to "the immortal memory of Shakspeare," and its secretary now re-issues his *Notes on Shakespeare*, previously presented to the members. They consist of a little gathering of familiar facts about Shakspeare's life, the quartos and folios, &c., &c. The appendix contains the programmes and circulars of dinners and meetings issued by the club, which are works of literature or of art, each toast being accompanied with suitable mottoes from Shakspeare. We commend to the notice of Mr. Jeremiah the Bill of Fare of the Philadelphia Shakspeare Society's Annual Dinner, 1869, in which *King Lear*—the play in the study of which the members of the society

had been last engaged—is constrained to furnish a joke in connexion with each item of a modern dinner à la Russe. We quote for his benefit from this unique *carte*:—

Oysters.—"Art not asham'd to looke upon this Beard?"

Snipe.—"Bring up the browne Billes."

Punch.—"I tax you not, you Elements, with unkindness."

Filet de Boeuf with Tomato Sauce.—"I am asham'd That thou hast power to shake my manhood thus."

Cigars.—"Looke heere comes a walking fire."

We fear the bouquet of after-dinner jokes must be enjoyed upon the spot, or not at all.

Words; their Use and Abuse. By William Mathews, LL.D. (Triibner.) A book about words intended for popular reading, and containing an abundance of miscellaneous information, gossip, moralising, platitudes, anecdotes, and quotations. We have a deep sense of the value of all these, and especially of platitudes, but we can be content with those of home manufacture, and consider it, indeed, a patriotic duty to consume the home product before importing a similar article from the great pork-packing centre of Illinois. Nevertheless, a popular lecturer in a small country town which was understood to have literary tastes might find in this volume material for some intellectual treats suitable to the parish school-room or town-hall.

MR. TREVELYAN'S *Selections from the Writings of Lord Macaulay* (Longmans) will perhaps serve as an inducement to some people to read the books from which they are taken. As Mr. Trevelyan truly says in his preface, Macaulay's writing lends itself more than that of most men to the work of the selector. Mr. Trevelyan gracefully avoids criticism by closing his remarks with a statement that his author's pen "never sinned against honour, liberty, or virtue;" and even those who dislike Macaulay's writings most may be content to admit that the praise is justified.

Manual of Political Economy. By Henry Fawcett, M.P. Fifth Edition. (Macmillan.) The author of one of the most celebrated philosophical works published in this country in the last five-and-twenty years, one which has passed through many editions, has been heard to say that it has suffered from insufficient criticism. We believe Mr. Fawcett might in like manner ascribe some of the defects discoverable in the fifth edition which his *Manual of Political Economy* has now reached to the reluctance of the reviewers of earlier editions to find fault with the works of so popular and eminent a politician. If we notice one or two blemishes, it is in the hope of preventing their reappearance in a sixth edition. Mr. Fawcett's manual follows in its chief lines Mr. Mill's *Principles of Political Economy*, and we shall not attempt to discuss the objections which may be taken to the method followed by both. For instance, Mr. Fawcett at the outset warns his readers that Political Economy only affirms tendencies in the absence of counter-acting causes, and that the results deduced from its principles do not come into immediate operation. Yet he subsequently reasons in not a few cases as though the deductions were immediately and certainly true as a matter of fact. Thus, in treating of the incidence of taxes, he sometimes argues as though they fell with mathematical certainty and exactness on individuals so as to preserve a nice equilibrium of profits. In fact, producers, instead of recovering with a fair profit all advances in special taxes, have not unfrequently been ruined by them. But Mr. Mill's treatment of this subject is open to similar criticism, and Mr. Fawcett has only followed the steps of his great predecessor. He makes, however, an unfortunate departure from Mr. Mill's path in defining Political Economy as treating of "the principles which regulate the production, the distribution, and the exchange of wealth." It would scarcely be logical to define Zoology as the science which treats of animals,

plants, and vegetables. Exchange is only a branch or mode of distribution. At the beginning of his third book on Exchange, Mr. Fawcett says that "the distribution of wealth of course implies the exchange of wealth," adding as a reason for the arrangement he adopts that "the laws of the production and distribution of wealth have been discussed (in Books i. and ii.), without anticipating any of the laws of exchange." There appears to be a twofold confusion here. Distribution, as Mr. Mill has carefully pointed out, by no means necessarily involves exchange. One of the most important modes of distribution is, for instance, by the law of succession. Again, in Book ii., Mr. Fawcett discusses wages, profits, and rent, which involve exchanges between labourers, employers, landowners, and consumers, so that the laws of distribution have not been discussed by him "without anticipating any of the laws of exchange." Another correction which we may suggest relates to the occasional phenomenon of a rise or fall of the foreign exchanges beyond "specie point," which is not satisfactorily explained or exemplified in Mr. Fawcett's book. He instances the sudden rise of the premium on foreign bills to 10 per cent. on the news of Napoleon's escape from Elba, and cites Mr. Mill as referring so extraordinary a rise to the anticipated difficulty of procuring gold for transmission. But Mr. Fawcett omits the chief part of Mr. Mill's explanation—namely, that the rise took place during a suspension of cash payments, and that in a convertible state of the currency no such thing could have occurred until the bank stopped payment. Mr. Fawcett would, moreover, have done well to illustrate the subject by the aid of Mr. Goschen's treatise on the foreign exchanges, in which a striking example is given of a fall of the discount on foreign bills in the United States below specie point on the outbreak of the Civil War, in consequence of an urgent desire to realise immediately.

A Mad World. By J. Chambers. (Sampson Low and Co.) "Nothing that the public deserves to know can be effectually barred against the Press any more, neither Central Africa, nor a Russian march on Khiva, nor the judgment of a German Kammergericht, nor the secrets of our United States' Senate Chamber." So says Mr. Julius Chambers, who, in his character of Felix Summerley, a newspaper reporter, managed to get himself locked up in a New York private lunatic asylum, and exposed the secrets of that Inferno in some New York journal. The public certainly deserves to know how asylums are managed, and Mr. Chambers has done good work in the same cause as Mr. Charles Reade. The reprint of his articles called *A Mad World* shows him to have plenty of courage, a style that runs too much to what is called "graphic," a great deal of observation, some humour, and an innocent and unaffected belief in the daily Press. No one who begins the *Mad World* is likely to leave it unfinished, but perhaps the work would have had more practical worth if the manner had been less the manner of the special reporter.

Annales de la Typographie Néerlandaise au XVe siècle. Par M. F. A. G. Campbell; xvi. and 630 pages 8vo. (La Haye: M. Nijhoff.) A carefully got up and well-arranged volume, containing titles and bibliographical descriptions of 1,794 works, forming a pretty complete catalogue of all the known productions of the Low Country presses of the fifteenth century, which may be considered as the first part of a general Netherlandish bibliography. The notices may be divided into two classes: those which relate to works in the Library at the Hague, 815 in number, which are complete; and the remainder, which are in part not the result of the author's personal inspection of the works described.

In his preface M. Campbell enumerates the few facts relating to early Netherlandish printers that have been ascertained since 1868, most of which have been made known to English biblio-

graphers by Mr. H. Bradshaw in his "List of the founts of type and woodcut devices used by printers in Holland in the fifteenth century." At page viii., M. Campbell remarks that as the wood-blocks of the *Speculum humane salutis* are proved to have been in the possession of John Veldener in 1481 at Utrecht, it is probable that the earlier editions of this work, as also the *Tractatus de amore* of Pius II., and several other treatises which have a sort of family likeness, were printed in that town. To this we may add that some curious documents which Mr. Weale discovered ten or twelve years ago in the archives of Bruges, and which he is now engaged in printing, show that as early as 1426 prints and rolls and books of prints were imported in large quantities into Flanders from Utrecht. In that year, however, the magistrates of Bruges issued a decree forbidding the importation of separate prints as injurious to the interests of the illuminators and painters of the town, but authorising that of rolls and volumes of prints.

It may be well to mention one omission, namely, that of the *Breviarium ecclesie leodiensis sancti Lamberti*, printed at Brussels in 1484, a copy of the *pars hyemalis* of which is preserved in the Duke of Arenberg's library at Brussels, and a fragment of the *pars estivalis* mentioned in the catalogue of the Van de Velde library. The description of the Carmelite Breviary, no. 364, is not quite correct, but probably this rare volume has not come under the author's personal notice.

M. Campbell has rendered a great service to bibliographers by the publication of this volume, which, with Holtrop's *Monuments typographiques*, will render the classification of Low Country *incunabula* an easy task to any intelligent person.

A Protest against the Extension of Railways in the Lake District is a composite work. There is a preface by Mr. Ruskin, a chapter by Mr. Somervell, an article from the *Daily News*, somewhat out of the *Saturday Review*, a poem from *Punch*, and clippings from *Fors Clavigera*. All the authorities agree that a new railway in Cumberland would be a superfluous nuisance, though the *Daily News* and, we think, the *Saturday Review* admit that "it would be inevitable on the discovery of rich mines in the threatened district." Mr. Somervell contends that it is "idle to urge the development of 'material prosperity' as in itself a sufficient reason for turning, if it were possible, this Lake Country into a mining region." We heartily wish that it were idle; but where the copper is, there will the Philistines be gathered together. Mr. Ruskin says, however, that there is no copper, or at most, as the man said of the water in the Styx, "only enough to swear by," and that the opposite statement is "a wicked fiction." As to the other pretext of making the scenery accessible to the public, it is accessible already to every one but consumptive paupers, whose needs may be disregarded. People who cannot walk fifteen miles, and who cannot pay a pound for a dog-cart, may be interesting creatures at home, but it is scarcely worth while to build a railway for the purpose of taking them to Helvellyn. We wish Mr. Somervell every success, and a keener appreciation of the figure of irony than he seems to show in his controversy with a paper of world-wide circulation.

NOTES AND NEWS.

MR. J. A. SYMONDS has finished the second section of his work on *Renaissance in Italy*. This includes the "Revival of Learning" and the "Fine Arts," which he intends to publish in two separate volumes next spring. In the "Revival of Learning" he traces the re-discovery of classic literature, and the history of Italian scholarship from Petrarch to the middle of the sixteenth century. In the "Fine Arts" he reviews Architecture, Sculpture, and Painting from Arnolfo, Niccolò Pisano, and Giotto, down to the same

date. It has been his aim to treat both subjects with special reference to the general culture of the Italian people.

SIGNORA VILLARI, wife of the distinguished author of *The Life of Savonarola*, and herself author of a fairy story, *In the Golden Shell*, which attracted some attention a few years ago, has in the press a novel called *In Change Unchanged*. The scene is laid in Italy and the Italian Tyrol, partly also in England. Messrs. Macmillan and Co. are to be the publishers.

THE fourth and last volume of the Appendix to the *Black-Book of the Admiralty*, edited by Sir Travers Twiss, Q.C., and published by the authority of the Lords of the Treasury, under the direction of the Master of the Rolls, will shortly appear. It contains a collection of important mediæval Sea-Laws, supplemental to the Judgments of Oleron and the Customs of the Sea, which have been published in the previous volumes. Among them will be found the Amalphantan Table from the MS. recently discovered in the Imperial Library in Vienna; the Gotland Sea-Laws, otherwise the Maritime Law of Wisby, from the oldest MS. in the Royal Library in Copenhagen; the most ancient Flemish version of the Rolls of Oleron, from the MS. in the Purple-Book in the Archives of the city of Bruges; the Maritime Laws of the Teutonic Order in Livonia, from a MS. in the Library of the University of Göttingen; the Flanders Sea-Laws and the Maritime Ordinances of Amsterdam, from an early MS. preserved in the Archives of Dantzic; the Wisby Town Law on Shipping, from the original MS. preserved in the Royal Library at Stockholm; the earliest Code of Maritime Procedure, from the Catalan MS. in the National Library in Paris; the Maritime Laws of King Amauri I., of Jerusalem, from the Munich MS.; and the Maritime Ordinances of Trani, from the text preserved in the Library of the city of Fermo, in Italy. An English translation accompanies each body of Sea-Laws, and photographic facsimiles of the earliest MS. of the Judgments of Oleron, from the *Liber Memorandum* in the Guildhall of the City of London, and of Selden's MS. *De Rebus Admiraltatis*, in the Bodleian Library at Oxford, which was for some time erroneously supposed to be the Black-Book of the Admiralty, are prefixed to the volume. A very full account of the various Sea-Laws, and of the MSS. collated by the editor, is contained in the Introduction.

DR. EMIL WOHLEWILL is about to publish a paper on the question "Whether Galileo was Tortured by the Inquisition."

THE Delegates have in preparation volumes ii. and iii. of Mr. Kitchin's *History of France*, treating of the period between 1453 and 1789—that is, down to the commencement of the Revolution. The same publishers have also in press a volume of selections from the Wellesley Indian Despatches.

MESSRS. ABEL HEYWOOD AND SON will publish early in December a *List of Lancashire Authors*, with brief biographical and bibliographical notes, edited for the Manchester Literary Club by C. W. Sutton. This work, which has been for many months in preparation, contains the names of over 1,300 writers, and includes not only authors born in the county, but those long resident in or closely associated with it.

MR. GARDNER, of Paisley, is about to publish by subscription the *Register of the Monastery of Paisley*, the first reprint of which, from the MS. preserved in the Library of Advocates, was published in 1832 by the late Prof. Cosmo Innes, and presented to the members of the Maitland Club by the Earl of Glasgow. It has now become exceedingly scarce.

AN association of young physicians, under the direction of the Professors of the Medical Faculty of the University of Cracow, was founded two years ago with the purpose of publishing medical books in the Polish language. They have

already in hand some original works, and they are now anxious to get translations of the best foreign medical treatises. One of the first English books that will be translated is Dr. Richardson's *Diseases of Modern Life*, recently published by Messrs. Macmillan and Co.

THE serial in *Good Words* for the coming year will be by the author of *Patty*. The scene of the story is laid in Yorkshire, and the illustrations will be by Percy Macquoid, the son of the author.

MR. C. B. PITMAN is engaged upon a translation of the fourth volume of Paul Lacroix's series on the Middle Ages. The subject is *Sciences and Literature*, and this volume will be published, like the three first, by Messrs. Chapman and Hall.

THE Bishop of Gloucester and Bristol's Charge on "The Present Aspect of Infidelity," which has been delivered in sections at different places in his Diocese, is about to be published by the Society for Promoting Christian Knowledge. It is distributed under the following heads:—"The Prevalence of Unbelief;" "The Cause of Unbelief;" "The Characteristics of Current Unbelief, and the Leading Arguments Against it;" "The Leading Arguments in Favour of Christianity;" "The Best Practical Method of Dealing with Unbelief." The Society will also publish Canon Barry's recent "Boyle Lectures," on "The Cumulative Argument derived from Comparison of the Various Branches of National Theology."

AT the conclusion of the proceedings of the Oriental Congress at St. Petersburg Florence was fixed on as the seat of the next or fourth Congress. Prof. and Senator Michele Amari was appointed president, and Signori G. I. Ascoli, G. Gorresio, A. Severini, F. Lasinio, and A. de Gubernatis were chosen as members of the organisation committee, and it was left to the President, in consultation with committee, to fix the date for the meeting of the Congress. From information received from Florence we understand that it has been decided that the session of the next Congress shall be held in 1878, and probably towards the end of September in that year, by which time it is considered that the great heat of the Italian climate will be over.

PROF. RESKIN will not be able to deliver his proposed lectures at the London Institution in December, his present work obliging him to remain in Italy during the winter.

BY the combined efforts of the National Health Society and the Council of the Trades' Guild of Learning, a movement has been set on foot for establishing in London a course of popular instruction on the laws of health. The lectures will be open to working people on payment of a nominal fee. The first course will be delivered by Prof. Corfield in the Large Room of the Society of Arts, John Street, Adelphi, and is advertised to commence on November 11. An experiment of the same kind has already been tried at Birmingham for three consecutive years, and the results are said to be very gratifying. The lectures were well attended, and the examination held at the termination of the course proved that they had been listened to intelligently by a certain proportion, at any rate, of the audience. The remarkable ignorance that prevails, not only among our working-classes, but among people far above them in the social scale, concerning the rudimentary facts of bodily structure and function, and the simpler rules of personal hygiene, renders any organised attempt to dissipate it worthy of cordial encouragement.

MESSRS. LONGMANS announce: *The Life and Times of Simon de Montfort*, by G. W. Prothero; *The Puzzle of Life, and How it has been Put Together*, by A. Nicols; *Our New Judicial System*, by W. F. Finlason; *The Tiber and its Tributaries*, by Strother A. Smith; *The Tudors and the Reformation*, in the "Epochs of English History" series, by the Rev. M. Creighton; and *The Roman Empire of the Second Century*, by the Rev. W. W.

Capes, in the "Epochs of Ancient History" series.

THE valuable collection of MSS. formed in India by the late Prof. Martin Haug, of Munich, is offered for sale, and a detailed catalogue has been published by Theodor Ackermann and Co., of München. The MSS. in Zand, Pahlavi, Persian, &c., have been catalogued and described by Dr. West, and the Sanskrit MSS. by some of Prof. Haug's students. It is proposed, if possible, to keep the whole collection together, and offers or enquiries may be made up to the end of this year, the names of the persons to whom they should be addressed being given in the catalogue. There will be much competition for the possession of these collections, which in some respects are quite unrivalled; and it would be matter for grave regret if they were finally consigned to some provincial library out of the way of those who are most likely to make use of them.

WE take the following from the New York Nation of October 19:—

"The Whole Book of Psalmes" was sold by auction in Boston last week, Mr. Rider, a bookseller of Providence, R. I., becoming its purchaser at a cost of \$1,025. The modest printer, Stephen Daye, had not put his name upon the title-page of the volume, but the evidence is unquestioned that it was the work of his hand and the first book printed in this country. Among antiquaries it is known as the Bay Psalm Book, and was printed 'at our Cambridge' in the year 1640. This particular copy had once belonged to Richard Mather, one of its translators from the Hebrew into the English metre; from the Mather family it went into the possession of Thomas Prince, the founder of the New England Library; Prince bequeathed it to the Old South Church, and in the steeple-chamber of that meeting-house it rested for nearly one hundred years; the deacons of the Old South gave it to the late Dr. Shurtleff; and now (after a law-suit instituted to settle the question of ownership) it has passed from the auctioneer into the hands of the highest bidder. Except the Eliot Bible—which at the Bruce sale brought \$1,130, and at the Rice sale \$1,050—we remember no instance of an American printed book fetching at public sale so high a price as this Bay Psalm Book."

MESSRS. SMITH, ELDER AND CO. have issued a translation by Mr. Robert Harrison of Herr von Reumont's *Lorenzo de' Medici*, the high merits of which were freely acknowledged in our columns (ACADEMY, September 5, 1874). From the prefatory admission "that it has been no easy task to interpret for English readers the admirable biography of Lorenzo," it is to be gathered that Mr. Harrison is fully alive to the want of artistic finish in his author's work.

IT is unnecessary to do more than to announce that Messrs. Macmillan have reissued, in six volumes of a convenient form, a book so well-known as Mr. Bancroft's *History of the United States of America*. Mr. Bancroft has, as he tells us in his preface, devoted "a solid year of close and undivided application" to the work of a thorough revision, with the help of information forwarded to him by friends in the course of more than forty years.

THE publications of the English Dialect Society for 1876 are nearly ready for issue. They are four in number:—*The Whitby Glossary*, by Mr. F. K. Robinson, of which the first part was issued last year; *A Glossary of Words Pertaining to the Mid-Yorkshire Dialect, with others Peculiar to Lower Nidderdale*, by Mr. C. Clough Robinson, to which an outline of the Mid-Yorkshire dialect is prefixed; Dr. Richard Morris on *The Survival of Old English Words in our Present Dialects*, being a reprint of a portion of his annual address to the Philological Society; and a collection of smaller Glossaries edited by Mr. Skeat, and including some additions to the Rev. J. C. Atkinson's *Cleveland Glossary*, Pegge's *Kentishisms*, *Surrey Provincialisms* by Mr. Granville Leveson Gower, a set of *Warwickshire words* by Mrs. Francis, and some Oxford-

shire words by Mrs. Parker. Mr. Skeat's Introduction to this volume will be found to contain an interesting and lucid account of the Society's scheme of work, and the plan upon which it is being carried out.

WE regret that our account last week of the Board of Electors for the Celtic Chair at Oxford was not only incomplete but also inaccurate. The Board consists of five members, of whom two are official, the Vice-Chancellor and the Principal of Jesus; of the three others the Dean of Christ Church has been elected in the capacity of Member of Convocation by the Hebdomadal Council; Prof. Henry Smith by the Vice-Chancellor and Proctors in the capacity of Professor or Public Reader; and, lastly, Mr. Sayce by Jesus College, "on account of proficiency in the study of languages and philology."

THERE is a great deal of Eastern Question in the Magazines this month:—In *Fraser* Dr. Kilian gives a very instructive account of the Bulgarians, partly based upon Djirezek. He inclines to believe that the Christian Bulgarians are almost all pure Slavs, and that any remains of Turanian blood are to be sought among the aristocracy who embraced Islam; and dates the oppression of the Christians from the victories of Prince Eugène, which weakened the central Government, and threw power into the hands of Pashas leaning on the Court aristocracy. Mr. Blyden proves that Koran Islam ought to be quite as tolerant as Bible Christianity, and opines that Turkish intolerance is a matter, not of Islam, but of Race. In *Macmillan* a distinguished Serbian politician, who prefers to remain anonymous, begins an exposition of what the South Slavs want. In *Temple Bar* there is a paper on Servia, mostly extracts from ballads carelessly printed—who is Tzar Sazar?—and one on "Koumanian," containing some fair specimens of the *chronique scandaleuse* and diplomatic *on dits* of Bucharest. In the *Fortnightly* R. A. Earle supplicates Germany to order Austria to govern and regenerate European Turkey. In the *Contemporary* Mr. Malcolm MacColl and Mr. Gladstone prove respectively that the Rayahs in Turkey are as badly off as the French peasants before 1789; that the irregulars of a Turkish army have all the faults of the camp-followers of the Crusades except drunkenness; that the calculating ferocity of General Kaufmann to the Yomuds was as exceptional an episode of the Russian conquest of Turkistan as the panic-stricken ferocity of the local authorities last May was of recent Turkish administration in Bulgaria; and that Mr. McGahan's evidence does not bear out that of Mr. Schuyler's informant as to the full extent of the Russian atrocities.

In the *Fortnightly*, Prof. Tyndall gives an account of Pasteur's discoveries in fermentation, in connexion with those of Drs. Sanderson and Koch on splenic fever. Mr. Bagehot preaches from Lord Althorpe and the Reform Act that the effects of Parliamentary Government in an old society where the temper of men is what it is in England tend increasingly to give dull men too much power. Prof. Colvin states with penetrating grace and precision, and almost too deprecatory courtesy, the general view of *Daniel Deronda*. Prof. Jevons thinks the future of Political Economy lies largely in investigating the most profitable division of labour between the State and individual enterprise. There are two points in the Editor's admirable address on popular culture at the Midland Institute which may provoke discussion. He assumes that Macaulay's knowledge of the classics was more than superficial, and he proposes that short courses of lectures on general and English history should form one of the foundations of education. B. F. Hartshorne describes the Rodiyas and Kinnaras, two outcast races of Ceylon, whose degraded position contrasts curiously with their fine physical and cerebral development.

In the *Contemporary Review* Mr. Matthew Arnold draws a psychological parallel between the views of Sir Matthew Hale and John Smith, a Cambridge Platonist, on witchcraft, and St. Paul's views on the Resurrection, and recommends that we should continue to use the Apostles' and Nicene Creeds as the Founder of Christianity used the books of Daniel and Enoch. Here is one of the most spirited stanzas of Mr. Hallam Tennyson's spirited version of the "Song of Brunanburh." "No need had he to vaunt of the carnage of axes, that white-haired Baron, that aged Nestor; nor had he, any more had Anlaf, with the ruin of their armies, aught of reason for laughter, as though they were better in the works of war, in the struggle of standards on the battleground, in the meeting of men at the gathering of spears, in the wrestling of weapons, wherewithal they had played on the field of slaughter against the sons of Edward." W. R. Greg replies to Mr. Hutton's paper on the "Prophetic Element in the Gospels." He inclines to think that Christ did not die on the Cross, and that the predictions on which Mr. Hutton relies are hardly a sufficient base for argument. He does not appear to have read Sir R. Hanson's convincing criticism of Renan's assumption that the ministry of the Twelve was barren. Cardinal Manning gives a vigorous *précis* of Mr. Kirkman's *Philosophy without Assumptions*, which he welcomes as a vindication of the traditional framework of thought, though he thinks on common-sense grounds that the author carries pure dynamism too far. Dr. Appleton's "Plea for Metaphysic" is an endeavour to disengage a metaphysical element in Mr. Matthew Arnold's critical thought. The writer finds in Mr. Arnold, whom he considers to be "quite the most important constructive intellect in the domain of politics and religion that we have had in Europe since Strauss," a certain dim perception of metaphysical ideas, also an ingredient of humour, which Mr. Arnold himself calls the mind's gift "of getting itself unfixed from its over-certainty, of smiling at its over-tenacity." Yet, though having these qualifications of a metaphysician, he lacks sureness of touch in handling metaphysical ideas. The chief aim of the article is to illustrate the presence of metaphysical elements in Mr. Arnold's negative criticism of current ideas in politics and religion. Their influence on his positive construction, as well as on his discussion of the philosophic ideas of Descartes and others, is to be the subject of a subsequent enquiry. The nature of metaphysical ideas, which are ideas or principles of this common consciousness, or *Zeitgeist*, "or better self," is then expounded as respects their dimensions, their structure, and their genesis. We cannot say we feel sure that the writer has quite made out his case. One's state of mind on reading the article a good deal resembles that of a well-known personage in French comedy when he discovered that he had been talking prose all his life without knowing it. No doubt Mr. Arnold's poetical abstractions look very much like certain metaphysical ideas, as Dr. Appleton's ingenious essay shows; but this resemblance may arise much more from the presence of a poetical element in the Hegelian metaphysic than from that of a metaphysical element in Mr. Arnold's highly poetic conceptions.

In *Macmillan* H. Nettleship questions the "plastic" theory of Attic oratory set up by the late Public Orator of Cambridge. W. H. Pater explains the temporary circumstances under which Romanticism arose so fully that one is surprised to find him carefully fixing its sense as a permanent addition to the vocabulary of criticism. C. H. Hawkins discusses the Bayreuth festival as the euthanasia of Wagnerism.

MR. PROCTOR has a paper in *Fraser* on the recent evidence for the theory that Saturn's rings are made up of satellites, and one in *Belgravia* on astrology, which is noticeable for a confusion between Bacon's idea of a reformed astrology and recent speculations on the terrestrial effects of solar

spots. In *Fraser*, Newton Crosland suggests that the Astronomy of the Future will resolve gravitation into some combination of electricity and magnetism, and show that the sun is a cold dark machine, like a galvanic battery, producing light and heat at a distance where wanted.

In the *Gentleman's Magazine* "Calbot's Rival," by Julian Hawthorne, is admirably eerie, but too careless of local colour. The "Vers de Société" in *Belgravia* are exceptionally good. In the *Sunday at Home* there is an account of Mothers' Meetings, from which one-half of the world may learn something of how the other half lives. In *Blackwood* there is a most interesting instalment of the "Run through Kathiawar," containing a picturesque description of the Holy Mountain of Jirnes and the crazy and sometimes cannibal ascetics who haunt it, and of the sweating statue of one of the twenty-four Tisthankaras, which is kept in an underground temple, hitherto inaccessible to Europeans, where the moisture of the air and of the breath of worshippers condenses on the cold marble. The article includes a clear though popular account of Jainism, and a narrative of an unsuccessful attempt to ascend the peak of Kalika.

OBITUARY.

HEUGLIN, Theodor von, at Stuttgart, November 5, aged fifty-two. [Author of *Travels in the North-East of Africa*, and *General System of the Birds of the North of Africa*.]
PERRAUD, J. J., at Paris, November 2, aged fifty-five. [Pupil of Ramey and Dumont; "grand prix de Rome," 1847; executed a great number of busts, and also *Le Drame Lyrique*, one of the groups on the façade of the New Opera House; Member of the Institute, 1865.]

NOTES OF TRAVEL.

THE *Cosmos* for October continues the publication of Sr. Odoardo Beccari's interesting description of his voyages on the coast of New Guinea, taking up specially the district round Humboldt Bay, of which there is an original map, and the return voyage thence to Ternate. A point of importance is Sr. Beccari's discovery of the probable continuation of the volcanic belt of the Moluccas through New Guinea. Having left Humboldt Bay on December 21, 1875, the following morning the vessel passed into a beautiful inlet called Sadipi Dorei by the Mafors, at the bottom of which Mount Cyclops (Monte Ciclope) rises in the form of a grand cone. The rocks at the base of this cone had all the appearance of being of volcanic origin; at Batanta volcanic rocks were also found; Mount Disceras, near the Island of Amsterdam, has all the appearance of a volcanic cone, and native boatmen assured Beccari that there are active volcanoes beyond Humboldt Bay.

In a paper on the Dutch Geographical Society the *Cosmos* gives some particulars of the expedition which has left for the exploration of Sumatra. The expedition, which sailed direct for Padang, consists of Lieutenant Schouw Santvoort, who has already served in the Archipelago; of Dr. Veth, son of Prof. Veth, who was recently employed as engineer in the St. Gothard Railway; and of the naturalist, Herr Snelleman. At Padang the expedition will be joined by Herr Harmsen, Professor in the Normal School at Padang, who is perfectly acquainted with the dialects of Sumatra. The portion of the island which the expedition is intended to explore is that situated between Padang, Benkoelen, Palembang, Indragiri, and the sea, forming the sultanate of Giambi. This work may require two years.

In the tenth part of the *Russische Revue* for this year, M. Veniukov contributes a paper on the latest Russian journeys in Central Asia. One of the most important of these was Herr Rheinthal's mission from Wjernaja to Kashgar, carrying presents to the ruler of Eastern Turkistan or Djety-schar in exchange for gifts sent to the Russian Government, which was accomplished in spring and summer of 1875. Rheinthal says that the

native Kashgarians are not fond of Yakub-beg, who for his part places no confidence in them. Yakub-beg never allows himself to be alone, and sleeps only for three hours, during which time he is surrounded by "Duwanes" or mendicant-friars whose business is to chant verses from the Koran. Another journey from which some interesting particulars are drawn by M. Veniukov, is that of M. Nitikin, a Russian trader, from Uscha in Khokan to Djetysschar. The "Terek" pass route, M. Nitikin says, is only traversable when the mountain torrents are covered with ice, or from the second half of February till April 15; for the rest of the year the more circuitous Alai route must be taken.

BESIDE a brief account of the results attained by the Arctic Expedition, the *Geographical Magazine* for this month has a most interesting and graphic narrative of a journey by Lieut. Rae Crooke, of H.M.S. *Audacious*, on foot through Central Japan, along the Nakasenda, a road leading through the mountain districts of Central Japan, a line hitherto almost untravelled by foreigners. The account of M. Chekanovski's important journey of exploration to the Lena and Olonek in the summer of 1875 is translated from the Russian Geographical Society's *Journal*. During it M. Chekanovski made a route survey of the river Lena from Yakutsk to Ayakit, and thence through the Tundra to the Olonek, collecting materials also for a geological map and description of the country. He has brought back about 1,500 palaeontological specimens, and a large botanical collection; while M. Venglovski, his companion, has made an entomological collection including not less than 7,000 specimens, many of them from the Northern Tundra.

Two papers read by Capt. J. S. Hay, the first in June last, before the Geographical Society, and the second before the British Association at Glasgow, on the district of Akim in West Africa, attracted considerable attention and discussion in scientific circles owing to a statement they contained respecting a peculiar conformation of the cheek-bones, among a portion of the male population, resembling horns. This statement, while it awakened much interest, was met generally with incredulity at the time. We hear that Capt. Hay, who has recently returned to the Gold Coast, has just sent two photographs to England of one of these "horned men," and the original is now on his way to this country. The photographs have been pronounced by the highest scientific authorities to be "most curious and interesting." It is probable that a third paper, entering more fully into this remarkable peculiarity, will shortly be read on Capt. Hay's behalf before the Anthropological Society.

THE ARCTIC EXPEDITION.—II.

Report of Proceedings by Captain Nares.

THE Report of Proceedings, by Captain Nares, furnishes a very lucid narrative of the Arctic Expedition for immediate use; but its perusal only serves to increase the desire for further and more detailed particulars respecting the most important and most successful geographical enterprise of our time.

The first great object, as we pointed out in our last number, was to cross the threshold of the unknown region, and to place the vessels in such positions as would ensure the exploration of new ground by the sledging parties. If this could be done success was certain; but, by the Smith Sound route, it was no easy task. The portals of that long and tortuous navigation were no sooner passed than ice was sighted fifteen miles north of Cape Isabella, at eight in the evening of July 29, 1875. It consisted of floes ten or twelve feet thick, and the two vessels were detained for three days in a harbour, named after Lieutenant Payer, to the south of Cape

Sabine. At last the main pack, though remaining perfectly close and impenetrable to the northward, moved off a little from the land, and enabled the ships to double Cape Sabine and proceed up the south side of Hayes Sound to a good harbour about twenty miles from the entrance. On August 5 Captain Nares ran the two ships into the pack under steam, in hopes of forcing a way through, but before midnight both were hopelessly beset, and drifted rapidly towards an iceberg. This danger was skilfully avoided, but they ran great risks almost hourly until August 8, when some open water was reached off Cape Victoria. Captain Nares very properly animadverted on the alterations made by Kane and Hayes in names of headlands given by Admiral Inglefield, the first discoverer. These changes are the more unjustifiable as the charts of this coast published by the Americans are very incorrect and misleading.

It was not until August 16 that Cape Frazer was approached, and here the character of the

between them being filled with broken-up ice of all sizes. It now became clear that the sea to the northward was covered with ice of a totally different formation from what is found in Baffin's Bay and Barrow Strait, ice such as had only previously been met with by M'Clure off the west coast of Bank's Island, and by Collinson off the coast of America. The only hope of pushing northward was by keeping close to the shore. The wind freshened from the south-west, blowing off shore, and driving the ice away so as to form a lane of open water. On September 1 the *Alert* ran up this lane at the rate of ten knots, and by noon she was in $82^{\circ} 24' N.$, a higher latitude than any vessel had ever before attained. Cape Union was rounded, and the *Alert* entered the Polar Ocean. On emerging from Robeson Channel the land trends to the west of north, the coast-line loses its steep character, and the heavy ice is stranded at a short distance from the shore, forming a fringe of detached pieces, from



pack changed considerably. The floes consisted of old ice from twelve to twenty feet in thickness, and of great age. For two days the laborious work of watching the ice and taking every opportunity of pushing onward continued; but on August 18, Cape Frazer was successfully rounded, and the Expedition entered Kennedy Channel. Cape Frazer is placed by the Americans twenty miles too far north. On the 24th the *Alert* and *Discovery* crossed the channel and entered Lady Franklin Sound, discovering a good harbour inside an island off the northern shore. Here the second ship was left to winter, while the *Alert* proceeded onward, in order to reach the necessary position whence the exploring work could be commenced.

Beyond Lady Franklin Sound the difficulties in making progress materially increased, and on August 30 the *Alert* was hopelessly beset in a very heavy pack consisting of old floes eighty feet in thickness, and one to four miles across, the intervals

twenty to sixty feet in height, and aground in from eight to twelve fathoms. The ship was secured inside this protecting barrier of ice, about a mile south of Cape Sheridan. Thus a tolerably good position was obtained for winter quarters.

No Arctic Expedition has ever encountered such difficulties in reaching its winter quarters, except Captain M'Clure's when he passed between similar massive ice and the west coast of Banks' Island. There are very few navigators who would have ventured to contend, day after day, with ice of this description, and still fewer who would have succeeded, by dint of incessant watchfulness, and prompt action, in escaping from its embraces and reaching such a latitude. It was abundantly clear that the ocean itself was never navigable, and that no progress was possible away from the land.

The most trying work, in the course of Arctic service, is the autumn sledge-travelling, when

dépôts of provisions are laid out at a distance from the ships, for the use of the spring parties. This work was first attempted by Capt. Austin's expedition in 1850, when three parties were away for about a week with the temperature three degrees below zero. In the succeeding expedition of 1852, under Capt. Kellett, the officers of the *Resolute* made longer journeys. McClintock was away for forty days in two trips, when the thermometer fell to — 21; Nares was absent twenty-three days, Meham twenty-two, Pim seventeen, Hamilton sixteen, but the temperature was never below zero. The *Alert* eclipsed all former expeditions as regards her autumn travelling. Capt. Markham and Lieuts. Parr and May were away twenty-four days with the temperature as low as — 25, and Lieut. Aldrich was away nineteen days. After very severe labour, dragging the sledges overland and lowering them down steep declivities, Capt. Markham succeeded in establishing a dépôt in 82°44' N. Seven men and one officer returned to the ship severely frost-bitten, three of whom suffered amputation. On four occasions the sledges, with their cargoes, broke through the ice, and heavy snow fell on twelve consecutive days, so that the men had to wade through drift often up to their middles. "Nothing," says Captain Nares, "could exceed the determined perseverance with which each obstacle to the advance of the party was overcome."

During the winter the prevailing wind was from the westward, but no movement whatever occurred in the ice except the formation of a tidal crack, and the weather was remarkably calm. This was accompanied by the severest cold ever experienced in the Arctic regions. In March the *Alert* registered a minimum of 73°·7 below zero; and 70°·31 below zero during twenty-four hours. For thirteen consecutive days the *Alert* experienced a mean temperature of 58°·9 below zero, and for five days 66°·29 below zero. During this period of unparalleled cold Captain Markham and Lieutenant Giffard took a series of magnetic observations, Lieutenant Aldrich observed with Sir Charles Wheatstone's polariscope, and Lieutenant Parr obtained a series of astronomical observations, and also observed with the spectroscope, and with Sir William Thomson's portable electrometer.

Up to this time the great discovery made in physical geography was that a frozen ocean, containing ice of stupendous thickness, extends along the northern shores of the lands hitherto known only on their western or eastern sides; and that the other end of the channel leading from Smith Sound is very narrow and opens upon this frozen ocean. The tides, coming from south and north, meet at Cape Frazer, and here practically all animal life ends, so far as the sea is concerned. There is no clearer proof of the absence of land and of open water to the north. It is true that one seal was shot near the winter quarters, but scarcely any more were seen, and not a single bear. All the usual Arctic land animals and birds were found up to the furthest northern point, but in very small numbers as compared with the quantity met with at Melville Island. Falcons were never seen, as they prey on dwellers in the sea, but owls, feeding on lemmings, were not uncommon. The game list was, however, very meagre in the *Alert* after reaching winter quarters, consisting only of six musk oxen, twenty hares, seventy geese, twenty-six ducks, ten ptarmigan, and three foxes.

Next to the autumn travelling the most trying work in Arctic Expeditions has been during short trips in the very early spring. When it was necessary to inform Captain McClure, in the Bay of Mercy, that H.M.S. *Resolute* was at Melville Island, Lieutenant Pim and Dr. Domville were sent with a party across the strait. They started on March 10, 1853, and at that time this was the earliest date on which any sledge had left its ship in the Arctic regions. But the thermometer was never lower than 14° below zero; and Pim's trip was mere child's play compared with what was

done afterwards. Commander Richards and Mr. Herbert left H.M.S. *Assistance* to communicate with the *North Star* on February 22, and endured a cold of 40° below zero; and in 1859 McClintock and Allen Young started on February 17 with the thermometer 48° below zero. The Expedition of 1875-76 has surpassed all these exploits. On March 12, 1876, Lieutenants Rawson and Egerton set out to communicate with the *Discovery* when the thermometer was 35° below zero, but during their absence it went as low as 50° below zero, and the Danish dog-driver, Petersen, was severely frost-bitten. Captain Nares says:—"During this journey Lieutenants Egerton and Rawson behaved most heroically, and, although frequently very severely frost-bitten themselves, they succeeded in keeping life in the invalid until they arrived on board." The poor man died from exhaustion after having both feet cut off; and, on the whole, for the intensity of the cold, and the perilous nature of the service, this journey is the most remarkable that has ever been performed in the whole range of naval Arctic travelling.

But it is in its spring travelling, and in the work of its extended sledge-parties, that the Expedition of 1875-76 takes so high a rank, when a comparison is made with its predecessors; and the best of the old Arctic officers have been foremost in generously acknowledging that their younger successors have worthily upheld the fame of the navy.

The time for starting on the extended spring-journeys has usually been early in April. The sledges of Captain Austin's expedition started on April 15, 1851, when the temperature was + 14, those of the *Resolute*, under Captain Kellett, on April 4, 1853, when the temperature was + 3°; while McClintock and the officers of the *Fox*, on April 3, 1859, faced a cold of — 30°. But the Expedition of 1875-76 eclipsed all its predecessors as regards the intensity of the cold, and the consequent hardships that its sledge parties gallantly faced. Captain Markham, with six sledges, commanded respectively by himself, Lieutenants Aldrich, Parr, and Giffard, Dr. Moss and Mr. White, left the *Alert* on April 3, when the temperature was — 33°, and a few days afterwards it fell to 45° below zero. In former expeditions, after the first few days, the weather became warmer. But with the *Alert's* the intense cold was continuous: the thermometer was never above zero until April 28, and the minimum inside the tents during that month was 25° below zero.

As regards the length of the sledge journeys, the officers of the *Alert* and *Discovery* are almost foremost in the first rank of naval Arctic travellers. The distance made good from the ship is of course no test of work, because it depends entirely on the character of the ice. The true test is the number of working days of absence from the ship. In this respect McClintock and Meham alone surpass them, having been absent 105 and 97 days respectively. But, on the other hand, McClintock and Meham experienced warmer weather, and obtained plenty of musk oxen and other game, yielding to the former 1,629 lbs., and to the latter 1,460 lbs. of fresh meat. Captain Markham and Lieutenant Parr were away seventy-two days, Lieutenant Aldrich eighty-four days, they obtained no fresh meat, and endured more intense cold.

On the whole, the Arctic travelling of the Expedition of 1875-6 ranks as the most arduous on record. Captain Markham and Lieutenant Parr, under circumstances of terrible privation and suffering, which must be described in detail in order to be at all understood and appreciated, advanced the British flag over a continuous succession of ice ridges, to the most northern point ever reached by man. Lieutenant Aldrich explored 220 miles of newly-discovered coast-line, and Lieutenant Beaumont added materially to our knowledge of the north side of Greenland. Captain Nares testifies, as regards the northern division led by Captain Markham, that, under the circum-

stances, the distance attained was truly marvellous. He continues:—

"The excellent conduct of the crews and the spirit displayed by them, combined with the work performed, indicated in a striking manner the sense of confidence in their leaders, and points unmistakably to the watchful care taken of themselves, and to the general good guidance of the party. No two officers could have conducted this arduous journey with greater ability or courage than Commander Albert H. Markham and his very able second in command, Lieutenant Parr."

Only second in importance to the work of the extended parties, was that of the officers and men employed on the severe service of bringing relief, laying out dépôts, and pioneering. Lieutenant May, although he had suffered amputation from frost-bite in the autumn, was indefatigable during the spring, in command of the dog-sledge. He crossed Robeson Channel to pioneer a route, went out twice to explore and survey, and relieved the northern and western divisions when in extreme distress. Lieutenants Rawson and Egerton also rendered most important service of the same kind; while Captain Feilden, the naturalist, passed many days in sledge travelling nearer the ship, and his indefatigable labours will be productive of most valuable results.

The outbreak of scurvy added a hundred-fold to the sufferings of the sledge travellers, as well as to the severity of the work entailed on officers and men. It became necessary to drag the invalids as well as the provisions, and it is very certain that no officers in any previous expedition ever performed a tithe of the actual hard labour at the drag-ropes that was cheerfully gone through to save their men by some of the officers of the *Alert* and *Discovery*. The causes which produced the outbreak of scurvy in a very severe form will, no doubt, be thoroughly investigated, and we must for the present suspend our judgment on this point. But meanwhile we must express our admiration of the ability and watchful care of the medical staff of the expedition, and especially of Fleet-Surgeon Colan. Many of the men undoubtedly owe their lives, not to the skill alone, but also in a high degree to the untiring watchfulness, the tender nursing, and constant care of Dr. Colan.

Such was the kind of work performed in order to obtain those results of which we are about to reap the benefit. It is beyond all praise. It is, in the strictest sense of the word, heroic. We trust that it will be the commencement of a series of such enterprises, through which the sum of human knowledge will be indefinitely increased, and England will resume her proud old place as the foremost in the work of maritime exploration and discovery. CLEMENTS R. MARKHAM.

Zoology, Botany, and Geology.

WE are indebted to the courtesy of Captain H. W. Feilden, the naturalist of H.M.S. *Alert*, for the substance of the following brief notes on the general results obtained by the Arctic Expedition in zoology, botany, and geology. We have ourselves seen sufficient examples of the collections made to be able to testify to the great value of the work done by Capt. Feilden and his colleague, Mr. Hart, naturalist of H.M.S. *Discovery*—work performed, it must be remembered, under the greatest natural difficulties and amid the most severe hardships and privations. It would have been impossible for these gentlemen to attain such success had it not been for the hearty support of Capt. Nares and Stephenson, and the cordial co-operation of all their brother-officers, none of whom seem to have allowed an opportunity to escape of rendering them assistance.

Of mammals the species found furthest north were the Arctic fox, wolf, ermine, Polar hare, lemming and musk ox, all of which were observed on the shores of the great Polar Basin or "Sea of Ancient Ice." No cetaceans were seen

north of Payer Harbour, near Cape Sabine (a fact of serious importance in view of the advancing extermination of the right-whale in more southern latitudes); and the little "floc-rat" or ringed seal (*Phoca hispida*) was the only one of its family which went north of Cape Union (82° 15' N. lat.). Bird life was present as far as the land extended, the outlying species being the snowy owl, snow bunting, and ptarmigan. Full collections and observations were made of all the birds found in Smith Sound, and the long-sought-for breeding haunts of the knott and sanderling were discovered—the young in down of the former, and both eggs and young of the latter, being obtained. Of fishes few marine species were procured, but an interesting small salmonoid was found in fresh-water lakes up to about 82° 35' N. lat. Every opportunity was embraced for dredging and trawling, and a fine collection of marine invertebrates is the result. Many of the minute pelagic forms which it is so difficult to preserve are the subjects of beautiful drawings by Dr. Moss, and a complete series of soundings illustrates the character of the sea-bottom from Baffin's Bay up to 83° 19' N. lat. Insect life was more abundant than could have been expected, and a good number of species were obtained.

Botany has received full attention. Our explorers were rewarded by the discovery of between twenty and thirty species of phanerogamic plants between the parallels of 82° and 83°—a much greater number than was anticipated—and Mr. Hart's collections at lower latitudes are both rich and interesting. The cryptogamic flora was of course much more varied and abundant.

The geological observations are probably among the most important of the scientific results obtained by the Expedition. The whole west coast of Smith Sound, from Cape Isabella to Cape Union, has been fully surveyed and mapped, and large collections made both of fossils and rock-specimens, while the sledge-parties which explored the shores of the Polar Basin both to east and west brought back sufficient material to determine the geological character of the country. Silurian Limestones, richly fossiliferous, were the prevailing rocks along Smith's Sound. Miocene deposits, including a twenty-foot seam of coal, were found as far north as latitude 81° 44'. From the shales and sandstones of this formation a beautiful series of leaf-impressions were collected, illustrating the characteristic flora of the epoch, and presenting a remarkable demonstration of the existence of a temperate climate within five hundred miles of the present Pole at a comparatively recent geological time. Not less important are the indications of great recent changes in the elevation of the land afforded by the discovery of thick post-Pliocene deposits, lying at a considerable elevation above the sea-level, and containing fossils similar to the existing marine fauna. Lastly, very interesting and suggestive observations have been made on glaciation and on ice-action in general. EDWARD R. ALSTON.

PARIS LETTER.

Paris: Nov. 4, 1876.

Decidedly literature lives no longer except through the dead, and in the matter of novelties we have only posthumous works. After Michelet, Odilon Barrot, Ste.-Beuve, Doudan, Proudhon, here are Philarète Chasles and Balzac.

The publication of the complete works of Philarète Chasles has been undertaken, but, notwithstanding all the erudition, talent and imagination contained in the articles collected under the titles of *L'Antiquité*, *Le Moyen-Age*, *L'Angleterre littéraire*, *La Psychologie Sociale des nouveaux peuples*, there is too little connexion in the ideas, too much disorder in the composition, not to make it more wearisome than instructive to read. It is not so with the *Mémoires*, the first volume of which has just appeared (Charpentier). The disorderly, fantastic manner which is displeasing elsewhere has in this volume, on the contrary, a

certain charm, and helps to make us acquainted with the writer's originality. The digressions, instead of making us impatient, amuse us, because they are always connected with personal recollections and sentiments. It is only when the author discusses generalities and abstractions, as in the last chapter, entitled "La Morale," that he again becomes wearisome and fatiguing. Son of a regicide of the Convention, an enthusiastic disciple of Rousseau, a Latinist, and a passionate, irrational and sincere Jacobin, and of a gentle, serious, and delicate mother; imprisoned at the age of fifteen by the ridiculous police of the Bourbons, on suspicion of conspiracy, Philarète Chasles was sent from sixteen to nineteen to England, where he conceived a sympathy for the people of the North, which is one of the most honourable features of his character. On his return to Paris he was launched into the literary and political world, and was liberal and romantic, but without ranging himself in the ranks of either party, as much from independence of mind as from an unhappy disposition to jealousy and detraction. The first volume of *Mémoires* brings us down to the morrow of the Revolution of 1830. During his early youth we see him receiving irregular instruction and an austere education in the Hôtel Flavencourt, whither his father had retired after the Revolution, and where he knew some of the strange characters still remaining from that terrible time, such as Vadier the Voltairian, and Amar the Swedenborgian. After the very amusing and touching narrative of his imprisonment at the Conciergerie, we see him in England, and this is the most interesting part of his *Mémoires*. His sojourn at Harwich in a Puritan family, his relations with Ugo Foscolo, Coleridge and Bentham, the portraits he sketches of these writers, and of some of the most original types of English society in 1818, are charming pieces of life and colour. He knew England well, and loved all that was noblest and best in it. When he returned to Paris he was quite a stranger: all seemed to him superficial, false and corrupt; and here personal dislikes come in and disturb the equity of his judgments. There is, however, much that is true in the harsh picture he traces of the literary and political world of the Restoration, and historians might borrow more than one feature from the piquant passages devoted to M. de Jouy, Béranger, Benjamin Constant, Guizot, and Delacroix.

The value of these *Mémoires* is diminished by the character of the man who has written them. During his life he was held in no esteem or consideration; he wrote his *Mémoires* as an apology for his conduct, and pretends that envy alone was the cause of the bad reputation which always followed him. It is hard to admit this explanation, and we cannot help thinking that for a man really virtuous he dwells a little too persistently on his virtue, his chastity, his austerity, and honesty. He carries his *naïveté* so far as to boast of having accompanied a young girl from London to Amiens without her virtue having suffered by it! There is often a want of sincerity in the tone of the *Mémoires*: a pose, an after-arrangement is felt in them, and there are some inaccuracies a little too flagrant, as when he speaks of conspiracies against the Bourbons in the April and May of 1815.

Notwithstanding this criticism, this volume of Philarète Chasles is most instructive as regards the literary and moral history of contemporary France. It forms a useful preface to Ste.-Beuve's *Chroniques Parisiennes*, and shows the causes of the bankruptcy of Romanticism, the crash of which comes in the last-mentioned work.

One of the most remarkable chapters in the *Mémoires* of Philarète Chasles is that devoted to Balzac. No one has ever better described all that was so powerful, and at the same time incomplete, in the author of the *Comédie Humaine*.

"It was all that could be conceived of coarseness in subtlety, of refinement in materialism. It was

Rabelais in Marivaux. His basis of doctrine was pantheism, and his expression of pantheism was his thought—that is to say, himself and his genius. He had much genius and of the most vigorous kind; he was truly creative. . . . There was magic in this man of hallucinations. Like his works, he was *blagueur* and positive, believing in chimaeras and not believing in anything, with strong intuitions and an incomparable faculty of deceiving and deceiving himself. . . . There was something of the woman and of the child in this big monk, bloated and corpulent. . . . This extraordinary genius, aspiring to enjoy every pleasure, desiring every kind of power, is really the greatest agent and the true exponent of that French epoch which he precipitated, listening to it and absorbing it through his career of gigantic abortions."

If one would be convinced of the justice of this appreciation, one need only read the two volumes of the *Correspondance de Balzac*, which have just been offered for sale (Lévy). There is nothing more interesting than to surprise this strange man, who was perhaps the greatest worker of the century, in his more private life, and as it were *en déshabillé*. No one ever lived a more intense life, either of the mind, heart or senses. "To great labours," he says, "correspond great excesses;" and he, indeed, threw himself with great violence into pleasure and work, but particularly into work. As soon as he arrived in Paris in 1819, at twenty years of age, to try his fortune in literature, he declared that he wished for three things: to be celebrated, to be loved, and to be rich. Twenty-five years later he wrote, with that *naïve* pride of his that life had only increased: "There have been three great men in this century, Napoleon, Cuvier, O'Connell; I wish to be the fourth." His correspondence paints him to the life, with his vulgar, commercial-traveler's amusements, and his exquisite feminine sensibilities, wanting in taste and often in moral delicacy, but full of affection, always preoccupied by the books he was writing or the speculation he was projecting, gaining enormous sums and always in debt. He used to work in the oddest manner, passing the night in composing and the day in correcting proofs. This correction of proofs, besides, was a real work of composition. He re-wrote his romances on the proof-sheets. A work which had 100 pages in manuscript would have 400 when it appeared. He wrote the *Médecin de Campagne* in three days and nights, and took eight months to re-write it on the proof-sheets, so that the expenses of correction amounted to 4,000 fr. for a book for which he was paid 3,000. He was continually engaged in lawsuits with his printers and publishers. It is something unparalleled to see what projects he conceived of books never executed, from his drama of *Cromwell*, the ridiculous plan of which he sent to his sister, down to that *Bataille d'Austerlitz* at which he worked ten years without finishing it. And besides all this he goes to Sardinia to work the *scoriae* of the silver mines of the Romans; into Poland to undertake the transportation of entire forests into France; he speculates about the soil, constructs houses, &c. Notwithstanding this feverish desire for money, and in spite of the brutal and sensual side of his Cyclopaean nature, he still shows himself essentially good, noble and devoted. His literary judgment is severe but pure; he admires with charming enthusiasm Stendhal's *Chartreuse de Parme*, and he despises Dumas' *Trois Mousquetaires*. We see his character elevating and purifying itself as he advances in life. The vulgarities, the subtle and coarse nonsense, which fill his first letters disappear by degrees, and the correspondence with Mme. Hanska, which occupied him almost exclusively the last years, shows him in a most sympathetic light. It was a touching romance, that love which lasted sixteen years, always increasing in spite of separation, business, fame, and which only resulted in the realisation of Balzac's wishes at the moment when, exhausted by his ardent life, his health was failing. Married on March 14, 1850, he died on August 30 of the same year. Better

service could not be rendered to his fame than by publishing that correspondence, which shows in him, by the side of the man of genius always in the fervour of creation, the warm-hearted man, most worthy to be loved, the most tender son and brother, the most devoted lover and friend.

But let us return to more modern times. Romanticism, Balzac, the Restoration, all this, too, is far away from us—farther, perhaps, than Ronsard and Molière. The literary movement is dying out in France as it is in the rest of Europe; the scientific movement is taking its place. This is, perhaps, the moment—the moment when the scholastic year is re-opening—to recall in a few words what the principal organs are which represent this scientific movement in the domain of letters. Secondary teaching, properly speaking, has but one organ, and that but very mediocre, *L'Instruction Publique*. It is a weekly Review, written, for the most part, by young men scarcely out of the Lycée, and which aims above all at success with those engaged in clerical education. The university is without any organ at all of its own, since the *Revue de l'Instruction Publique* of Hachette came to an end. It is outside the university world properly so-called that activity and life are to be found at the present time, or at least in a part of the university world which ardently pursues the reform of education and of the old routines. Two Reviews have given an impulse to things in this respect. The first, published in 1864, is the *Revue Politique et Littéraire*, formerly the *Revue des Cours Littéraires* (Germer-Baillière), directed by M. Yung. First intended to reproduce the most remarkable of the courses in the various Faculties, little by little it has become a kind of weekly *Revue des Deux Mondes*, with more variety and more life, and, thanks to its union with the teaching body, a more instructive character. (By the side of this the *Revue Scientifique*, directed by M. Alglave, has a similar end in view in the domain of positive science—that of making science common without debasing it.) Founded in 1866 by MM. Meyer, Paris, Morel and Zotenberg, the *Revue Critique* (Leroux), instead of addressing itself to the public at large like the *Revue Politique et Littéraire*, is destined specially for the learned. Confined to a small number of readers, but edited with conscientious care, and an impartiality often carried to rudeness, it has not only acquired a merited influence, but has become the centre of a group of young savants which it has trained and encouraged, and has, so to speak, created around it other Reviews more special in their aim, but addressing perhaps a more extensive public. In this way we have seen successively the births of the *Revue Celtique* of M. Gaidoz (Vieweg); the *Romania* of MM. Paris and Meyer (Vieweg); the *Revue Historique* of MM. Monod and Fagniez (Germer-Baillière). Next January three new Reviews will appear—a *Revue Géographique*, directed by M. Drapeyron (Thorin); a *Revue de Philologie Ancienne*, directed by MM. Tournier and Havet (Klinksiek); and a *Revue de Mythologie Comparée*, entitled *Mélinus*, and directed by MM. Gaidoz and Rolland. The Ecole des Hautes Etudes, created in 1868 by M. Duruy, has powerfully seconded this youthful scientific movement. The greater number of the directors and contributors of these various Reviews are connected with it more or less closely, but we must give to the first founders of the *Revue Critique* the honour of having been the first to initiate this movement at a time when they were quite isolated, and when everyone predicted for them a lamentable failure.

By the side of this erudite movement—in which we have not spoken of older Reviews, such as the *Revue Archéologique*, the *Bibliothèque de l'Ecole des Chartes*, the *Revue de Numismatique*, the *Revue de Droit Français et Etranger*, or of the Catholic Reviews mentioned in a former letter, or of the various Fine Art journals—the purely literary Reviews do not make a great figure, except-

ing the powerful and venerable *Revue des Deux Mondes*. The *Revue de France*, in spite of its interest and variety, has not attained the notoriety it deserves; the *Vie Littéraire* of M. Collignon, the *République des Lettres* of M. Mendès, give the impression of wrecks of another age, although the latter attempts to make a scandalous success by publishing the most impure pages which have yet appeared from the pen of M. Zola. The *Courrier Littéraire*, directed by M. Colani (Fischbacher), deserves separate notice. It is a modest and serious Review of bibliography, which we hope will be one day for the lay and enlightened public what the *Polybiblion* is for the Catholic public. In any case the intellectual movement which is manifested by all these new creations is very full of life, and will, we hope, produce great fruit.

G. MONOD.

SELECTED BOOKS.

General Literature.

- BRENTANO, L. Das Arbeitsverhältniss gemäss dem heutigen Recht. Leipzig: Duncker & Humblot. 6 M.
DENTON, W. The Christians of Turkey: their Condition under Mussulman Rule. Daldy, Isbister & Co. 5s.
PALGRAVE, W. G. Dutch Guiana. Macmillan. 9s.
SAVIGNÉ, Edme. de. Lettres inédites de A. Môme, de Grignan, publiées par Ch. Cyprien. Paris: Hachette.
STEPHENS, W. R. W. Memorials of the South-Saxon See and Cathedral of Chichester. Bentley. 21s.

History.

- GILBERT, O. Rom u. Karthago in ihren gegenseitigen Beziehungen. 513-536 n. c. (241-218 v. Chr.) Leipzig: Duncker & Humblot. 4 M. 80 Pf.
SCHANZ, G. Zur Geschichte der deutschen Gesellen-Verbände im Mittelalter. Leipzig: Duncker & Humblot. 6 M.
SPARSCHUH, N. Kelten, Griechen u. Germanen. Vorhistorische Kulturdenkmäler. München: Lindauer. 10 M.

Physical Science.

- HEINEMANN, H. v. Die Schmetterlinge Deutschlands u. der Schweiz. 2. Abth. 2. Bd. 2. Hft. Braunschweig: Schwetschke. 12 M.
STRASBURGER, E. Studien üb. Protoplasma. Jena: Dufft. 2 M. 40 Pf.
ZOELINER, J. C. F. Principien e. elektrodynamischen Theorie der Materie. 1. Bd. 1. Buch. Abhandlungen zur atomist. Theorie der Electrodynamik v. W. Weber. Leipzig: Engelmann. 18 M.

Philology.

- GATSCHE, A. S. 12 Sprachen aus dem Südwesten Nordamerikas. Weimar: Böhlau. 5 M.

CORRESPONDENCE.

MANDEVILLE'S TRAVELS.

London Institution: Nov. 6, 1876.

In the received text of the Prologue of these Travels the author is made to say that he wrote his book first in Latin, that from Latin he put it into French, and from French into English. This statement, the sole authority for which is MS. Cotton. Tit. C. xvi., has been often repeated, and so far as I know has not been questioned by any English writer. It is, however, quite certain that Mandeville wrote his work only in French, and that the Latin and French versions are due to unknown translators.

In studying this most curious book with the view of re-editing it, I was long since struck with the fact that several of the readings of the Latin version, given as foot-notes to the received text, seemed to be corrupted from the readings of the French version, and not vice versa. I afterwards found that a German, Schönborn, in a pamphlet published at Breslau in 1840 (*Bibliographische Untersuchungen über die Reisebeschreibung des Sir John Maundeville*), had shown from the strongest internal evidence that the Latin was another man's abridged and corrupt translation of Mandeville's French. This conclusion is confirmed, were confirmation needed, by the fact that many MSS. of the French version contain a passage in the Prologue in which the writer says that he would have put his book in Latin but that Romance was more generally understood.

The statement of the Cottonian MS. being, therefore, a forgery, there remains no evidence that Mandeville wrote the English version. I go farther, and say we have proof positive that he did

not write it. The reader of the received text will find *Adrianople*, *Acre*, and *Archis* under the forms *Dandrenoble* (p. 8), *Dacoun* (p. 31) and *Dacres* (p. 128), and *Darke* (p. 124), which prove that the translator mistook the preposition *d'* (*la cité d'Andrenoble*, &c.) for the initial letter of the name: this of course the author could not have done. Similarly, as Maetznor long ago observed, "the Cercle of Swannes of Hevene" (p. 86) is due to the translator having mistaken *signes* for *cignes*, or having translated from a MS. which had the latter reading. I might multiply such items of evidence, but I pass on to another almost decisive proof. A year or two ago I discovered in the British Museum a wholly independent English version, free from many of the blunders of the received text. Now, if so popular a work had been rendered into English by the author himself, the fact would surely have been known; and in that case no one would have undertaken a second translation. The MS. which contains the new-found version is Egerton 1982.

To make assurance doubly sure, I sent this summer to various libraries a circular asking certain questions respecting MSS. of Mandeville. The result of the answers was wholly in favour of my conclusions. The two French MSS. in the Bodleian confirm the French origin of the Travels, and I cannot hear of any English MS. which supports the interpolation in the Cottonian MS. Nor can I find that there exists any undoubted fourteenth-century copy of either English version (all those in the British Museum being now known to be later), though the Librarian of Trinity College, Cambridge, tells me that their single MS. (which may turn out to be a specimen of the new version) "may possibly be referred to the end of the fourteenth century."

Other work has forced me to lay this aside for a time, but I shall be able to resume it shortly. As, however, the collation of the text and annotation of the subject-matter must not be hurried over, I do not like to keep secret for an indefinite time results which students of our earlier literature will, I hope, think not altogether unimportant.

EDWARD B. NICHOLSON.

SEMITIC ARCHAEOLOGY.—AN ELDER BROTHER OF THE MOABITE POTTERY.

Paris: November 4, 1876.

The unfortunate history of the Moabite pottery teaches us to be doubly careful in the future with regard to Semitic antiquities, to let none go free without being quite sure that they are genuine. Might it not even be well now, after what has happened, to turn a sceptical eye on the past, and ascertain whether by chance some fraudulent pieces have not crept in among antiquities whose claims to admission have hitherto never been disputed?

The following fact goes to prove the need of such retrospective enquiry. The Imperial and Royal Cabinet of Vienna has for years had in its possession a Phœnician monument which succeeded in imposing on the good faith of one of the first Hebraists of Europe, was introduced by him into the domain of science, and has held its ground there to this very hour—that is, for nearly twenty years—undisturbed. This forerunner of the Moabite pottery is a seal with a Semitic inscription, published by Dr. M. A. Levy, of Breslau, at the end of the second book of his *Phönizische Studien* (pp. 111-112). This engraved stone, according to the learned Hebraist's description, represents a male figure (a king with a crown) walking, one hand leaning on a stick, the other holding a bird; beside it are four letters. M. Levy takes pains to decipher these four Phœnician letters, which, strange to say, are cut face upwards on the seal, and tells us that they stand for a proper name, 𐤊𐤍 or 𐤊𐤍 preceded by the possessive *lamed*; As a Semitic name this name is an absolutely improbable one; moreover, the last character, which M. Levy pretends to take for a *samech*, and which

is wonderfully like a *sigma* reversed, has a most suspicious look.

All these peculiarities filled me with the liveliest mistrust. What is more, the contour as well as the cutting of the figure struck me as feeble and bad in quality, and to me the consummate art (*ganz vorzüglich*) which, according to M. Levy, the execution of this monument shows looks more like the relative skill of a modern hand. Tormented by these doubts, I had recourse to a little private examination on my own account, and the results fully confirmed my first impression.

The Vienna intaglio is only the copy of an intaglio in Florence (a sardonix), published by the Duc de Luynes in his *Essai sur la Numismatique des Satrapies*. It is all the more strange that M. Levy should not have discovered the fraud, seeing that he himself drew attention to a remarkable analogy existing between the two monuments. With a little care he might easily have satisfied himself that the analogy went much further than he fancied it did, and that the four Phœnician characters of the Vienna gem are a servile, though unskilful, reproduction of the four first characters of the Florence stone: Le Abi-baal!

I can prove that this base imitation was made neither from the Florence original nor from the excellent reproduction of the same which we owe to the Duc de Luynes, but from an engraving published in the last century by the celebrated Gori in his *Museum Florentinum* (T. ii. p. xvii., pl. xxiii. and p. 56). This engraving, singularly unfaithful, is quite in the manner of the time; the stiff dry little figure, in the Egyptian style, of the original, has become an elegant personage of quite modern aspect. All the details have been interpreted with the most impertinent freedom; among others, the artist has placed on the right wrist of the figure a bird which never existed save in his imagination: this bird has been religiously reproduced by our forger. In Gori's drawing the Phœnician characters appear face upwards, in their normal order; the forger has cut them in the same manner on his stone, so that this would-be seal furnishes impressions of an inscription inverted! Lastly, the fourth character, which presents the very singular form of a *sigma*, and which M. Levy took for a *samech*, is neither more nor less than the *yod*, already interpreted as such or very nearly so by Gori's engraver.

Doubt is no longer to be admitted, and we have no misgiving in formally proposing that the Vienna Phœnician intaglio be rejected, and all the theories which may have been founded upon it since 1857 erased from science.

I have just written to M. E. Bar. de Sacken, director of the Cabinet of Vienna, on the subject, and his answer positively confirms my own conclusions: having at my request carefully examined the original—or, to describe it more correctly, the pseudo-original—he acknowledges that he recognises in it rather the character of a work of the end of the last century than of antiquity. The proper place for this would-be Phœnician monument would, therefore, be the cases of the Moabite collection in Berlin. CH. CLERMONT-GANNEAU.

APPOINTMENTS FOR NEXT WEEK.

- SATURDAY, Nov. 11.—3 P.M. Crystal Palace Concert (*Acis and Galatea*).
3 P.M. First Saturday Popular Concert.
MONDAY, Nov. 13.—8 P.M. Monday Popular Concert.
8.30 P.M. Geographical: Opening Address, by the President; "On the Buried Cities of the Gobi Desert, Eastern Turkistan," by Sir F. Douglas Forsyth.
TUESDAY, Nov. 14.—8 P.M. Colonial Institute: "The Benefits to the Colonies of being Members of the British Empire," by J. D. Wood.
8 P.M. Civil Engineers.
8 P.M. Herr Franke's Third Concert, Langham Hall.
WEDNESDAY, Nov. 15.—7 P.M. Meteorological: "Results of Meteorological Observations made at Rossmore, 1871-5," by W. Marriott; "The Climate of Fiji," by R. L. Holmes; "Some remarkable Errors in Thermometers recorded at Sydney Observatory," by H. C. Russell.
8 P.M. Society of Arts: Opening Meeting.
THURSDAY, Nov. 16.—8 P.M. Linnean: "The Birds collected by Prof. Steere in the Philippine Archipelago," by R. Bowdler Sharpe; "The Flora of Marion Island," by H. N. Moseley.
8 P.M. Chemical.
FRIDAY, Nov. 17.—8 P.M. Philological: "Somersetshire Dialect," by Prince L.-L. Bonaparte; "Corssen and his Critics," by Mr. Fennell.

SCIENCE.

THE VEDA AND ITS INFLUENCE IN INDIA.

Vedârthayatra; or, an Attempt to Interpret the Vedas. (Bombay, 1876.)

(First Notice.)

THE *Veda*, or more correctly, the *Rig-Veda Samhitâ*, the ancient collection of the sacred hymns of the Brahmans, is more and more attracting to itself the interest and the work of the best Sanskrit scholars in Europe. As in the newly-discovered ruins of an ancient city, students are everywhere busily engaged in digging and bringing to light what can still be found of the ancient monuments, in clearing away the dust and rubbish of theological and grammatical commentaries that have been accumulating for centuries, and in placing before our eyes the thoughts, the feelings, the very life of the earliest poets of the Aryan race.

The work has now been going on for half a century. It has been slow, but, with few exceptions, it has followed the right direction. The first duty was to collect all the materials that had been preserved in manuscripts. The task of editing the text, or the two texts, of the *Rig-Veda* was not so difficult as people at first imagined. There are excellent MSS. in existence which have been used for several generations in the schools of the Brahmans, and have been carefully corrected while they were being consulted by native students. Various readings, in our sense of the word—i.e., mistakes arising from careless copying—can hardly be said to exist in the best MSS., and when they do occur in one or the other copy, they are at once corrected by the unanimous testimony of the other MSS. There is little doubt that we possess the text of the *Rig-Veda* as it was settled at the time of the Prâtisâkhyas, 400 B.C., nay, we may go still further, as it existed before the Brâhmanas were composed. At that time there were already different schools, each of which was in possession of its own collection of hymns; but those collections differed little from each other, and, what is still more important, their differences were noted, were considered even at that early time as of the utmost importance, and were in some cases the ground on which one school separated from another. These recognised variations in the sacred texts cannot be called various readings such as Greek and Latin scholars have to deal with; but even if we take them into account, we may still say that we possess the text of the *Rig-Veda* in that accredited form in which it was known and quoted by the authors of the most ancient Brâhmanas, about 800 B.C. What was necessary, therefore, in editing the text of the *Rig-Veda* was not conjectural criticism, but simply patience and mechanical accuracy in copying and collating the best MSS., and again in reading the proof-sheets. I believe that my last edition of the text of the *Rig-Veda*, which has been stereotyped and carefully examined by some of our best Vedic scholars in Europe and India, will gradually acquire that perfect accuracy which it ought to possess, and which the Brahmans in India claim for their best MSS. It is curious, however, that in India, whenever there is a

doubt as to the exact reading of a passage, no appeal is made to the best MSS., but to the best Shrotriya—to the Brahmans who know the *Veda* by heart, who have learnt it from the mouth of their teacher, and who hand it down again to their pupils. Such a Shrotriya, so I was informed by eye-witnesses, would in reading my edition of the *Rig-Veda* point out from memory any misprint, not only in a letter, but even in an accent. If it is considered that the *Rig-Veda* consists of 1,028 hymns, each on an average of ten verses, some idea of the power and of the accuracy of oral tradition may be formed, at least when, as in India, it is regulated by the strict discipline of a school, and where a priest spends his whole youth in learning, his manhood and old age in repeating and teaching, certain portions of his sacred literature.

Thanks to the researches of Sanskrit scholars in India, some Sanskrit MSS. have lately been brought to light of much greater antiquity than the ordinary run of Indian MSS., and in localities from which hitherto but few MSS. had been sent to Europe. Among them there are also MSS. of the *Rig-Veda*, and it is possible, when they come to be more carefully collated, that they may supply independent readings in the hymns. Dr. Bühler, however, to whose persevering efforts these discoveries are mainly due, does not hold out much hope in that respect. After collating a MS. of the *Rig-Veda* which he brought from Kashmir, with my edition, he states that the MS. begins with some portions of the *Yagurveda* necessary for the Sandhyâ ceremonies. Then follows the text of the *Rig-Veda Samhitâ* according to the Sâkalasâkhâ, divided into Mandalar and Ashtakas, the Adhyâyas being numbered from one to sixty-four. At the end there is a long Khilakânda, consisting of five Adhyâyas. The text of these Khilas, or spurious hymns, differs considerably from the text as printed in the notes to my edition. This is what might be expected, for the text of these Khilas is hardly ever the same, as may be seen from the extensive, though on the whole very unimportant, *varietas lectionis* which I have given in my edition for some of these fragments. Next follows the *Âranyaka-upanishad*, which is counted as part of the *Samhitâ*. Its text differs from the printed text, but agrees frequently with the text presupposed in Sâyana's Commentary. It has one Adhyâya more.

The peculiarities of this important MS. seem to me, so far as I can judge at present, to be entirely of a graphic character. The accents, for instance, are marked in a different manner, the acute being indicated by a horizontal line above, the grave (*gâtya*) by a hook. This is a mere matter of convenience or local custom, for it is well-known that neither the Prâtisâkhyas nor Pânini give any rules about writing either letters or accents. I know of several MSS. in which the accents are marked differently from the usual system, but as the intention is always the same, these are matters concerning Kâyasthas rather than Vaiyakarnas. Again, the fact that *d* between two vowels is not written *l*, does not prove that *l* was not meant to be pronounced as *l*. The Prâtisâkhyas teaches that *d* between

two vowels becomes *l*; every Shrottriya knows this, and if he follows the *Sākala-sākhā*, he would pronounce accordingly. This is a view which we must keep in mind in several cases where the *Prātisākhya* prescribes a change or a doubling of letters, which the MSS. do not attempt to carry out graphically. Dr. Bühler remarks that the nasalised (anunāsika) vowel, in passages such as *i*, 8, 5, *mahān indra*, is written with a dot, not with a half-moon. Other MSS. adopt the same writing, but there can be no doubt that the dot can only be meant to express what the half-moon would have expressed, the nasalisation of the final vowel. If, as Dr. Bühler remarks, the Kashmir MS. does not insert a *t* between a final *n* and an initial *s*, it should be remarked that, on this point, other MSS. also vary, and that the *Prātisākhya* also (sūtra 236) ascribes that phonetic change to certain teachers only. Again, the fact observed by Dr. Bühler, that the Kashmir MS. doubles initial *v* and *y* after *Anusvāra*, shows only that the writer tried to carry out the rule 226 of the *Prātisākhya*, according to which final *m* before initial *y*, *l*, *v*, becomes itself *y*, *l*, *v*, but nasalised. Thus *i*, 5, 8, *tvām vvardhantu* is always meant for *tvāv vārdhantu*, whichever system of writing we adopt. Lastly, if the nasal before *r*, *h*, and sibilants is written by a half-moon, placed topsy-turvy above the line, this is curious for the history of writing in different parts of India, but leaves the nature of the sound so represented entirely unaffected.

Though it will be very interesting, therefore, to have a complete collation of this ancient MS., yet, from the nature of the case, I doubt whether the traditional text of the *Rig-Veda*, as I have published it, will ever be encumbered with a *varietas lectionis*, though there will be ample room for conjectural emendations, when we come to restore the original as distinct from the traditional text of those ancient hymns.

After the text, the most essential work that had to be done was an edition of *Sāyana's* Commentary. That Commentary represents the traditional interpretation of the *Veda*, beginning with the *Brāhmaṇas*, continued by the *Nirukta-kāras*, recorded by a succession of later commentators, and finally collected in the fourteenth century by *Sāyana*. It is not for me to dwell on the difficulties of an edition of this work. Suffice it to say, that thirty years ago its publication was considered a debt of honour on the part of European scholarship, and that all Sanskrit scholars agreed that it was the most important work that had to be edited. Some, no doubt, entertained an exaggerated opinion of the value of the traditional interpretation as handed down in India for more than two thousand years; but true scholars knew that, at all events, it was a fortress that had to be taken, before it was safe to besiege the capital itself.

During the twenty-five years that I was engaged at Oxford on my edition of *Sāyana*, another most important work was carried on at St. Petersburg. The Imperial Academy, which had at first intended to undertake the edition of *Sāyana*, entrusted Prof. Boehtlingk with the publication of a new Sanskrit Dictionary, in which the Vedic Sanskrit

was to occupy for the first time its proper place as representing the earliest period of the language. This part of the work has been carried out most laboriously and conscientiously by Prof. Roth, and the whole work, reflecting the highest credit on all contributors, was finished about the same time as my edition of *Sāyana*. In the meantime Prof. Grassmann elaborated a new Dictionary to the *Rig-Veda*, which, coming after the Petersburg Dictionary, reached of course a still higher degree of perfection. My own *Index Verborum* also facilitated, I believe, the work of independent scholars, and soon there came numerous contributions from young and old, all intended to throw light on the ruins of the Vedic period. Foremost among them stands Prof. Benfey, whose articles in the *Göttinger Gelehrte Anzeigen* and in the *Abhandlungen der königlichen Gesellschaft zu Göttingen* are full of learning and original research. His long-promised *Vedic Grammar* will open a new era in the interpretation of the *Veda*. Aufrecht, Ludwig, Delbrück, Hillebrandt, Hang, Myriantheus, Bréal, Bergaigne, Barth, Darmesteter, and many others contributed valuable essays. The *Rig-Veda* became, in fact, a new California to all students of Sanskrit. No one doubts any longer that the *Rig-Veda* is the *Veda par excellence*, the only historical *Veda*, and that it alone can give us a real insight into the deepest foundations of the Aryan mind. Hence the attraction it exercises on all thoughtful scholars; hence the ardour with which every verse, every word in it has been and is studied.

F. MAX MÜLLER.

SCIENCE NOTES.

PHYSIOLOGY.

On the Effects produced upon the Kidneys by Cutaneous Irritation.—Between the skin and the kidneys there undoubtedly exist relations of a peculiar kind, altogether independent of the vicarious or compensatory offices they are able to perform for each other. Wolkenstein has recently published the results of a long series of experiments designed to throw light on some aspects of this obscure subject (*Centralblatt für die mediz. Wiss.*, 1876, No. 31). The experiments were all performed on healthy rabbits. A superficial area of twenty-five square centimetres having been shaved, various irritants, such as oil of mustard, tincture of iodine, mercurial ointment, croton oil, solution of tartarated antimony, &c., were applied to the skin. The urine was collected and examined at frequent intervals. The application of the milder irritants was followed by slight and transient albuminuria, without any evidence of structural change in the renal tissues. When the skin was more severely irritated, the urine contained a larger proportion of albumen, together with renal epithelia and casts. Death not unfrequently occurred, preceded by convulsions, probably of uræmic origin. Microscopic examination of the kidneys showed the appearances characteristic of acute parenchymatous inflammation. This artificial nephritis was attended by a considerable elevation of temperature and increased frequency of the cardiac and respiratory movements. The urine was diminished in quantity; it contained more urea and less chlorine than in health. Of the various chemical irritants employed, one only—viz., mercurial ointment—produced no obvious change in the composition of the urine. Wolkenstein ascribes the renal disorder to two different sets of causes. The irritant may be absorbed into the blood and exert a selective action on the

epithelial elements of the kidney or on the walls of the renal capillaries (as, e.g., cantharides); or the fever induced by the inflammatory process in the skin may give rise to constitutional effects, of which the nephritis may be one. Neither of these hypotheses is adequate, however, to explain the results observed after faradisation of the skin. This does not give rise to permanent changes at its point of application, and cannot, of course, exert any specific action on the renal tissues. Yet it is always followed by effects like those described above. Immediately after the electric brush has been applied, for a few minutes only, to the shaved patch of skin, the temperature rises, the urine is increased in quantity, and contains a trace of albumen, an excess of urea, and a lessened proportion of chlorides. These morbid phenomena subside in a few hours. When the faradisation was continued for a longer period, the albuminuria was more severe, and lasted for thirty-six hours; though no fresh application of electricity was made during this time. The kidneys were found to be in a state of passive congestion; the ears and paws cold and cyanotic. To explain these curious results, the author has recourse to an unlikely hypothesis. He supposes that the irritation conveyed along the afferent nerves excites the vaso-motor centre in the medulla oblongata, and thus causes spasm of the arterioles all over the body; the systemic blood-pressure is raised, and the increase of tension in the renal capillaries is so great as to cause transudation of albumen through their walls. The persistence of albuminuria for many hours after the irritation has subsided is explained by supposing that the capillary walls undergo a structural change during the temporary stagnation of blood in their interior—a change which deprives them for some little time of their normal power of resisting the transudation of albumen.

The Relation of the Vagi to the Unstripped Muscular Tissue in the Lungs.—Many distinguished physiologists, from Prochaska to Donders, have made experiments to ascertain whether the smaller bronchi are or are not contractile. The question may now be regarded as decided in an affirmative sense. But the relation of the unstripped fibre in the bronchial walls to the nervous system is still unsettled. Rügenberg, for instance, admits that when the trachea is connected with a pressure-gauge, and the peripheral end of the divided vagus stimulated by an induction-current, the column of water in the gauge invariably rises. But he attributes this, not to contraction of the bronchi or of the pulmonary tissue, but to pressure exerted on the lungs by the movements simultaneously excited in the oesophagus and stomach, whose muscular walls are also under the control of the vagi. Bert repeated Rügenberg's experiments, but arrived at a different conclusion. He found that the pressure in the trachea rose even after the oesophagus and stomach had been removed. Gerlach now attempts to settle the question by experiments made, not on lungs taken out of the body and subjected to abnormal conditions of temperature, &c., but on lungs remaining *in situ* (*Ifflinger's Archiv*, xiii. 10, 11). He finds that stimulation of the distal end of one vagus is always followed by a decided, though very trifling, rise of pressure, measured by a manometer in communication with the wind-pipe. The rise is greater when both vagi are simultaneously excited. By means of special contrivances the possible influence of the oesophagus and stomach may be eliminated. It is shown, moreover, that the rise of pressure cannot be due to contraction of the muscular tissue forming the posterior wall of the trachea, but must be attributed to an active diminution in the calibre of the smaller and smallest bronchial tubes. Gerlach does not believe that the fibres of the vagus stand in the same relation to the unstripped muscle of the bronchioles as that in which an ordinary motor nerve stands towards the muscle it supplies. He thinks

that the calibre of the bronchi, or "pulmonary tonus," is under the immediate control of local ganglionic centres, analogous to those in the walls of the gastro-intestinal tube. It is influenced by the vagi indirectly—through the ganglia. Some such theory accords best with the comparatively trifling increase of pressure that results from the stimulation even of both vagi together. Spasm of all the unstriated muscular tissue in the lungs would produce a much greater effect on the manometric column; whereas waves of contraction, analogous to the peristaltic movements of the bowel, would cause the very sort of effect that is observed. Reflex contraction of the bronchioles may be produced by stimulating the central end of the superior laryngeal nerve, or of one vagus, while the continuity of the other is unbroken. Stimulation of the recurrent nerves, on the other hand, is not followed by any appreciable effect.

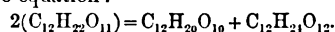
The Functions of the Brain.—A fresh instalment of Nothnagel's researches on this subject appears in *Virchow's Archiv* for October 9, 1876. He gives an account of his experiments on the cerebellum of rabbits. The injection of minute quantities of chromic acid into different parts of the organ was not found to answer as well as might have been expected from the analogy of the greater brain. Accordingly, mechanical stimulation with a fine needle, and cauterisation of small areas of the cerebellar substance, were resorted to instead. The following are the principal results arrived at: confessedly inadequate, they suffice at any rate to carry us beyond the zero-point alluded to by Schiff, when he declared that about the functions of the cerebellum proper we knew nothing at all. 1. The cerebellum is intimately connected, though in a peculiar way, with the performance of certain muscular movements. 2. There is a close functional, as well as structural, connexion between its two halves. 3. The complete extirpation of those parts of the organ whose irritation gives rise to definite motor disturbances is not followed by any lasting paralysis. 4. The destruction of one or both hemispheres by themselves, or of the vermiform process by itself, is not followed by any demonstrable impairment of co-ordinating power. But if the hemispheres and vermiform process are injured simultaneously, the usual disturbance of co-ordination is manifested at once.

The Action of Amyl Nitrite.—Mayer and Friedrich confirm the results obtained by Brunton and others, and add something to our knowledge on one or two points (*Centralblatt für die med. Wiss.*, No. 38, 1876). The increased rapidity of the pulse after inhalation of amyl nitrite was attributed by Filehne to a depressant action of the vapour on the centres of the vagi nerves. Mayer and Friedrich have contrived a new experiment to prove that Filehne's explanation is the correct one. When artificial respiration is stopped in a dog under the influence of curare, the heart beats more slowly owing to stimulation of the vagus centres by the excess of carbonic acid in the blood; if a little amyl nitrite be now injected into the jugular vein, the heart begins to beat more rapidly, just as it does when the vagi are cut. The alteration caused by amyl nitrite in the depth and rate of the respiratory movements is shown to be due to a direct action of the vapour on the respiratory centre, and to be independent of the circulatory disturbance. So too, the convulsions must not be attributed to the disordered state of the breathing and circulation, but to a direct irritation of certain parts of the brain by the nitrite.

CHEMISTRY AND MINERALOGY.

Conversion of Cane-Sugar into Cellulose.—Durin has studied the characters and mode of formation of certain hard white lumps which he had frequently observed in the expressed juice of the beet-root (*Annales agronomiques*, 2 Juillet, 1876, ii. 199). At first he considered that they did not owe their origin to the sugar itself, but were a protoplasmic conglutium from the beet. On one occasion, however, a large bulk of a neutral

solution of molasses was run into a wooden vat, used for the storage of beet-juice, the sides of which were lined with a thin layer of organic deposit. Twelve hours later it was found that the entire contents of the vat were converted into a compact gelatinous mass, consisting of insoluble lumps suspended in a thick ropy liquid. When some of these lumps were transferred to fresh solution of molasses, it underwent a similar change in the space of twelve hours. Durin next set himself to determine the nature of the products of this change. The lumps resembled certain pectin compounds at first sight, but they were insoluble in boiling water which had been rendered strongly alkaline with soda; and they exhibited all the properties of cellulose; by long boiling with dilute sulphuric acid the substance is converted into dextrin, and then into glucose; with nitric acid it forms oxalic acid; it is insoluble in nitric acid (monohydrate) and it forms pyroxyline; and, lastly, it is soluble in Schweizer's Liquid. The thick fluid in which the lumps were suspended, when mixed with alcohol, deposited a large quantity of a white amorphous substance, which after being dried resembled in all its chemical characters the material forming the lumps. In the mother-liquor, which originally contained cane-sugar only, the presence of considerable quantities of laevulose was recognised. This cellulose fermentation differs in a most marked manner from ropy fermentation: the latter may occur in any variety of sugar, the former only takes place in the case of cane-sugar. Ropy fermentation produces no lump-like masses, and viscosity is only an occasional phenomenon attendant on cellulose fermentation; in some cases no indication of such a change is noticed. If into a solution of pure sugar well-washed lumps of the kind above described be introduced, others are formed at the expense of the sugar, as well as an equivalent amount of laevulose. No gas is evolved unless the liquid become acid, in which case carbonic acid is given off and acetic acid is produced. When lime carbonate is added to the mixture the reaction is a simple one, and the amount of products obtained leads to the assumption that the sugar splits up into cellulose and laevulose only, in accordance with the equation:—



The development of the lumps proceeds more rapidly in the light than in the dark. The ferment appears to be a form of diastase. In one experiment, where cane-sugar (ten parts) was treated with lime carbonate and the diastase at 30° C., and the process of fermentation stopped before the change was complete, the following products were obtained: crystallisable sugar 5.10, laevulose 2.44, and cellulose 2.226. The bearing of these results on the question of plant-life is manifest. Plants in the earlier stages of their development contain sugar, which decreases in amount as the growth proceeds, and finally vanishes altogether. Analyses have shown that the existence of cane-sugar in plants is transitory, and that perfectly ripe fruit contains none whatever. As these changes must be due to the presence of such a ferment in plants themselves, Durin selected certain of them as ferments for cane-sugar, and in several cases he has succeeded in inducing cellulose fermentation. So soon as further researches, on which the author is engaged, as well as some which he is desirous other workers should undertake, are completed, and the full and perfect application of such important results as those enumerated has been established by confirmation, a valuable addition will have been made to this branch of organic chemistry.

The Absolute Weight of Atoms.—For the purpose of demonstrating the divisibility of matter and the exceeding minuteness of the atoms, Annaheim (*Ber. Deut. Chem. Gesell. Berlin.*, ix. 1151) proposes the following experiment:—A granule of fuchsine, about 0.5 mm. in diameter, and weighing 0.0007 gramme, is dissolved in alcohol and

diluted till the liquid measures 1000 c.c. In one drop of this solution, about thirty-five of which measure 1 c.c., the colour can be recognised; the eye, in short, can detect the presence of 0.00000002 gramme of fuchsine. If this drop contained only one molecule of the dye—and less cannot be present—the absolute weight of an atom of hydrogen cannot be more than—

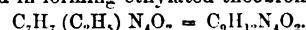
0.000000000059 gramme.

Again, if 0.001 gramme of cyanine be dissolved in a litre of alcohol, a solution is obtained in one drop of which the colour is apparent; the amount of cyanine present is estimated to weigh 0.0000000255 gramme. This would make the weight of an atom of hydrogen not more than—

0.000000000054 gramme.

Fermentation of Glycerin.—The changes which glycerin undergoes during fermentation have been studied by A. Fitz (*Ber. Deut. Chem. Gesell. Berlin.*, ix. 1348). He finds that in the presence of a ferment and carbonate of lime decomposition takes place at a temperature of 40° C. The chief products, in addition to carbonic acid and hydrogen, are normal butylic alcohol and normal butyric acid. The presence of small quantities of ethylic alcohol and of a fatty acid, high in the series, and probably caproic acid, was also recognised.

A Base Homologous with Caffeine.—By the action of methyl iodide on the silver compound of theobromine, Strecker converted the latter body into caffeine. By the employment of ethyl iodide, in place of the methyl compound, L. Philips (*Ber. Deut. Chem. Gesell. Berlin.*, ix. 1308) has succeeded in forming ethylated theobromine:—



The new base sublimes without decomposition, and melts at a rather higher temperature than 270° C. It is soluble in acids, and can be thrown down for solutions by ammonia. It resembles caffeine in turning brown when evaporated with chlorine water, and becoming rose-coloured when moistened with ammonia.

Gmelinite.—In the *Amer. Jour. Sc.*, 1876, xii., 270, A. B. Howe describes specimens of this comparatively rare mineral from Five Islands and Two Islands, Nova Scotia. The variety from the last-mentioned locality has the rhombohedral planes *R* and -1 very nearly equally developed, and the colour of the crystals is a pale flesh-red or a cream-white. Those from Five Islands differ from the above in that the basal plane *O* is wholly wanting and the plane -1 , in most cases, is extremely minute. One of the most characteristic planes is that truncating the edge between *R* and -1 . The variety of this mineral from Bergen Hill stands, in point of composition, intermediate between those mentioned above. In the specimen from Five Islands, where the protoxide bases almost wholly consist of soda, the crystal is decidedly rhombohedral in character. The Bergen Hill specimens have not so decided a rhombohedral appearance, although *R* and -1 are very unequally developed. In the Two Islands specimens the percentage of lime nearly equals that of the soda, and the planes *R* and -1 are very nearly equal in size, and the basal plane *O* makes its appearance. The author considers that the question respecting the change in the crystalline habit, which a further increase in the percentage of lime would produce, is an interesting one.

The Silicium of Plants.—Attention was directed a few months since by this journal (*ACADEMY*, July 8, 1876) and the *Journal of Botany* to a most astonishing paper, written by Prof. Wilson, of the Medical Department of Washington University, Baltimore, and published in the *American Journal of Science*, May, 1876, wherein it was boldly stated that silica can only enter a plant in a free state—as silica, that is to say—and that wheat, grown in diatomaceous earth, actually takes up such diatoms as can pass through the root-capillaries. We now learn that two English

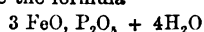
scientific serials—the *Journal of Science*, and the *Monthly Microscopical Journal*—have published drawings of the forms which, according to Prof. Wilson, occur in the ash of straw after it has been treated with nitric acid. The *American Journal of Microscopy* for August, 1876, examines in detail these organisms, and finds *Bacillaria* figured as it exists only in the living condition—the frontules being joined together in the peculiar manner which has given to this form the specific name of *paradoxa*. “For this diatom to have passed through a bath of nitric acid and come out in the condition figured, would have been almost as great a miracle as the passage of Shadrach, Meshach, and Abednego through the burning fiery furnace of Nebuchadnezzar.” Moreover, there is a sketch of a calcareous foraminifer which has passed through the same trying ordeal by acid; and only one of the forms belongs to the Virginia deposit with which the field where the wheat was grown was fertilised, if such a term be allowable. The *Journal* states in conclusion:

“We may look with complacency on the Moon Hoax, of Locke, and the extravaganza of Dr. Neulenz and his discoveries, effected by means of an objective of $195\frac{1}{10}^\circ$ of angular aperture, for these *jeux d’esprit* were harmless, and tended only to create a little amusement. But such a fabrication as the present is of a more serious character, since the hard-earned dollars of the farmer are paid out on the strength of these so-called scientific investigations, and so obviously and demonstrably erroneous are they, that it must bring a blush to the cheek of every scientific man in the country, when he reflects that Silliman’s *American Journal of Science*—a journal which claims to be the foremost scientific authority in America—should have lent its aid to the propagation of such nonsense.”

Synthesis of Allantoin.—The synthesis of allantoin, $C_4H_6N_4O_3$, has been effected by E. Grimeaux (*Comptes Rendus*, 1876, lxxxiii., 62), by the action of glyoxylic acid on urea at $100^\circ C$. The product exhibits the same reactions and the same degree of solubility as allantoin, and the measurements of the crystals accord with the earlier determinations of Dauber, who found it to belong to the monoclinic system.

Crystals of Ultramarine.—Grünzweig and Hoffmann (*Ber. Deut. Chem. Gesell. Berlin*, ix. 864) publish a statement respecting some specimens of ultramarine described by them some time since as possessing crystalline structure, which, however, had more recently been referred by other observers to the presence of quartz and other foreign substances. Later investigations by Vogelsang, and others, of the ultramarine prepared by the authors have shown that the greater part of it is formed of crystals of so minute a size that no goniometric measurements of them could be accomplished. The fact, however, has been established that they do not doubly refract light, and other characters likewise point to the probability of their belonging to the cubic system.

MR. F. FIELD adds a new mineral to the somewhat extended list of native phosphates and arseniates found in Cornwall (*The Chemical News*, xxxiv., 147). The crystals of the new species, which appear to be rhombic, are transparent, brilliant, and of a clear green colour, with a hardness about 3.5. The mineral dissolves in hydrochloric acid, forming a nearly colourless solution, and begins to lose water a little over $100^\circ C$.; at a low red heat it becomes brilliantly black. Analysis showed the presence of phosphoric acid, iron protoxide, and water, in the proportions which indicate the formula



as that of the mineral. In point of composition the new species resembles vivianite in so far as the ratio of iron protoxide to phosphoric acid is that of the orthophosphate, while it accords with scorodite, on the other hand, as regards the ratio of anhydrous salt (ferrous phosphate in place of ferric arseniate) to water of crystallisation.

IN the third part of his *Populäre wissenschaftliche Vorträge*, which has recently been issued (Braunschweig: Vieweg und Sohn), Helmholtz replies—in a supplement to a lecture *Ueber die Entstehung des Planetensystems*, delivered at Heidelberg and Cologne, in 1871—to a criticism, by Zöllner, of the view, propounded by Sir William Thomson in his presidential address to the British Association of the same year, that the germs of life may have reached our globe “through moss-grown fragments from the ruins of another world.” Helmholtz states that he gave expression to the theory at a somewhat earlier date (sogar noch etwas früher) than Sir William Thomson, and, if it be an error, “muss sich als Mitirrender melden.” Helmholtz directed attention to the controversy in 1874, in the preface to his translation of Thomson and Tait’s *Handbuch der theoretischen Physik*, Band i.; in the *Vorträge*, however, Zöllner’s criticism and Helmholtz’s reply are unfortunately both given as quotations, in sequence, and the meaning is thereby rendered somewhat obscure.

DR. COHEN, of Heidelberg, has examined the “specks” which are to be found in many of the crystals of diamonds from the Cape. He thought at first that they were particles of another modification of carbon. In a large diamond, weighing eighty carats, however, he discovered a crystal of specular iron, the larger faces of which lie parallel to the octahedral face of the diamond. Lustre, colour, and form (rhombohedral) all combine to identify it with specular iron, and the crystal in its habit closely resembles those occurring at St. Gothard. His paper, which was communicated to the *Versammlung des Oberrheinischen geologischen Vereins*, 1876, and is printed in the *Jahrbuch für Mineralogie*, 1876, contains some interesting observations on the connexion existing between the flawed character and the colour of Cape diamonds.

A CHEMICAL Society has been founded in the City of New York, and Part I. of its *Proceedings* has already been issued. Dr. John W. Draper is the president.

DR. CARRINGTON BOLTON, of the School of Mines, Columbia College, New York, has published a very complete *Index to the Literature of Manganese* (Salem, 1876) which, like his earlier historical notices of the metal uranium, cannot fail to be of great value to the student of the history of mineral chemistry.

MR. PETER TOWNSEND AUSTEN has compiled a *Kurze allgemeine Einleitung zu den aromatischen Nitroverbindungen* (Leipzig: Winter), in which a vast amount of scattered literature of great importance to those pursuing this branch of organic chemistry has, as far as abstracts and references go, been carefully orientated.

THE Chemical Society of London have recently given consideration to the expediency of adopting some means for exercising control over such Fellows of the Society as devote themselves to industrial pursuits; and the question of the formation of an Institute of Professional Chemists is at present under consideration.

A GERMAN translation of the *Handbook to the Special Loan Collection of Scientific Apparatus*, *South Kensington Museum* (Chapman and Hall), has just been issued.

MEETINGS OF SOCIETIES.

CHEMICAL SOCIETY.—(Thursday, November 2.)

PROF. ABEL, F.R.S., President, in the Chair. The President announced that the Goldsmiths’ Company had contributed 1,000*l.* to the recently-established research fund of the Society. Mr. Lupton then read a paper on “The Oxides of Potassium;” after which communications were read “On certain Bismuth Compounds, Part III.” by M. M. P. Muir; “On Phospho- and Arseno-Cyanogen,” by W. R. Hodgkinson; “A Secondary Oxidised Product formed during

the Reduction of Stannic Ethide to Stannous Ethide,” by W. R. Hodgkinson and G. C. Matthews; and a preliminary notice on “Pigmentum Nigrum, the black colouring matter contained in Hair and Feathers,” by W. R. Hodgkinson and H. C. Sorby. This black colouring matter is left on digesting the cleansed hair or feathers with dilute sulphuric acid, but is present only in very small quantity.

PHILOLOGICAL SOCIETY.—(Friday, November 3.)

HENRY SWEET, Esq., President, in the Chair. Messrs. Brandreth and Cust, who represented the Society at the Congress of Orientalists at St. Petersburg, gave a Report on the general results of the Congress, in which they expressed a decided opinion in favour of such meetings, as tending to popularise the results of science and promote unity of aim and work among investigators. The courtesy and liberality of the Russian Government, the learned bodies (all of whom unfortunately did not participate in the Congress), and the individual *savants*, were gratefully acknowledged. Mr. H. Sweet then read a paper on the “Text Criticism of the Anglo-Saxon Poetry.” He drew especial attention to the Northumbrian element, and showed that many of the errors of the scribes might be explained by reference to the original Northumbrian forms. The excessive conservatism of Grein was shown to be misplaced when applied to such corrupt texts as those of many of the Anglo-Saxon poems. Finally, some interesting details were given of Kemble’s treatment of the MS. of the poem of “Saturn.” It appears that Kemble’s edition is full of wanton omissions and alterations, many of which are entirely erroneous, some of them making nonsense of the correct MS. text.

MUSICAL ASSOCIATION.—(Monday, November 6.)

G. A. OSBORNE, Esq., in the Chair. MR. Alex. J. Ellis read a paper on “The Sensitiveness of the Ear to Pitch and Change of Pitch in Music.” The first part of the paper consisted of an explanation of a graphic method of representing the division of an Octave into thousandths of a semitone, by means of a diagram containing twelve lines, drawn one below the other, each forty inches long, and each representing a semitone, so that the whole represented a gigantic keyboard of a piano with forty feet for each octave, and strings to every twenty-fifth part of an inch. If only divided into hundredths of a semitone, such an instrument would have 14,400 strings in twelve octaves, and be 480 feet long. It then formed a magnified representation of the apparatus in the internal ear, consisting of 16,400 fibres, by the sympathetic vibration of which we recognise sound. Sensitiveness consists, therefore, in the degree of accuracy with which we can localise the fibre set in vibration. The remainder of the paper was devoted to giving an account of the results arrived at by Dr. W. Preyer, Professor of Physiology at Jena, for estimating the interval between two sounds struck successively, and to expressing them graphically by the arrangement explained. The sensitiveness is the greater the smaller the interval recognised or not recognised. The first question was—Are the tones different? The second—If so, which is the sharper? The third—What interval do they approach? The fourth—If they differ from any named interval is the second tone too sharp or too flat? With regard to Unisons no ear, however acute, that Dr. Preyer had tried in numerous examples could recognise a difference of one-fifth of a complete vibration at any part of the scale, although this represents very different intervals in different octaves. Below 40 vib. a whole vibration was often unheard; above 2,000, the ear was entirely uncertain and mixed all the intervals together. A good ear for Unisons distinguishes one-tenth of a semitone at 64 vib., and gradually less on ascending; eight-hundredths at 128 vib.; one-hundredth at 512 vib., with a little more in the octave below, and a little less in the octave above. The error in the Octave and Fifth seems more easily detected than in the Unison. Dr. Preyer’s experiments referred chiefly to other intervals within the Octave 128 to 256 vib. For the Fourth, an error of the tenth of a semitone was not perceived; for the major Sixth and major Third (which were nearly equal) errors of a very trifle more, as eleven or twelve hundredths, were not recognised. But for the minor Third and minor Sixth, as many as seventeen or eighteen hundredths of a semitone could not be detected. For the major Tone

errors exceeding four hundredths of a semitone were discovered. In concluding a very elaborate paper, illustrated by many tables, Mr. Ellis defined a good ear for music in its melodic relations as one which within the distance 64 to 1,024 vib. appreciates an error of one or two hundredths of a semitone in Unisons, Octaves, and Fifths, and can tell its direction, and can appreciate the errors of equal temperament for all other intervals, except perhaps the major Seventh, for which the ear is spoiled by the habit of taking the leading tone much too sharp with the voice and on the violin. The discussion which ensued turned chiefly on the power of absolute pitch (possessed by Dr. Stainer and Mr. Stephens in a high degree), and the determination of the difference of the pitch of two forks, very nearly alike, but with different character of tone. Dr. Stone considered that the results given by the lecturer disproved absolute pitch in any mathematical sense. The difference of standard-pitch shown by the forks also disproved that there was any such thing as an absolute C, for example. As respects the inability to hear a low note, Dr. Stone imagined that a deep tone might be created in the ear as a kind of differential tone. Dr. Stainer explained that of course a wide margin must be given to the statement of absolute pitch. If a tone was called A, it was nearer A than anything else. Mr. Cummings stated that when out of health he heard out of tune, and hence sang out of tune. He mentioned the case of a person who heard a semitone higher on one side of his head than on the other, and also the case of a child under eight years old, who can tell what note is struck on a piano in the next room. Mr. Stephens said that it was the possession of this power in him as a child which determined his musical career. Mr. Verrinder illustrated the difficulty of getting organs tuned to a fork, by an organ-builder having simply laid aside and lost Sir George Smart's fork left for that purpose, so little attention did he pay to such a request.

FINE ART.

MR. DESCHAMPS' GALLERY—BRITISH PAINTINGS.

THE proprietors of the Gallery 168 New Bond Street have for several years past accustomed us to displays—and choice displays they generally are—of foreign and more especially French art. Now (as we notified last week) a series of exhibitions of a different class has been started, and we have in the same gallery the first "Winter Exhibition of Oil-paintings by British Artists." The number of pictures is not large, about 130, nor are the majority of them of any uncommon degree of importance in subject-matter or scale of work; as a whole, however, the collection is decidedly an agreeable one, showing to advantage the artistic point of view, and technical accomplishment, which have of late years obtained so considerable a diffusion over our school.

By far the most important works contributed are the two by Mr. Madox Brown: one of them, *Don Juan and Haidee*, in size as well as pictorial power generally; and the other, *St. Ives, A.D. 1636*, in fullness and range of invention, and even, with some few exceptions, in dimensions likewise. Both these works are new to exhibition-visitors; but of the latter we gave some account at the date of its completion two or three years ago. The *Don Juan* picture shows the moment when the fascinating young Spaniard, cast ashore on the Greek pirate's island after the wreck, insensible and lapsing rapidly towards death, is found by the beautiful young Haidee, and her female attendant Zoe. The latter feels for the faint fluttering heart-beat which tells that life is not yet extinct, and she has just attained the desired certainty: while Haidee, lingering a few paces behind, anxious and with a momentarily-increasing sense of personal tenderness, strains forward to learn the event with which her fate is to be so closely and mournfully entwined: all the lines of her countenance and action speak thrillingly of the instant of "sweet, reluctant, amorous delay." It is a scene of rocky hollows and grottoes, of sunwarm whispering sea, of sand deeply treasured with the recent fierceness of the breakers, and bestrewn with seaweed and

tangle, of hill-path ascending homewards; steeped in reflected and shimmering light, but not admitting any direct glimpse of the radiant sky. The boat in which Juan and three companions had been drifting, and which finally struck on a rock, is seen bottom upwards, jammed between two boulders. Juan, naked, but with some fragments of drapery clinging about him, and with the oar which has aided in floating him to the beach, lies in youthful liteness and purity of form, with closed eyes and lightly-parted lips, his head dangling forward with listless grace: altogether a remarkably fine study of the nude, elegantly-moulded, of the warm half-golden southern tint, and poised with a master's sense of beauty, and of appropriateness to the situation. The colour of the picture generally is bold in its fullness and combinations, and yet so light and airy as to seem, in its total effect, rather unlaboured than over-enforced. The other painting has as its full title *St. Ives, A.D. 1636, Cromwell on his Farm*, and condenses into a very moderate space (as some of our readers may remember) a very unusual amount of incident, all strongly significant, and centring towards one main purpose: that of exhibiting Cromwell in his double relation of the busy but inconspicuous country-gentleman (as at this period he was), and also of the man much exercised in spirit, weighted with the care of his own soul, and with the thought of troublous times present and impending, which, by the wondrous "births of Providence," it will be his to mix with, and to guide and master towards their momentous issues. Holding a Bible and an oak-sapling, Oliver looks with grim introspection at the burning of a quantity of farm-refuse; he is so absorbed in his reverie that he does not hear the servant-wench who is calling him in to dinner: and a horse, a lamb, a sow and her litter, a goose, and the cattle of the grazing-farm, even the sunshine of the foreground, with the showery broken sky of the distance, are left to tell their tale to eyes which can see that these obvious accompaniments of a country-life may be suggestive of many things besides the mere hides and hoofs, wool and feathers, clouds and sun-shadows. The head of Cromwell is exceedingly fine: the longer one looks at it, the more force of purport does it convey.

The other figure-pieces of leading importance are sent by Messrs. Watts, Sandys, Gregory, and R. W. Macbeth.

The Three Graces, by Mr. Watts, is a treatment of subdued and melancholy sweetness; fair, tall, stately forms of womanly maidenhood. One is presented almost in full face; another, in the back view; the third stands sideways, her arm all-but hiding the face. Beyond the dim flesh-tints, there is very little colour in this work; some leafage is touched-in with fine artistic judgment. Mr. Sandys exhibits a chalk-drawing of *Lethe*. She holds a jar of poppies, and gathers another of these flowers from a thick growth of them which skirts her path as, with closed oblivious eyes, she strays by the margin of the dark river; dark bare rocks, lonely and ponderous, surge up behind, and leave scarcely a gleam of the wan sky. This is an impressive conception, carried out with the designer's well-known fullness of execution; the light, bold, and fantastic curves of the serried poppies were, of themselves, enough to tax the patience and the skill of any artist. The work is far advanced towards completion, but not absolutely finished. Mr. Gregory's principal subject is *Dawn*—the last moments of a ball, when the blue radiance of the young day floods the ruddy-lighted room, streaming-in victoriously through the many chinks of the Venetian blinds. The youthful belle of the evening stands beside the piano, receiving the last attentions of a rather mature cavalier who prepares to wrap her cloak around her; his lounge and eyeglass assist his visage in giving him a *blasé* air. A flush of azaleas, vivid almost to fierceness, and tingling with dawn-light, comes behind the lady's face, set

full in the flare of gaslight. The only other personage is the old gentleman who has been playing the piano at so much per hour, and who now permits himself a discreet yawn behind his hand. This is a very uncommon-looking picture, grappling, with almost audacious force and conspicuous skill, with the great difficulties of effect consequent upon the double light. We cannot say that the total result is beautiful—indeed, we think it almost touches the confines of ugliness; but the man who could treat it with so much strength and *élan*, setting at naught all idea of compromise in any aspect of his subject, ranks himself at once among the athletes of the pictorial craft. A smaller work by Mr. Gregory, *After the Ball* (not to speak of the mailed bust, *A Captive*) tells the same tale. This is a singular *tour de force* in foreshortening, nearly trenching on the grotesque; the young lady, without any undressing, has thrown herself on the outside of her bed, and sleeps heavily after the fatigues of the dance, the immense train of her grey ball-dress flooding the floor, and occupying a large proportion of the canvas. *Sheepshearing* is a well-sized picture by Mr. Macbeth, replete with straightforward and sure-handed artistic ability, and with nice points of character and expression; it has a generous brilliancy of colour, along with fullness of tone. The principal figure is a handsome young shearer, who has just done his hard spell of work, and smears the back of his hand, which still retains the shears, across his reeking forehead; another young man beside him is already well on with the fleecing of his allotted sheep; close by him the intelligent sheep-dog has all the air of a connoisseur. The seeming ease with which this picture is executed, excellent and pleasant as it is, almost constitutes a peril to the artist; yet it cannot be said that as yet he slurs or scamp anything which it behoves him to realise in such a subject. Not a whit less good than this is the smaller picture, *Weaning the Pups*, where an aged Scotch dame has provided a sturdy bowl of milk for a quintet of puppies, who plunge into it with gusto, while the maternal bitch looks on with most regardful attention, laying to heart the demonstration that her own good offices may henceforward be waived. This picture, if engraved, might probably rival the popularity of a Landseer, and would indeed well deserve to do so. It has corresponding merits of composition and expression, with solidity superior to Sir Edwin's average, and a fuller and truer scale of colour.

Another figure-picture of considerable size is the *Una* of Mr. Nettleship—*Una* and the Lion. Here the lion is the best thing; yet even that not so good as several other examples of the king of beasts by the same painter, whose faculty for expressing the character and life-history of the great carnivora is truly rare and excellent. Also the *Crabbed Age and Youth* of Mr. Brewtnall—reminiscent of the style of Mr. Leighton, with some-things perhaps of Mr. Poole as well; we cannot say that its artistic importance is such as to make it, in any respect save that of size, one of the leading contributions to the gallery.

Here we may pause for the present; leaving over the smaller figure-pictures, and the landscapes and miscellaneous works.

THE FRENCH GALLERY.

WE have before observed upon the curious regularity with which a poor and a good exhibition alternate in this old-established Gallery, 120 Pall Mall. The present occasion is the turn for a poor exhibition, and, sure enough, a poor one it is. We find in it one excellent picture, and one remarkable picture; and of course several others in a descending ratio of cleverness and skill, till we come to such as are decidedly stupid. The excellent picture is contributed by Meissonier, and the remarkable one by Gierymski: we shall deal with the latter first. As to the British section of the display, Mr. Burgess and Mrs. Anderson (who is

in strictness, we rather think, an American) claim honourable mention.

Gierymski's subject is *The Trial Scene from the Merchant of Venice*; a long picture, with many but not crowded figures, and in general aspect highly observable. Anyone who has seen the great Carpaccios at Venice (History of St. Ursula) will forthwith perceive that M. Gierymski has had them principally in his mind as he worked; with their style he blends something of Leys, and something perhaps of a mode now very popular in Paris, of which Munkacsy is a leading exponent. The Doge and his counsellors are seated to the spectator's left; then comes Portia; in the centre, Shylock, with Antonio, Bassanio, Nerissa, and others; and at the further end, some female spectators. The success of the picture lies in its colour and tone—deep, rich, firm, and powerfully homogeneous. The handling, too, is solid, although the figures are not by any means vigorously rounded or detached; some of the minor character-heads are good; and the scene as a whole is made to wear a life-like and possible look—there is none of the mouthing or self-display of the stage. On the other hand, it must be said that the personages and their high-strung emotions are reduced to great insignificance—we can scarcely even say whether the moment selected is before or after Shylock finds himself thwarted by the law-logic of Portia, or whether Antonio is expecting a horrid death on the instant, or is exulting in his deliverance; we rather infer, the latter. Antonio is at any rate a most inefficient figure; Shylock ordinary, and not markedly Jewish; Portia neither beautiful nor striking, but moderately agreeable. The architectural background is effective, but its patterns, as soon as one attends to them individually, prove to be meagre affairs, more like modern oil-cloth than the delicate luxuriance of Venetian-Byzantine. Yet all these defects—very serious as some of them are—count for comparatively little, the general impression of the work being so emphatic and distinguished: it was painted, as an inscription purports, at Munich in 1873. The example of Meissonier is named *A Traveller*; a single figure, not of the master's smallest scale, presenting a compendium of technical excellences which the eye delights in, but which it were tedious to specify in detail. The Traveller is a man of something under forty years, in the costume of the close of last century, with long reflective face and reddish hair: he is seated in a small room of a hostelry, taking his leisure over a glass of brandy and a German pipe.

Next to these, the foreign picture most worthy of attention is *The Ship on Fire* by Bolanachi; a large work, striking at first sight, with its massive hulk, green sea, and numerous figures. On fuller inspection, the original forcible impression does not diminish, and the details are found to be rightly chosen and rendered, but they do not carry one much further. Another picture of some importance is *The Knitting School*, by Spring, of Munich; fairly successful in expression and in tone, with well-trained handling, which tends, however, too much to blurry smoothness. Chevillier, Palmarioli, Munthe, Pasini, Mesdag, De Neuville, Wahlberg, Duverger, Knaus, and Vibert, are all well-known exhibitors; upon whose performances here, able as these are but not exceptionally valuable, we need not dwell. Kuhl (*The Antiquarian*), Parmentier (*Courtyard of an Italian Inn*), Anker (*Les Petites Brodeuses*), Windmaier (*The Road to the Village*), and Richet (*View in Brittany*), may also be specified.

Mr. Burgess selects, as usual, a Spanish subject, *The Reprimand*. A mother or duenna has brought two exuberant damsels to the priest's house, to be lectured for some indiscretion which has no doubt something to do with love-making. His reverence, a grave and aged man, treats the matter in a serious style, but without any harshness or brow-beating. One of the delinquents is rather more inclined to cry than smirk, and the other to smirk than cry; but in each of them both these impulses

contend for the mastery. A dark-skinned female servant behind listens demonstratively through the open door. This last incident is one of those obvious and rather vulgarising items to which English painters are but too prone; they think that these assist in "telling the story," but, in fact, such a story as that before us is sufficiently told without any such extra enforcement. In other respects Mr. Burgess's picture is a slightly and satisfactory sample of its class. The like praise belongs to *Scandal in the Harem*, by Mrs. Anderson—two women whose faces of broad laughing enjoyment are spontaneous and genuine; the narrating action in the hands of the speaker is also very natural, and the painting solid and effective.

Passing lightly by some creditable works of Messrs. Gow, Percy, Archer, Forbes Robertson, Pickering, and J. Morgan, and Miss Clara Montalba, we must say a few words in dispraise of three conspicuous exhibitors—Messrs. Goodall, T. F. Dicksee, and Long. The first of Mr. Goodall's pictures is *The Holy Mother*, a smaller duplicate of the attractive work lately exhibited at the Academy, and of this we have nothing further to remark. We find, however, that *Rebecca at the Well* and *Sophia Western at the Spinette* are equally misconceived by the same painter: Rebecca becoming a silly round-faced chit of the "Oriental" type, and Sophia Western a molish *soubrette*. Mr. Dicksee's big *Cleopatra* is highly objectionable in virtue of its very merits, as the artist may consider them—its commonplace beauty, and got-up dignity, and uniform propriety, and lack of anything full-blooded, individual, or independent. Mr. Long, no doubt, must have had a dead set made at him by picture-dealers and patrons ever since the tumult of success achieved by his *Babylonian Marriage-Market* in 1875, and all the dead stock and lame ducks of his studio have become articles of commerce. The *Fanchette* displayed in the present collection, and dated 1872, is one of the most defunct members of this dead stock, and of the most crippled of these lame ducks: Mr. Long can surely count it little short of a disservice to have it here exposed. Another work (in itself picturesque enough) which should hardly have been included in the exhibition is the *Bay of Salerno* of the late Mr. J. D. Harding: this bears a date no less remote than 1831. W. M. ROSSETTI.

A SUCCESSFUL RESTORATION.

A FRENCH correspondent, M. Charles Ephrussi, makes known to us a most happy restoration of a painting by Albrecht Dürer, which has long been supposed to have been hopelessly ruined. The painting in question represents *Hercules killing the Stymphalian Birds*. It was formerly in the gallery at Schleisheim, where it was seen at the beginning of the present century by Dr. Waagen, who found it even then in such a bad condition that he considered it would be difficult to restore it. It was afterwards placed in the Burg at Nürnberg, and either there or elsewhere was so overlaid with oil-colour and varnish that it became difficult to recognise any of Dürer's original work. Dr. von Eye speaks of it as being much blackened and deteriorated, and Dr. Thausing, Dürer's latest biographer, declares it to be in a state of "perfect ruin." Under these circumstances an attempt at restoration could certainly do no harm, and it is pleasant to learn on the authority of M. Ephrussi that the attempt has been eminently successful. The picture in reality only wanted a simple cleaning, and judicious removal of the layers of paint and varnish that had grown over it, to restore it to something like its pristine condition. This fact was first perceived by Herr Bergau, who, having occasion to detach the painting from the wall of the Castle for purposes of study, was struck by its condition, and persuaded the authorities at Nürnberg to send it to Munich for restoration. It was here, in the atelier of restoration belonging to the Pinakothek,

that M. Ephrussi saw it a short time ago. He says,

"A portion of the Hercules was already cleaned, and by simply sponging the rest Herr Hauser, the Conservator of the Pinakothek, gave me a good idea of what could be effected by this means. The painting came out as fresh and beautiful as when it first left the atelier of the artist. Here and there were a few little holes to stop up; this was really all the restoration that had to be done. Simple cleaning with alcohol revived all the beauties of the work."

As we have said so much concerning the restoration of this work, it may be interesting to our readers to learn something of the picture itself, particularly as it is not described by either of Dürer's English biographers, owing, no doubt, to its dilapidated condition.

The *Hercules* bears Dürer's monogram and the date 1500, and therefore belongs to the artist's early time. It is executed in a portrait-like style, with all the detailed minuteness observable in many of his studies, the plants in the foreground especially being elaborated after the Flemish manner and as we see them in many of Dürer's studies of flowers, &c., in the Albertina and other collections. Although the choice of subject betrays the artist's mythological predilections at this time, the naked Hercules himself is conceived according to the German type, and M. Ephrussi even finds a resemblance in his features, which are seen in profile, to those of the painter, whose well-known portrait in the Pinakothek belongs to the same year, 1500, when Dürer was twenty-nine years of age. The young demi-god, who is represented of about half life-size, advances rapidly, drawing his bow with great energy, from which he is about to let fly an arrow at his adversaries. These birds are seen in the air in the shape of small winged dragons, with the heads and busts of women. They have nothing very terrible in their appearance; indeed, their heads have a certain amount of grace and beauty. The scene is set in a river landscape of poetic beauty, with steep mountains in the background and an imposing fortress to the left. The picture is usually stated to have been executed in water-colours on canvas, but M. Ephrussi thinks it possible that Dürer used oils. If so, he must have laid on the colours very thinly.

A pen drawing, heightened with sepia, of the same subject, a study, doubtless, for this composition, is preserved in the Darmstadt collection.

M. M. HEATON.

EUROPEAN PICTURES IN AMERICAN COLLECTIONS.

New York: October 4, 1876.

The Centennial has been the means of giving the public the privilege of seeing some of the best pictures from the private galleries of this city. For the benefit of the Centennial visitors to New York the Loan Exhibition was suggested, the proceeds of which are given to the National Academy of Design and the Metropolitan Museum of Art, the two buildings in which the pictures are exhibited. Perhaps the most interesting collection is that of Mr. John Taylor Johnston. The most remarkable of Mr. Johnston's pictures is Turner's *Slave Ship*. There are also:—Gérôme's *Death of Cæsar*; Holman Hunt's *Isabella and the Pot of Basil*; an exquisite landscape by Daubigny; *The Two Confessors*, by Ed. Zamacois; *In a Spanish Café*, by R. Madrazo; *Christmas in England*, by Geo. H. Boughton; several little pictures by Ed. Frère; *Spring Flowers*, by J. L. Hamon; *A Norway Torrent*, and *Fishing Boats at Sunset*, by A. Achenbach; *The Quarrel of the Pets*, by Leon y Escosura; *Venus Bathing*, by Paul Delaroche; several cattle-pieces, by C. Troyon; Church's *Niagara*, perhaps the most famous picture by an American landscape-painter in existence. There are two or three paintings by Koekkoek of Berlin; *On the Way to the Bath*, and *Blowing Bubbles*, by W. Bouguereau, an artist who figures in almost every Ameri-

can collection; *Italian Bandits surprised by Papal Troops*, by Horace Vernet; *A Brittany Shepherdess*, by Jules Dupré; *Arabs Retreating*, by A. Schreyer; *Prisoners from the Front*, by Winslow Homer; *Bashi-Bazook*, by J. L. Gérôme; *The New Sister*, by Meyer von Bremen; Eugène Delacroix' *Virgil and Dante crossing the Styx*, pronounced by some to be the finest picture in the collection; several striking paintings by E. von Marcke; *The Forest of Fontainebleau*, by N. Diaz; *The Poacher's Death*, by C. Hubner; *Flemish Meadows and Cattle*, by E. Verboeckhoven; *Wallachian Peasants crossing a Ford*; a head, by Couture; *The Outcast*, by G. H. Boughton; and a number of pictures by American artists of more or less merit. The collection of Robert Gordon, Esq., consists mostly of American pictures, the painters being Gifford, G. H. Boughton, George A. Baker, L. C. Tiffany, W. J. Hennessy, W. Magrath, and others. Mr. William Hunt, the well-known Boston artist, exhibits two interesting pictures by himself, a *Marquerite* and a *Boy and Butterfly*. The collection of Lucius Tuckerman, Esq., consists of a landscape with cattle, by Rosa Bonheur; *La Petite Bergeron*, by H. Merle; *The Angel and Child*, by W. Kaulbach; *Interior of San Marco*, by David Neal; and *Early Morning*, by W. Bouguereau. J. Pierpont Morgan, Esq., exhibits:—*Sale of Tickets for a Bull Fight*, by L. Alvarez; *Love's Washerwoman*, by J. L. Hamon; a landscape by A. B. Durand, one of the earliest of American landscape-printers; *A Breton Flower-Girl*, by G. H. Boughton; *Landscape with Cattle*, by C. Troyon, and others of less importance. The collection of W. L. Andrews, Esq., consists of water-colours, chiefly from the brushes of Meissonier, Boldini, and J. G. Vibert. The foregoing are exhibited at the Museum of Art.

The collection at the Academy of Design, while it contains some famous work of foreign painters, is interesting as including specimens of the early and best work of American artists. There is a landscape by A. B. Durand, better than anything he has done recently, and a figure-piece by D. Huntington that puts his later work to the blush. The collection of Ex-Governor E. D. Morgan embraces a larger number of pictures than that of any other exhibitor at the Academy—among them several portraits by the late Charles L. Elliott, who was the best American portrait-painter of his time. The most noticeable of Governor Morgan's pictures are—*Washerwomen on the Coast of Brittany*, by Jules Breton; *The Old Madonna*, by Elihu Vedder; *Sheep and Goats*, by E. Verboeckhoven; *A Storm*, by A. Achenbach; *Industry*, by Meyer von Bremen; *The Butterfly*, by R. Madrazo; *The Happy Wife*, by W. Bouguereau; *Charity*, by W. Kaulbach; and *The Florentine Picnic*, by Elihu Vedder. There are also several Bouguereaus in this collection. Parke Godwin, Esq., formerly editor of the *Evening Post*, has a small but interesting collection embracing a Bouguereau, a Burgers, and a Landelle. In the collection of Chas. Stewart Smith, Esq., is *The Echo*, by Alex. Cabanel, who is a great favourite in America; *The Jealous Landlord*, by F. Hiddemann; *Snow Storm in Russia*, by A. Schreyer; *The Lion on Guard*, by L. Gérôme; *A Spanish Lady*, by R. Madrazo; *The Attack*, by A. Schreyer, and *The Little Scholar*, by W. Bouguereau. W. L. Andrews, Esq., exhibits a good picture by Auguste Bonheur, called *After the Storm*, and the *Gypsy's Revert*, by G. H. Boughton. Mrs. Paran Stevens has a valuable collection, among which is a *Mother and Child*, by Meyer von Bremen; a *Cowbird*, by Meissonier; *Landscape and Cattle*, by Troyon; a curious and richly painted *Falstaff in the Basket*, by H. Makart; *Sheep*, by Rosa Bonheur; *The Dethroned Idol*, by Horace Vernet; *Mirabeau*, by Ary Scheffer; *The Sisters*, by Thos. Couture; and an exquisite piece by Millet, *A Woman Carding*. In the collection of John H. Sherwood, Esq., are several of W. T. Richards' characteristic pictures: *A Diogenes*, by J. L.

Gérôme; *The Spanish Matador*, by J. G. Vibert; *Expulsion of Eve from Paradise*, by Alex. Cabanel; *Convent of St. Montreal at Palermo, Sicily*, by Oswald Achenbach; and *A Brood of Turkeys*, by Juliette Peyrol Bonheur. In the collection of Morris K. Jessup, Esq., is a good Diaz, *Children and Lizard*; some sheep, by Verboeckhoven; *The Summer of Life and the Winter of Life*, by G. H. Boughton; *Sheep*, by Troyon; and *Spring Time*, by G. H. Boughton. John Wolfe, Esq., exhibits *Egyptian Fellah-Woman with Sleeping Child*, by L. Bonnat; *Maternal Admiration*, by W. Bouguereau; and *A Wallachian Teamster entangled in the Marshes of the Danube*, by A. Schreyer. Miss Catherine L. Wolfe exhibits *Church Festival in Brittany*, by Jules Breton; *Landscape with Cattle*, by E. von Marcke; and *Day Dreams*, by Thos. Couture. Mrs. A. T. Stewart makes but a small selection from her famous gallery; it consists of *The Gladiators*, by Gérôme, which I must confess that I liked better in the photographs, and the *Race of the Charioteers*, also by Gérôme, but quite unworthy that artist's reputation. It is an ugly picture, with a good deal of bad work in it. There is a highly coloured Madrazo, *Lady and Monkey*; *The Garden of Versailles in the Seventeenth Century*, by A. Boldini, a striking picture, and one that will bear close study; *The Strategic Device*, by A. Lesrel, and *The Begging Monk*, by Zamacois. Geo. A. Robbins, Esq., exhibits *The Flight after Worcester*, by W. Camphausen; *The Glen*, by A. Bierstadt, and *The Wine-Tasters* of J. P. Hasenclever. Among the best pictures in the collection of Thos. A. Havermeier, Esq., are Meissonier's *On Guard*, and a coast scene, by A. Achenbach. Robert L. Cutting, Esq., exhibits four good pictures, *Leaving Church—Rainy Day*, by R. Madrazo; *Return to the Convent*, by Ed. Zamacois; *Sheep on the Seaside*, by Auguste Bonheur; and *Cattle Drinking*, by E. von Marcke. The collection of R. M. Olyphant, Esq., is made up entirely of American pictures; among them an interesting *Tornado in an American Forest*, by the late Thos. Cole. He has also some good specimens of Wyant, Church, Durand, Huntington, Eastman Johnson, Kensett and Gifford. Marshall O. Roberts, Esq., who has a large collection of pictures, exhibits one of his poorest, *Flower of Fiesole*, by Henry Peters Gray. D. H. McAlpine, Esq., exhibits an interior by Escosura; *Landscape and Cattle*, by Troyon; *French Farm House*, by Jules Dupré; *After the Bath*, by Bouguereau; a *Landscape*, by Daubigny, and one by Corot, both exquisite pictures. Dr. F. N. Otis exhibits some characteristic American paintings, and a charming *Tambourine Girl*, by Elihu Vedder. S. Hawk, Esq., exhibits, among other pictures, a *Landscape*, by Corot; *Charity*, by Bouguereau; *After the War*, by Meyer von Bremen; *Harvest in Normandy*, by Jules Breton; *Arabs on the War Trail*, by A. Schreyer; and *Ruth and Boaz*, by Cabanel. Thos. B. Musgrave, Esq., exhibits Gérôme's *Crucifixion*; *Cattle*, by F. Voltz; *Escosura in his Studio*, by Escosura; *Beggar Boy*, by Meyer von Bremen; *Indifference*, by G. H. Boughton; and a *Tambourine Girl*, by Bouguereau. H. G. Marquand, Esq., exhibits *Landscape and Cattle*, by Troyon; *Spanish Coquette*, by Madrazo; *Blowing the Fire*, by G. H. Boughton, and *The Reader*, by Ed. Frère. James Gordon Bennett, Esq., exhibits two Boldinis, *En Dëshabille* and *A Young Girl*. The collection of R. L. Stuart, Esq., contains one of Gérôme's best pictures, *The Pasha's Forerunners*; *Instruction*, by J. O. Hasenclever; *The Inundated*, by Meyer von Bremen; *Mother and Child*, by W. Bouguereau; *The Visit*, by Escosura; *The Guard*, by Meissonier, and *Grandmother's Story*, by H. Merle. The collection of E. Matthews, Esq., includes *Moving Home*, by E. Plassau; *In the Park*, by Alfred Stevens; *Power of Music*, by Alex. Cabanel; *Return from the Hunt*, by Baron H. Leys; *Going to Church*, by Alma Tadema, and *The Slaves, Cairo*, by Eugène Fromentin. There are a number of pictures, both American and

foreign, which I have neglected to mention, not because they are unworthy, but for want of space. The foregoing are, however, the most conspicuous. This Loan Collection is pronounced the finest ever seen in New York. J. L. GILDER.

NOTES AND NEWS.

At a Congregation held at Cambridge on the 3rd inst., the approval of the Senate was given to the designs of Mr. Basil Champneys for the new Divinity Schools and dependent buildings, to be erected on the site facing St. John's College, and bounded on the south by All Saints' churchyard. The structure will consist of a central block and two advancing wings; the central block, together with the south wing, will contain the Divinity Schools, which are to be built out of the fund given for that purpose by the late Prof. Selwyn; the north wing will be built out of the general University Fund, and applied to one or more of the various purposes for which fresh accommodation is urgently needed. The Divinity Schools consist, on the first floor, of one principal lecture-room in the central block, 54 ft. 6 in. long by 33 ft. 6 in. wide, with a library 41 ft. 6 in. long and 20 ft. 3 in. wide in the south wing facing All Saints' churchyard, and a smaller lecture-room and four professors' rooms on the ground floor. The style of the building is sixteenth-century Gothic, and the material red brick and stone. The central block is lofty, and terminated by gables treated in a manner analogous to that of the banqueting-hall at Hampton Court, while the conspicuous angle of Trinity Street and All Saints' churchyard is marked by an octangular corner turret, or *tourrelle*, which will form, within, an oriel window to the library. Alike from their character, position, and purpose, the new buildings will be an important feature in Cambridge. Their construction will, we understand, be proceeded with immediately.

MR. HERKOMER has now in progress several important subjects both in water-colour and oil. Foremost among the latter is the large upright picture destined for the Academy Exhibition, where the artist has once more taken his theme from the peasant life of the Bavarian Alps. A group of peasants, obedient to a quaint religious tradition, are pacing round their fields in autumn-time praying for the success of the crops. The artist has already exhibited a small water-colour design of this subject, but in the larger picture now on the easel the original scheme of the composition is partly recast. The leading figure in the group, an old man supporting his enfeebled steps with a staff, has just paused in front of a little shrine by the side of a path, his head uncovered and bent in devotion. Behind him follows his aged wife, and further back and higher on the hill-side are distributed the younger members of the family, all alike intent in devout supplication. Not the least attractive and interesting portion of the picture will be the landscape against which the figures are relieved. A second oil painting, a river scene in Yorkshire, gives even more important expression to Mr. Herkomer's study of landscape; and a large water-colour design, in illustration of a beautiful German legend, bears witness to the artist's continued pursuit of the higher aspects of human beauty. It is not improbable that Mr. Herkomer may return on a future occasion to add a companion illustration to his large picture of *Chelsea Pensioners*.

THE designs, almost all of them models, sent in in competition for the proposed monument to Lord Byron have lately been placed on view in the South Kensington Museum. Members of the press were invited to inspect the works last Wednesday. Their number is about fifty. Several of them are evidently from foreign countries, but the competitors, save in a few instances, withhold their names from the public eye. We cannot say that any one of the designs impresses us as coming

from an artist enjoying or deserving European fame; and only a very few of them seem up to the level of work of a man pre-eminent in his own country. The following appear to us the best:—(1.) No. 40 (best of all). Byron stands on an ornamental pedestal, resembling in general character the Choragic monument of Lysicrates. He is attended by a winged and floating figure of Poetry, who inspires him to write. He has—as he ought to have—a proud, energetic, absolute look; the principal point in his costume is a cloak or loose wrapper. At intervals along the pedestal are stationed figures of Greece, Tragedy, Idyll, and Melancholy. This design has an effective quality of posing and composing. The figures simulate bronze, and the pedestal marble. (2.) No. 38. An energetic group, evidently the work of a capable artist, representing Byron solely in the character of the Champion of Greece: it must, we think, be admitted that the monument ought to give him primarily the character of a poet. He protects Greece, a female figure, and has his foot on a prostrated Turk, not very clearly identified in point of nationality. Two bas-reliefs are added, of a classic mode of design, but their precise subject is not distinct to us. (3.) No. 27. Mr. F. J. Williamson sends a simple and agreeable portrait-figure of Byron, with his cherished dog Boatswain. The poet is in his shirt, holding a book, but not reading or writing in it. This is satisfactory as far as it goes, but seems not enough for a national monument. A drawing annexed to the model shows that the figure would stand in a niche, under a domed canopy. No. 28 is an alternative design by the same sculptor. Here Byron has a cloak over his shirt, and is about to write. The canopy would be open, not niched. (4.) No. 29. The pedestal is a modification of the Lysicrates monument, and has some bas-reliefs, not perspicuously designed. Byron is above, half-seated on a ruinous fragment, about to write. This is a fairly attractive design, and would probably look well in its total effect. (5.) No. 2 bears the motto *Ποιητής λέων*, and gives us accordingly the poet and the British lion. Byron, laurel-crowned, in a modern Greek dress and with a cloak, holds a scroll; his general air is rapt and impetuous; his foot rests on an Ionic capital. The face, however, is by no means accurately or efficiently made out. In front of the pedestal, otherwise blank, comes the lion, forcibly designed, along with a lyre and a palm-branch. This is a telling sort of performance—foreign, we presume—but it hardly strikes us as likely to amount to very much, if carried out on a monumental scale.

At a meeting of the Council of the Arundel Society, held on the 1st inst., Mr. F. Lambe Price was elected Secretary to the Society, in the room of the late Mr. F. W. Maynard.

THE *Moniteur* has an article upon the portraits of Raffaele painted by himself, of which there are four existing. Two only are of unquestionable authority, that in the gallery of the Uffizii, at Florence, and the portrait introduced into the *School of Athens*; the two others are the drawing in the University Galleries at Oxford, and the portrait engraved by Marcantonio. The drawing now at Oxford has passed successively through the Wicar, Ottley, Harman, and Woodburn collections. It is in black chalk, heightened with white, on tinted paper, and is the head of a beautiful youth, apparently not more than fifteen or sixteen years old; he has long hair, falling down upon his shoulders, and wears a felt hat with the brim turned up. Passavant, says Mr. J. C. Robinson in his account of the Raffaele drawings at Oxford, engraved this drawing as the frontispiece to the German edition of his book, believing it to be the portrait of Raffaele. The portrait of the Uffizii, representing him at twenty-three, in the full vigour of youth and beauty, was painted for his uncle, Simone Ciarla, when Raffaele was

at the Court of Duke Guidobaldo at Urbino. That in the *School of Athens*, where he stands by the side of his master Perugino, represents him at the age of twenty-seven. Lastly, the engraving of Marcantonio was executed shortly before his death, 1520. These four thus comprise the whole of his short career.

THE Salle Drouot was opened last week for the season, the first sale consisting of a large collection of Oriental porcelain, which realised 80,580 fr. (3,223*l.*)

MR. PARKER has just issued an appeal on behalf of the Roman Exploration Fund, pointing out that now is the time to do the work of excavation; when the new city is completed, and the great drains are finished, the opportunity will have gone by. He enumerates twelve sites on which work might be begun at once, if the money was forthcoming. There is a custom in Rome to grant leases for four years, sometimes with the money paid in advance for the whole period. By acting on this plan the committee might do great things: to purchase the ground in each case is out of the question, but a lease would generally require but a small sum—the cost would not probably exceed ten pounds annually in each case. Subscriptions are received at Oxford and Cambridge, and by Messrs. Coutts, London.

A PROJECT for the erection of a large exhibition-building in Rome has been submitted to the Italian Government, and will, it is supposed, be shortly carried into execution.

THE twelfth annual exhibition of water-colour paintings by British and Foreign artists at Mr. McLean's New Gallery, 7 Haymarket, is now open.

THE *Builder* of last week states that the work of restoration at All Souls' College Chapel, Oxford, is now nearly complete. The reredos, which occupies the whole eastern end of the chapel, has had its thirty-five large niches and eighty-four small ones filled in with statues and statuettes, the work of M. E. Gellowski, while the bay over the reredos has been painted by Mr. Hill, of Oxford, from designs by Sir G. Scott. The floor has also been repaved, and a new altar of Devonshire marble inserted, so that the old chapel must now present quite a modern aspect. The same kind of restorations and additions have been lately carried out, not always in the best taste, in most of the old colleges at Oxford.

THE prizes offered last year by the Prussian Government for the best method of cleaning plaster casts, and also for the discovery of a new material to replace plaster in taking casts of works of art which could be easily cleaned, led to a competition of 146 candidates. No one, however, seems to have hit upon any strikingly new process, though a few good suggestions were made in some of the papers. The jury, which sat last July, finally awarded two first prizes to Dr. W. Reissig, a chemist of Munich, and to Herr Georg Leuchs, a chemist of Nürnberg, and the third prize to Dr. Filsinger, a chemist of Dresden. These prizes were all for the solution of the first difficulty—namely, the best means of washing plaster casts—and the three successful candidates had all arrived at the same process fundamentally, though carried out in different ways. With regard to the second requirement—a new material for casts—the jury decided that the stated conditions were not fulfilled by any of the candidates, none of the materials suggested being capable of easy cleaning; so this prize was not given. The various processes will shortly be published.

AN Artistic Congress has lately been held in Munich to consider the best means of promoting artistic education in Germany, and to discuss various questions relating to the development of the national art-manufactures. A great number of German and Austrian artists, heads of schools, directors of art establishments, and others interested in such matters, were present at the meetings, and most animated and lengthy debates took place on several of the points discussed. These

points, unlike those which have so recently occupied our Social Science Congress, had little relation to the social aspect of art education, or the influence of art in the general culture of a nation, but were chiefly concerned with the practical and industrial aspects of the question. In particular, a resolution was passed (though not without great opposition) condemning the present custom-house regulations as being hurtful to the development and success of the national art-industries, and calling upon the Reichstag to lighten or take off altogether the duties on certain articles, and to draw up a more rational system of classification for international use. The present Protectionist policy in matters of art industry was simply, it considered, an avowal of the artistic inferiority of Germany to other countries. Prof. Dr. Carl von Lützow, the editor of the *Zeitschrift für bildende Kunst*, spoke at considerable length on this subject, and proposed that a commission of enquiry should be appointed by the Chambers of Commerce and Industry, but his proposition was not put to the vote. The other principal resolutions passed at the Congress were:—

“1. That evening schools for artisans, and industrial art-schools for women, having been found of great use, the Congress recommends them for municipal or State help. 2. That the Congress forms the resolution of assisting, by all the means in its power, the formation of art societies and trade guilds in all the principal towns of Germany and Austria, in order that a permanent and friendly union may be established between artists, artisans, and all who are interested in their labours. 3. That no pupil should be admitted into the Government schools of industrial art, or into schools especially devoted to any particular branch of artistic instruction, without being able to show, not only that he has received elementary instruction in art, but also that he has worked practically in an atelier for at least two years.”

This last resolution was vigorously opposed, and only in the end obtained a small majority of votes.

“4. That the Congress is of opinion that schools of industrial art and special schools should not be made preparatory schools to the Fine Art Academies. 5. That the Art and Industrial Exhibition now open in Munich has impressed the Congress with the conviction that Germany will not be worthily represented at the great Paris Exhibition of 1878 unless a definite and artistically considered arrangement be strictly adhered to. That, in order to carry this into effect, it will be necessary to form a committee of competent men who shall have the sole right of rejecting and admitting all works submitted to their judgment; and that for the realisation of this project it will be necessary that a sufficient grant should be voted by the German Reichstag.”

This last resolution was passed unanimously.

THE STAGE.

“BROTHERS” AT THE COURT THEATRE.

PLEASANT acting, brisk writing, poverty of thought and intention—those are about the terms in which one sums up one's impression of Mr. Coghlan's comedy, performed at the Court Theatre on Saturday night. The piece is in three acts, though why it began with the first and why it ended with the third, it would be difficult to say, for the first act does but feebly insinuate that which is to follow in the second, and the third does but drag to a tardier conclusion what the second properly finished. I sat by a person who, when the curtain fell on the second act, asked if the play was not over. There was nothing but the play-bill to inform one that it was not. The play-bill spoke of a third, and so we waited in hope, and an hour afterwards the curtain fell on the third, on what was practically the same conclusion arrived at in the end of the second. A piece less closely-woven, with less of sequence and connexion—with less of substance, in fine—has rarely been performed.

The first act introduces us to the younger of the brothers, and shows us a bit of the particular Bohemia whose centre is Fitzroy Square. But we are not shown anything in this Bohemia that

has not been shown us before by twenty novelists and playwrights; and all that we learn here of the younger brother, the events of the second act—supplemented by three minutes of narration—would have sufficed to tell us. Fred Seymour (*alias* Meredith) is a painter, and Kate Hungerford is an independent young woman who walked into his studio one wet day because she happened to be near his doorstep and he could not lend her an umbrella. The result of this unconventional visit was a flirtation that might almost have been a love affair; the result of the flirtation was its exposure to the painter's brother, a Welsh baronet, to whom the young woman happened to be engaged to be married; and the result of the exposure was that conflict and wavering which are the main theme, such as it is, of Mr. Coghlan's comedy. Which of the two brothers shall Kate Hungerford marry?—the brother who owns Corwen Castle, or the brother who does not own an umbrella?—that is the question Mr. Coghlan and the playgoer ask themselves up to the fall of the curtain.

But Mr. Coghlan is careful that a question so momentous shall not be too speedily answered; and so, as I hinted before, the first act hardly really addresses itself to it. The young woman has come in again, having been persuaded to sit for her portrait; her father has been brought in the disguise of a patron, and has grasped the position of affairs; the young woman has learnt the young man's name, and has left the house because it is imprudent to flirt with the brother of the man to whom you are engaged; and then the author has given us as much of his main theme as he can afford, and must fall back on other resources. So a distant relative of the Bob Sawyer of *Pickwick*—the medical student of a past-away time, or of no time at all but that of a writer's imagination—regales us with his jokes: and the curtain falls, not on any incident or dialogue having the slightest bearing on the course of the story, but on a war of words between a German student who had been valiant, and a French waiter who refused to believe it.

In the second act the main theme is resumed; but not even here at the beginning. Kate and her father are guests at Corwen Castle; Kate is immediately to marry the elder brother, and will meet to her surprise the younger brother, who has arrived in the same house. But all this is not yet. We have first a conversation between Kate Hungerford and a certain Gertrude, who is absolutely without influence on the progress of the piece—who has nothing whatever to do either with action or with development of character, except that she softens the hearts of the important personages by playing the piano very softly at a critical moment—but who is apparently introduced on the broad general ground that two young women are better than one in a comedy. So we get Gertrude and her talk, more amazingly ingenuous than that of the veriest *ingénue* of France. But when this talk is over, there is a return to the serious business of Kate Hungerford's future. Sir Francis, having had his suspicions roused by somebody else, hears at last from Kate Hungerford herself what was the result of the shower that day when Frederick could not lend her the umbrella. It was not terrible after all. She thought she loved him, and found she did not, and so, confirmed in her appreciation of Sir Francis himself, determined to tell him nothing about it, and let the past be past. Now the necessity to tell him had arisen, and she had done her duty. Sir Francis after setting her free to marry Frederick if she likes, renews his offer when he is assured that Frederick was only good for a flirtation. And so the second act closes on what would seem to be a final choice—the choice for Sir Francis and for Corwen Castle.

What does give the third act such claim as it has to be appended to the other two is that a silly mistake that arises in the course of it enables Kate's feeling for Sir Francis to change

and develope. Frederick has done his best to persuade her that his brother only renewed his offer "as a man of honour." "As a man of the world," he adds, "he expected you to refuse it." That subtle thought had never occurred to a young woman by no means without experience of the ways of men; and now it seems for a time that she must needs accept it. But she changes her mind again, and on the old family lawyer's representing that the estates are all mortgaged, Kate is free to feel the excellence of Sir Francis, and to love him for his own sake alone. She has chosen finally the better of the two brothers, and of course no humane playwright would seriously condemn such a woman to estates which were encumbered. That little mistake is easily rectified, and the curtain falls.

One does not know that Mr. Coghlan is to be rightly reproached for having introduced no sympathetic character. Sir Francis, under his chilly exterior, is an honourable person, and Kate herself—though the thing is not sufficiently defined—is by no means an intriguer. The absence of a character entirely congenial to the audience may lessen the favour with which the piece may be listened to, but hardly its real merit; and we should be inclined to reproach Mr. Coghlan not so much for the characters he intended to present as for certain incidental phrases of a very crude and ineffective cynicism, such as the remark about the ingratitude of women and other insignificant attempts at bitterness which we need not particularise. The main defects, however, are those of want of substance and of want of definition in character. In the matter of character, it is not that the author is wholly conventional; he seems to have some glimmering distant outlook upon types which are not the favourite ones with the accepted playwrights, and so far this is good. But he wants definiteness of conception and clearness of execution. A playwright, it will be said, can leave much to his players: he can dispense with that which the novelist has need of in the way of description and characterisation: the novelist being in his own person, as it were, dramatist and player too. But the dramatist has really need of quite as much definiteness; his lines may be fewer, but they must be as decided, as sharp, as unmistakable. Here Mr. Coghlan fails, and judged by this standard contemporary dramatists are indeed very wont to fail; and that their failure passes for the most part unperceived, where in a serious novelist it would be the first thing to be noticed, is only one more proof that the playgoing public is generally too soon satisfied—it will not get better work till it makes, for its own judgment, a higher standard.

The acting at the Court is excellent and life-like, save where the creations of the author are so eccentric as to make naturalness impossible to his interpreters. What are you to do with a father and a friend so fantastic as the two East Indian Company's officers, whom it has not been necessary to speak of here in detail? What are you to do with a girl of eighteen whose simplicity, as the author has shown it, is that of a Miranda vulgarised, or of a heroine of Mr. Gilbert's on the eve of being persuaded to abandon her lover for the sundial and the stream? Miss Hollingshead is pleasant, Mr. Charles Kelly and Mr. Anson full of capital inventions; but what are you to do—what are you to do?

Mr. Hare's Sir Francis Meredith is a very finished little picture. One would imagine it to be a part carefully planned for the actor: it exhibits most of his qualities; none of his defects. He plays it excellently. Miss Ellen Terry, in the character of Kate, the heroine, is entrusted with no strong dramatic scenes. Emotions are called very little into play: the whole thing is within the range of comedy, when it does not fall into the range of farce. A scene in the first act, where the less worthy of Kate's lovers wants to lock her up in his studio, promises at first to be rousing, and one is inclined to find fault

with Miss Terry for not playing it with more of fire, until it is made plain that even in the intention of the author strong feeling had little part in it. There and afterwards Miss Terry abounds in gestures of varied and natural grace, and by her exquisitely pointed and considered delivery she brings into high relief all that is good in the dialogue. And this is fortunate for Mr. Coghlan, who is best in his talk. *Lady Flora* proved to us that he could write dialogue bright and easy. It would have been well had *Brothers* proved to us something more. FREDERICK WEDMORE.

We are apparently to have a season of revivals and adaptations. New plays of importance are not announced, unless indeed it should turn out that the late Lord Lytton kept back from representation during his lifetime a play of serious worth, or that an amateur author, who is known as a painter, is able to give us dramatic literature of value. The next revival is to be that of *No Thoroughfare* at the Olympic Theatre on Monday evening: the last was to be that of *Les Trente Millions de Gladiateur* at the Royalty on Thursday in this week. The Gaiety contents itself for the present with the revival of *Not Such a Fool as He Looks*; the Adelphi with a revival of *Arrah-na-Pogue*; while revivals of an author sometime out of fashion—the author of *Richard III.* and of *Henry V.*—are relied upon at Drury Lane and the Queen's.

The next adaptation from the French will be presented at the Criterion, in due succession to the last; but it will probably be found more difficult to turn the witticisms of *La Boule* into good English than it was to make acceptable the funny situations of *Le Procès Vauradieux*.

MISS JENNIE LEE, the actress of "Jo," has been ill, but is now restored to the theatre.

MR. HENRY IRVING is playing his favourite characters at Glasgow this and next week.

EARLY in December the company now acting at the Gaiety will go to the Opéra Comique.

THE Crystal Palace management announces a second series of representations of the works of Dickens. The first series of representations enjoyed deserved popularity.

MR. ARTHUR WOOD, the comedian, known at the Prince of Wales's and other London theatres, is the author of a new comedy called *Shoddy*, produced this week at the Theatre Royal, Bristol.

WHAT is conventionally called the scenery, but should often more properly be called the stage room-furnishing, has been very happily managed at the Court Theatre, in the new piece. Good taste, almost equal to that which we are accustomed to at the Prince of Wales's, has been displayed in Sloane Square, and the manager of the Court has at the same time steered clear of a mistake towards which the Prince of Wales's sometimes tends—that of so perfectly and elaborately decorating its stage drawing-rooms that attention is seriously diverted from dialogue and acting generally among the best in London. The immense elaboration of stage furnishing—however attractive it may be in itself—must lead either to some "necessary business of the play" being lost to the audience, or, what is quite as bad, to the introduction of mere empty talk to occupy the ten minutes or so during which people's eyes are getting accustomed to the charming rooms in which the actors move often but as secondary figures. Mr. Hare, at the Court, has done wisely, in *Brothers*, in giving us pleasant things to look at, but not too many of them. The pleasant "interior," in the second and third acts, suggests the parlours of a house of taste without absolutely realising them in all their elaboration. There is, as should always be remembered, a happy mean between the spectacle for the eyes alone and that nakedness of the stage which is disclosed at the Français when the three thumps have sounded and the curtain has risen on two chairs, Coquelin and Got, and a comedy by Molière.

MUSIC.

"FIDELIO" AT THE LYCEUM.

IN bringing forward Beethoven's only opera, on Thursday week last, Mr. Rosa undertook by no means a light task. For its adequate presentation, this masterpiece of dramatic music makes no ordinary demands upon all concerned. It is not enough that one or two of the chief parts be well filled; the work peremptorily requires a first-rate *ensemble*; the performance of the orchestra must be above reproach; and the stage arrangements should be of the highest excellence. While it can hardly be honestly said that, as a whole, the rendering of *Fidelio* was as uniformly perfect as some which have been seen under Mr. Rosa, there were yet many most excellent points, and the performance taken altogether was one reflecting the highest credit on the conductor and on his company.

In order to have done with fault-finding as soon as possible, it will be well to begin with the points to which exception must be taken. First and foremost of these is the absurd, at times almost meaningless, version of the English words, from the pen of the late Mr. Thomas Oliphant. In Beethoven's work much, very much, depends on the text, and its illustration by the music. Bearing this in mind it is absolutely inconceivable how a writer, who in general was certainly not a fool, could have written such absolute nonsense as Mr. Oliphant has done in parts of his translation of this opera. This is strong language; but it is perfectly easy to justify it by a few extracts. In Marcellina's beautiful song in the second act she sings—

"Die Hoffnung schon erfüllt die Brust
Mit unaussprechlich süßter Lust;
Wie glücklich will ich werden."

It is almost incredible, but is nevertheless true, that Mr. Oliphant's version of this is—

"Unlike the cold and prudish Miss,
I see no danger in a kiss,
Nor why I should reserve it."

Again, in the well-known quartet in canon, the words begin—

"Mir ist so wunderbar
Es engt das Herz mir ein;"

Mr. Oliphant translates—

"Within this panting breast,
Fond heart, be thou at rest."

In the duet between Pizarro and Rocco, when the former offers the latter a purse of gold, Rocco says—

"So sagt, doch, nur in Eile
Womit ich dienen kann;"

translated—

"I'll take it—no one's near me (!);
Thy purpose, Sir, unfold."

In the same duet Rocco's description of the prisoner—

"Der kaum mehr lebt
Und wie ein Schatten schwebt,"

appears in English as—

"My blood runs cold—
Must I his death behold?"

One more example will suffice to indicate the utter inadequacy of the translation. In the great quartet in the second act Pizarro says to his victim—

"Noch einmal ruf' ich dir
Was du gethan zurück;
Nur noch ein Augenblick
Und dieser Dolch—"

for which we find

"I pant to seize my prey;
Why doth this hand delay
To strike thee dead?"

Such utter rubbish as this cannot be allowed to pass without protest in a great work where so much depends on the expression of the words. If Mr. Oliphant's is the only English version of *Fidelio*, it is high time another one were made which would do more justice to the original poem.

There is a second point on which we most deeply regret to have to find serious fault with Mr. Rosa. We had fondly imagined that we had at last a conductor who thoroughly respected the original scores of the great masters. We heard *Figaro*, *Les Deux Journées*, and *Joconde* exactly as they were written; and if before Thursday week anyone had told us that Mr. Rosa would tamper with Beethoven, we should have indignantly defended him. But alas! our illusion is at an end. It is with real sorrow that we say that in *Fidelio* Mr. Rosa has allowed the addition of trombone parts to Beethoven's score in Pizarro's air in the first act, and in the second finale. Like Mozart in *Don Juan*, Beethoven has in this work reserved the trombones for special dramatic effects, and we say most emphatically that under no circumstances whatever is any conductor justified in adding trombones, or any other parts, to one of Beethoven's scores. Had extra brass parts been added to *Joconde*, the score of which is particularly thin, such a course might have been palliated, if not approved; but with Beethoven! It is perfectly unintelligible how so excellent a musician and so genuine an artist as Mr. Rosa undoubtedly is, could have committed such an error of judgment. We most earnestly hope that when next the opera is performed, the trombone parts will be left exactly as Beethoven wrote them.

And now, having done grumbling, let us turn to the much pleasanter task of commending; and in truth there was much to commend. In the first place we must name the Leonora of Mdlle. Torriani. During the earlier part of the opera the lady was evidently very nervous—by no means a surprising thing when it is remembered that she was essaying for the first time in London one of the most arduous parts in the range of operatic music, one, moreover, which is here especially associated with the magnificent performances of Mdlle. Titiens. As the first act proceeded, Mdlle. Torriani seemed to become more mistress of herself. The celebrated invocation to Hope was extremely well sung, and the applause which deservedly followed appeared to set the vocalist at her ease; in the second act she was excellent throughout, both in respect of singing and acting. Miss Julia Gaylord, as Marcellina, was simply perfect. Those who are acquainted with this very clever young lady's style could have foretold that the part would suit her admirably; but even her warmest admirers would have hardly expected that she would sing Beethoven's music so well. By her impersonation Miss Gaylord has added another wreath to her laurels. It is rather amusing to remember that at the beginning of the present season, when Mr. Rosa's prospectus was issued, some of our musical critics spoke of this young lady in a disparaging, not to say contemptuous, way, as one who was quite useless for any but very secondary parts! It was not merely in ladies, however, that the cast of *Fidelio* was a strong one. Mr. Aynsley Cook was a most capital Rocco. I confess I went into the theatre with some slight apprehension that the *buffo* element in which Mr. Cook so much delights might be too obtrusive. I was very pleasantly disappointed. The character of the honest and kind-hearted old jailer was most admirably presented, and in no one instance over-acted; though Mr. Cook made one slip of the tongue in the second act, in addressing Mdlle. Torriani as "Leonora" instead of "Fidelio." His singing, too, was excellent, both in his one song in praise of gold and in the whole of the concerted music. Mr. Packard's fine voice did full justice to the music of Florestan. Though the part lies very high, it seemed well within the singer's means; he seems also by practice to gain freedom in his acting. Mr. Ludwig sang and acted like the conscientious artist that he is as Pizarro; unfortunately, his voice is not powerful enough for the part, and in his great song in the first act, which Beethoven has scored somewhat heavily, and which was rendered still louder by

the addition of the trombones above referred to, he was at times quite inaudible. The question must be asked, Why was not the part given to Mr. Santley, who used to sing it at Her Majesty's Theatre, and whom it suits to perfection? We hope, and believe, that he is too genuine an artist to have declined it because it was not the most important part in the opera; and certainly the character is more worthy of his abilities than Zampa, Danny Mann, or Joconde! It would, of course, be unreasonable to expect Mr. Santley to sing every night; but surely for such a work as Beethoven's Mr. Rosa ought to give us the full strength of his company. The smaller parts of Jaquino and the Minister, Don Fernando, were excellently given by Mr. Charles Lyall and Mr. A. Stevens. The chorus was, as usual, admirable. The Prisoners' Chorus was extremely well sung; but care ought to have been taken not to make the prisoners look such a set of scarecrows as to excite the laughter of the audience. Two or three of them really appeared as if they had been got up in anticipation of the approaching November 5. With this exception, the stage arrangements were very good.

The opera was preceded by the great overture to *Leonora* (No. 3), which was so finely played by the band as to be redemanded. Mr. Rosa most unwisely repeated it. A protest must again be entered against such a course, which in the present case was more than usually injudicious, as the overture takes nearly a quarter of an hour to play. Of course the effect was less the second time; it could hardly be otherwise. The encore, which is a nuisance in the concert-room, is even more indefensible at the opera, and ought to be once for all stringently put down.

Though in some points open to remark, the production of *Fidelio* is, taken altogether, one of which Mr. Rosa may be proud, and one of the special events of his present season.

EBENEZER PROUT.

THE two novelties at last Saturday's Crystal Palace Concert were the overtures with which the programme began and ended. The first of these was that to Prof. Macfarren's oratorio *The Resurrection*, which had only once before been given in public—on the occasion of the production of the work at the recent Birmingham Festival. For concert purposes the present overture is, perhaps, even better fitted than the overture to *St. John the Baptist*. It is constructed on interesting subjects, and treated with the well-known mastery of its composer. Its reception was deservedly warm. The second novelty was Tchaikowsky's overture to *Romeo and Juliet*, which had not been previously heard in England. The Russian musician is undoubtedly one of the most original living composers. His overture, which is of symphonic proportions, taking nearly twenty minutes in performance, is avowedly an illustration of Shakspeare's tragedy. It is full of most charming and poetical ideas; but it is so absolutely novel both in thought and treatment that, except by a small minority of the audience, it altogether failed to be appreciated, and was received coldly, and even with signs of disapproval. Special praise ought to be given to Mr. Manns, for securing a really magnificent rendering of a most difficult work. No such performance could have been heard elsewhere than at the Crystal Palace. The symphony of the afternoon was Mozart's "Jupiter" which was very finely played by the band. In Mendelssohn's concerto in G minor Mdlle. Arabella Goddard reappeared at Sydenham for the first time since her return to England, and received a most cordial welcome from the audience. Her playing was in many parts very fine; but its effect would have been much improved by a more judicious use of the pedal. We have every reason to presume that she played the octave passages in the finale correctly; but, as she put down the pedal almost incessantly throughout, the effect was so wanting in clearness that she might

have played twenty false notes without their being detected. The vocalists were Miss Anna Williams, who sang with great taste, and Signor Bettini, who gave Rossini's tarantella, "La Danza," in a buffo style quite out of keeping with the character of the concert. This afternoon Handel's *Acis and Galatea*, with Mozart's additional accompaniments, is to be given.

THE Monday Popular Concerts commenced for the winter last Monday at St. James's Hall, when an excellent, though not very novel, programme was given, including Schubert's ever-welcome octett for strings and wind, a quartett by Haydn, Mendelssohn's prelude and fugue in E minor, well played by Miss Agnes Zimmermann, and Beethoven's sonata in G minor for piano and violoncello, in which the lady was joined by Signor Piatti. The performers in Schubert's octett were Messrs. Straus, Louis Ries, Zerbini, Piatti, Reynolds, Lazarus, Wendland, and Winterbottom. The work was given in the abridged form in which it is usually heard at these concerts, with the omission of the variations and minuet. Why does not Mr. Chappell let us hear it entire, as is almost invariably done with Beethoven's septett, a work very similar in form to this? If necessary, some of the repeats could be left out, which would be far better than omitting entire movements. Mdlle. Redeker, whose fine contralto voice and excellent use of it we have before commended, was the vocalist of the evening. This afternoon the first of the Saturday Popular Concerts is to be given; and next Monday Schubert's beautiful though seldom heard trio in E flat will be included in the programme. Mdlle. Norman-Néruda is to be the violinist, and Mr. Charles Hallé the pianist.

THE first of Mr. Dannreuther's musical evenings took place on the 2nd inst. at 12 Orme Square, when Mr. Dannreuther was assisted by Herr Kummer (violin) and M. Lasserre (violinello). The programme included Raff's trio in C minor, Op. 102, Beethoven's trio in B flat, Op. 97, Berlioz's "Rêverie et Caprice" for violin, two violinello solos by Popper and Davidoff, and a selection of Chopin's mazurkas for the piano.

THE second of Herr Hermann Franke's Chamber Concerts was given at the Langham Hall on Tuesday, when Beethoven's great "Rasumoufisky" quartett in F, Brahms's sextett for strings in B flat, and a sonata for piano and violin by Rheinberger, formed the principal items of the programme.

THE *Revue et Gazette Musicale* states that it is at length definitely decided to build an international theatre in connexion with the Exhibition of 1878, at which performances in different languages are to be given twice daily during the whole period of the exhibition.

JOSEPH GRÉGOIR, a well-known pianist and composer in the modern fashionable style, died at Brussels on the 29th ult. He was born at Antwerp in 1817, and was a pupil of Henri Herz.

JOHANNES BRAHMS has written a symphony in C minor, which was announced to be performed for the first time at Mannheim on Tuesday last.

It is only three weeks since we noticed the completion of the sixth volume of Hermann Mendel's *Musical Lexicon*. We little imagined that when that notice appeared the editor was lying upon his death-bed. It is with sincere regret that we announce that he died at Berlin on the 26th ult., at the comparatively early age of forty-two. We trust that the noble work so well begun under his direction will not be allowed to remain unfinished.

In the *Deutsche Rundschau* of October there is an interesting and valuable article on the Bayreuth Festival by Louis Ehlert. The writer thinks Wagner is unhappy in the selection of his subject; his essentially modern music, with its "restless chromatic and freedom of modulation," being

singularly unfitted for "events and conditions to which there always clings something martial and gigantic." Moreover, the Nibelungen legend is in its nature epic, not dramatic. The writer criticises freely Wagner's dramatic treatment of the subject, which he considers to be very inferior to the musical treatment. At the same time he admits that certain moments in the action are full of the highest dramatic effect. Herr Ehlert deems it unreasonable to suppose that poetic and musical genius can unite themselves in the same head. "The human mind in its highest development is eternally specialist." Hence Wagnerism, "this Protean pantechnic thing" (*Allkunstwesen*), will only last till some new spontaneous operatic composer makes his appearance. The writer appeals to Wagner to break up his wearisome long work into parts, and to send it to "those boards which signify the world at large, and not simply the region of patronage."

TABLE OF CONTENTS.

	PAGE
GILL'S LIFE IN THE SOUTHERN ISLES, AND THIRGANCE'S ADVENTURES IN NEW GUINEA, by COUTTS TROTTER	465
MAZIERE BRADY'S EPISCOPAL SUCCESSION IN ENGLAND, SCOTLAND, AND IRELAND, 1400-1875, by the Rev. N. POCOCK	466
FRANZOS' PICTURES FROM "HALF-ASIA," by A. J. PATTERSON	467
IRNE'S EARLY ROME, by H. F. PELHAM	468
NEW NOVELS, by A. LANG	469
CURRENT LITERATURE	470
NOTES AND NEWS	471
OBITUARY, NOTES OF TRAVEL	473
THE ARCTIC EXPEDITION, II.: REPORT OF PROCEEDINGS BY CAPTAIN NARES, by CLEMENTS R. MARKHAM; RESULTS IN ZOOLOGY, BOTANY, AND GEOLOGY, by E. R. ALSTON	475
PARIS LETTER, by G. MONOD	476
SELECTED BOOKS	477
CORRESPONDENCE:—	
<i>Mandeville's Travels</i> , by E. B. NICHOLSON; <i>An Elder Brother of the Moubite Pottery</i> , by Ch. Clermont-Ganneau	477
APPOINTMENTS FOR NEXT WEEK	478
THE VEDA AND ITS INFLUENCE IN INDIA, I., by Prof. MAX MÜLLER	478
SCIENCE NOTES (PHYSIOLOGY, CHEMISTRY AND MINERALOGY)	479
MEETINGS OF SOCIETIES	481
MR. DESCHAMPS' GALLERY, AND THE FRENCH GALLERY, by W. M. ROSSETTI	482
A SUCCESSFUL RESTORATION, by MRS. CHARLES HEATON	483
EUROPEAN PICTURES IN AMERICAN COLLECTIONS, by MISS J. L. GILDER	483
NOTES AND NEWS	484
"BROTHERS" AT THE COURT THEATRE, by FREDK. WEDMORE	485
STAGE NOTES	486
"FIDELIO" AT THE LYCEUM, by EBENEZER FROST	487
MUSIC NOTES, TABLE OF CONTENTS, NEW PUBLICATIONS	487-8

NEW PUBLICATIONS.

Abney (Capt. W. de W.), <i>Thebes and its Five Greater Temples</i> , 4to (Low & Co.) 63/0
Almanach de Gotha for 1877 (Dolan & Co.) 7/0
Baker (Sir S. W.), <i>Cast Up by the Sea</i> , or, <i>Macmillan & Co.</i> 6/0
Baring-Gould (S.), <i>Village Preaching for a Year</i> , vol. 2, 12mo (Skeffington) 5/0
Barkley (Henry C.), <i>Between the Danube and Black Sea</i> , 8vo (Lockwood & Co.) 10/6
Barnard (George), <i>Drawing from Nature</i> , 8vo (Routledge & Sons) 21/0
Baylis (Wyke), <i>Witness of Art; or, the Legend of Beauty</i> , 8vo (Hodder & Stoughton) 6/0
Beckett (Sir Edmund), <i>Book on Building</i> , 8vo (Low & Co.) 7/6
Bell (Rev. Chas. D.), <i>Roll-Call of Faith</i> , 12mo (Hunt & Co.) 5/0
Berners (Chas. H.), <i>Two Months in Syria in 1875</i> , 8vo (Hunt & Co.) 6/0
Birch (W. De Gray), <i>History, Art, and Palaeography of the Utrecht Psalter</i> , 8vo (Hagler & Sons) 12/0
Blanc (Charles), <i>Art in Ornament and Dress</i> , 8vo (Chapman & Hall) 10/6
Blandy (S.), <i>The Little King, translated from the French by Mary De Hauteville</i> , 8vo (Low & Co.) 7/6
Bohn's Standard Library, <i>Shakespeare's Dramatic Art</i> , by Dr. H. Ulrich, vol. 2, 12mo (Bell & Sons) 3/6
Bosquet (Rev. C.), <i>Blossoms from the King's Garden; Sermons for the Young</i> , 8vo (Low & Co.) 6/0
Brewer (Mrs.), <i>Gold; Standard of Gold and Silver Vases</i> , &c., translated from Von Studnitz, 8vo (Chatto & Windus) 3/6
British Juvenile (The), volume for 1876 (Smart & Allen) 1/6
British Workman (The), volume for 1876 (Smart & Allen) 1/6

Capes (W. W.), <i>The Roman Empire of the Second Century</i> (Epochs of Ancient History), 18mo (Longmans & Co.) 2/6
Carver (Rev. W. B.), <i>Prophecy of Christendom; Sketches of Eminent Preachers</i> , 8vo (Hodder & Stoughton) 5/0
Cassell's Family Magazine, Volume for 1876 (Cassell & Co.) 9/0
Chase (C. F.), <i>Trial of Jesus Christ before Caiaphas & Pilate</i> , 8vo (Simpkin & Co.) 3/6
Cleland (John), <i>Directory for the Dissection of the Human Body</i> , 12mo (Smith, Elder, & Co.) 3/6
Corbould (E.), <i>Sweet Little Rogues</i> , 16mo (Hatchard) 3/6
Darwin (Charles), <i>Geological Observations</i> , 2nd ed., 8vo (Smith, Elder, & Co.) 12/6
De Moseenthal (Julius), and Harting (Jas. E.), <i>Antiques and Ornament</i> , 8vo (Trübner & Co.) 10/6
Downie (Thos.), <i>Iron and Metal Trades' Companion</i> , 12mo (Lockwood & Co.) 9/0
Drew (Catherine), <i>Harry Chalgrave's Legacy</i> , 8vo (J. Clarke & Co.) 5/0
Emerson (Ralph W.), <i>Letters and Social Aims</i> , 16mo (Chatto & Windus) 2/0
Examples of Modern British Art. Forty Masterpieces, fol (Bickers & Son) 42/0
Family Herald (The), vol. 37, 4to (W. Stacey) 4/6
Fothergill (J. M.), <i>Practitioner's Handbook of Treatment</i> , 8vo (Macmillan & Co.) 14/0
Four Gospels (The), Illustrated by M. Bida. St. Luke, folio (J. B. Baillière) 63/0
Frey (Heinrich), <i>Compendium of Histology</i> , translated by J. H. Cutler, 8vo (Smith, Elder, & Co.) 12/0
Glass (Chas. E.), <i>Advance Thought</i> , 8vo (Trübner & Co.) 6/0
Goethe's Tragedy of Faust, translated by Theodore Martin, with Photos, folio (F. Bruckmann) 125/0
Golden Book, Volume for 1876, 8vo (W. Pooler) 2/6
Graphic Portfolio, folio (Office) 25/0
Greg (W. R.), <i>Literary and Social Judgments</i> , 4th ed., 2 vols., 8vo (Trübner & Co.) 15/0
Gsell-Fels (Dr.), <i>Venice</i> , illustrated with photographs, folio (J. B. Baillière) 42/0
Henson (Rev. Josiah), <i>Autobiography of John Lobb</i> , 12mo (Christian Age Office) 1/6
Homer's Odyssey, edited with English Notes, by W. W. Merry and James R. Bidell, 8vo (Macmillan & Co.) 16/0
Keim (Dr. Theodor), <i>History of Jesus of Nazareth</i> , vol. 2, 8vo (Williams & Norgate) 10/6
Kirke's Handbook of Physiology, by W. M. Laker, 9th ed. (J. Murray) 14/0
Knox (Mrs. O. N.), <i>Sonnets, and other Poems</i> , 8vo (Smith, Elder, & Co.) 5/0
Levien (F.), <i>Mildred's Mistake: a Still Life Study</i> , 12mo (Marcus Ward & Co.) 2/6
Little Head of the Family, from the French of Mlle. Z. Fleuriot, 8vo (Marcus Ward & Co.) 2/6
Lowne (B. T.), <i>Manual of Ophthalmic Surgery</i> , 8vo (Smith, Elder, & Co.) 6/0
Maclellan (David), <i>Law of Merchant Shipping</i> , 2nd ed., with Shipping Acts, 1854-76, 8vo (Maxwell & Son) 42/0
Maclellan (J.), <i>German Theory of Disease</i> , 8vo (Macmillan & Co.) 10/6
Mansfield (Charles B.), <i>Aerial Navigation</i> , 8vo (Macmillan & Co.) 10/6
Milton (J. L.), <i>Pathology and Treatment of Gonorrhoea</i> , 4th ed., 8vo (Hatchard & Bogue) 12/6
Mother's Friend (The), vol. for 1876 (Hodder & Stoughton) 1/6
Nelson's Life, by Robert Southey, illustrated, 8vo (Bickers & Son) 7/6
Northern Lights: Pen and Pencil Sketches of Modern Scottish Worthies, 8vo (Westway Conference Office)
Old New Zealand, a Tale of the Good Old Times, by A. P. Kitchin, 8vo (Bentley & Son) 12/0
Pale and the Septs; or, the Baron of Belgard, &c., 2 vols., 8vo (Gill & Son) 16/0
Palmer (John), <i>Between the Bells</i> , 12mo (Church of England S. S. I.) 2/0
Pauli (Reinhold), <i>Pictures of Old England</i> , 8vo (Macmillan & Co.) 6/0
Peter Parley's Annual for 1877 (Ben George) 5/0
Pike (Luke O.), <i>History of Crime in England</i> , vol. 2, 8vo (Smith, Elder, & Co.) 18/0
Popular Science Review, vol. 15, 8vo (Hatchard) 12/0
Recollections of My Early Scottish Home, 12mo (Macfarlane & Co.) 3/0
Records of the Past, vol. 7, Assyrian Texts, 8vo (Bagster & Sons) 3/6
Redford (Christian), <i>Mildred Dalton</i> , 8vo (Hatchard) 5/0
Rice (Capt.), "Boy Mill," 8vo (Hatchard) 5/0
Richardson (W.), <i>Practical Timber Merchant</i> , 12mo (Lockwood & Co.) 3/6
Robson (Geo. J.), <i>Treatise on the Law of Bankruptcy</i> , 3rd ed., 8vo (Bentley & Son) 38/0
Ross (Charles), <i>The Story of his Abduction</i> , by C. R. Ross, 8vo (Hodder & Stoughton) 5/0
Routledge (Robt.), <i>Science in Sport made Philosophy in Earnest</i> , 8vo (Routledge & Sons) 7/6
Scott (Sir W.), <i>Waverley Novels</i> , New Library Edition, vol. 7, <i>The Heart of Midlothian</i> , 8vo (A. & C. Black) 8/6
Smart (Hawley), <i>Courtship in 1720, in 1860</i> , 2 vols. (Chapman & Hall) 21/0
Stephens (W. R. W.), <i>Memorials of the South Saxon See and Cathedral Church of Chichester</i> , 8vo (Bentley & Son) 21/0
Sunday Scholar's Companion, vol. for 1876 (Church of Eng. S. S. I.) 1/6
Sunshine, vol. for 1876 (W. Pooler) 1/6
Thackeray (Rev. P. St. John), <i>Hints and Cautions on Attic Greek Prose Composition</i> , 8vo (Williams & Norgate) 2/0
Trollope (E. F.), <i>Veronica</i> , Select Library of Fiction (Chapman & Hall) 2/6
Waddington (John), <i>Congregational History 1700-1800</i> , 8vo (Longmans & Co.) 15/0
Watson (H. W.), <i>Treatise on the Kinetic Theory of Matter</i> , 8vo (Macmillan & Co.) 3/6
Wedmore (Fredk.), <i>Studies in English Art</i> , 8vo (Bentley & Son) 7/6
Winslow (Forbes E.), <i>Country Talk for Country Folk</i> , 12mo (J. T. Hayes) 3/6
Wit and Pleasure; Seven Tales by Seven Authors, 16mo (Virtue & Co.) 6/0

TERMS OF SUBSCRIPTION

TO
THE ACADEMY.

	YEARLY.	HALF-YEARLY.	QUARTERLY.
	£ s. d.	£ s. d.	£ s. d.
If obtained of a Newsvendor or at a Railway Station	0 13 0	0 6 6	0 3 3
Including Postage to any part of the United Kingdom	0 15 2	0 7 7	0 3 10
Including Postage to any part of France, Germany, India, China, &c.	0 17 4	0 8 8	0 4 4

THE UNITED LIBRARIES, 307 Regent Street, W.—Subscriptions from One Guinea to any amount, according to the supply required. All the best New Books, English, French, and German, immediately on publication. Prospectuses, with Lists of New Publications, gratis and post free. A Clearance Catalogue of Surplus Books, offered for sale at greatly reduced prices, may also be had, free on application. BORTH'S, CURTIS'S, HODGKINS'S, and SAUNDERS & OTLEY'S United Libraries, 307 Regent Street, next the Polytechnic.

SATURDAY, NOVEMBER 18, 1876.

No. 237, New Series.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

LITERATURE.

Historical and Architectural Sketches, chiefly Italian. By Edward A. Freeman. (London: Macmillan & Co., 1876.)

THE annual crop of green volumes of travel offers an excellent modern illustration of the old quotation "Coelum, non animus, mutant qui trans mare currunt." Those who can tell us little at home are seldom worth listening to from abroad. Minds which are accustomed to store up trivialities, to observe and read loosely, and to write inaccurately, cannot be made to bring forth good fruit by the simple process of crossing the narrow seas. There are some names—each reader will supply his own example—which act like danger-signals, and stop us short at the title-page. There are others—like Mr. Freeman's—which serve as a guarantee for the quality of what follows. In literature as in art even the rough sketches of a master are worth more than the most laboriously worked-up drawings of an inferior hand.

If we call Mr. Freeman's "Sketches" rough, it is rather because they give little detail than on account of any carelessness in execution. A touch here and there might, we may fancy, have been added or removed. Owing doubtless to the separate shape in which the chapters were originally published we find some repetitions; for example the peculiar character of Ravenna is insisted on several times in almost the same words. Considering the amount of attention bestowed by the general reader, this may not be without its advantage. There are, however, minor repetitions less defensible. Thus in the opening sentences of the chapter on Ravenna, the same words are used over and over again with tiresome and useless iteration.

But it would be waste of time to hunt out small flaws in an excellent book. Others, more competent, may indicate in what points Mr. Freeman's conclusions are open to technical criticism. We are content briefly to indicate the scope of a volume full of valuable teachings and suggestions to all who are ready to profit by them. Those, however, who, like a recent writer in the *Spectator* (Sept. 30), object to be "worried with history," and are not above confessing "what a bore it is to have had ancestors who have left behind them so many tiresome signs of themselves," will naturally turn from these sketches to some more congenial gossip. Mr. Freeman's business is not with their friends, the inn-keepers and *ciceroni* of modern travel; but with the mighty

shades of past ages, with Hadrian and Theodoric. For them his pages will be dry reading; and they will feel only bewildered and annoyed at the illustrations and allusions which his large local and historical knowledge enables him to scatter with a free and certain hand.

Mr. Freeman opens several of his chapters with wise counsel, which travellers will do well to lay to heart. As he says, "thoroughly to get up any city or district in its historical relations is rather a long business." Moreover, even when the time can be given, it is not every traveller who knows enough of general history to be able to study with much advantage local annals. But we may most of us profit by such hints as: "Every place should be visited twice. . . . Even if a man has only an hour to give to an object, he will learn more by giving it in the form of two distinct half-hours;" or, "The only way truly to master any of the great Italian cities is to visit them again and again, looking at them each time with a special view to one class of subjects."

On the last of these precepts Mr. Freeman himself acts. He is impressed with the belief that "to the student of universal history Rome is everywhere," and he holds, not the orthodox view that Romanesque is debased Roman, but that Roman architecture was only a stage in the development of Greek architecture into the more advanced form, known in its varieties as Anglo-Saxon, Norman, Byzantine, Armenian, or Romanesque, which had mastered the true combination of the arch and column. He sets himself accordingly to observe and compare some of the great Romanesque buildings of Italy.

Mr. Freeman does not strictly confine his attention to the study of the architecture of one period. His grasp of universal history is too strong and vivid to allow him in a land of so many memories wholly to pass over the earlier ones. He must sometimes throw a glance backward to the early ages of the Roman Commonwealth, and to the still more remote age when the first Greek colony planted its citadel on the brow of Misenum. He is ingenious in establishing parallels between places and their histories, remote in space or time, which, until united under the keen and far-reaching eye of a scientific historian, seemed to the unlearned reader without connexion. Mr. Freeman is, first of all, an historian, secondly, an architectural student, and this is what gives his book its strength and fascination. We are not puzzled by descriptions of particular buildings, too minute and technical to be followed except on the spot or by a trained student of architecture. His sketches, whether of pen or pencil (the illustrations agree admirably in character with the text), place before us in firm outline the leading features of a series of buildings interesting in their historical connexion, and impress the lesson how in this way, as in so many others, Pagan Rome survived throughout Christian Europe. Mr. Freeman, as all readers know, has a rare power of restoring the dead to life; he has brought before us as real and distinct personages the shadowy figures of our early kings. By the same power he makes the

dry bones of the ancient walls and basilicas of Italy living witnesses to a neglected period in the world's history.

Into digressions other than historical Mr. Freeman will not be tempted to wander. He does not lack enthusiasm in thought or expression. But it is an enthusiasm for political progress, as shown in the records of our race, rather than the personal and sensuous emotion, drawn from art or nature, with which the Mediterranean lands have inspired so many. His "Sketches," therefore, are as unlike as possible those we have lately had from Mr. Symonds or Mr. Pater. No picture is mentioned in his pages. To scenery for its own sake there is scarcely a reference. Twice, indeed, he asserts an opinion that the small Italian towns do not add to the effect of the landscape, and might profitably—at least from a picturesque point of view—be exchanged for Franconian towers and spires. To this suggestion we must entirely demur. Italy, with its glorious expanses of land, sky, and sea, its glowing colours and noble outlines, has no need of the quaintnesses of northern architecture. We cannot wish to turn Siena into Nuremberg, to supplant the stately villa by a dusky Rhine castle, to put a background of Albert Dürer to a *Madonna* of Raphael.

The arrangement of the book is in the main geographical. We enter Italy by Trent and Venetia. Then for a time the chapters fall into some sort of historical order. Ravenna, illustrated by comparison with other seats of imperial power north of the Alps—Trier, Aachen, Gelnhausen—is appropriately followed by Lucca, where the architect, no longer content to construct a casket glowing in all the colours of gold and jewels within, but externally rude and unsightly, raised as at San Michele a front adorned with a forest of columns. To Lucca succeeds Pisa, where the external front and interior of the building, at first ill-fitted, became parts of an harmonious whole, where the style attained its greatest splendour at the same time that in striving to combine other and incongruous elements it showed the first signs of decay.

At this point, however, historical sequence breaks down, and we are carried inland again to hear the early legends and history of Faesulæ, and to glance at the basilicas of Fiesole and San Miniato. Then we cross to the eastern coast at Rimini, where, leaving to Mr. Symonds "the Temple of the Malatesti," Mr. Freeman calls our attention to the arch of Augustus and the magnificent Roman bridge which still links, not only the town to its suburb, but modern Italy to the age of her early Emperors. Ancona next attracts Mr. Freeman to its Duomo, standing beacon-like on a promontory above the waves, and interesting to the architect as "a pure but not very rich specimen of the Italian Romanesque at its best point, when it had shaken itself quite free from classical trammels, and was not corrupted by hopeless imitation of Northern forms."

From Ancona we leap across the peninsula to Rome. Mr. Freeman shows us both the Servian and Aurelian walls, explaining the various kinds of work found in each by pointing out that in both cases the object of the builder was, not to create a rampart com-

plete in itself, but to work into a continuous line all available fragments of earlier buildings. After a visit to the Arx of Tusculum we get back to Basilicas. A most interesting sketch of the process by which the Roman Justice Hall was adapted to the Christian Church is illustrated by two chapters on the great and lesser churches of Rome. Mr. Freeman in his remarks on St. Peter's puts very tersely what seems to us the first and unanswerable criticism on its interior. "Proportions which take off from the apparent size, and therefore from the dignity, of a building are in their own nature disproportions." But we think he is scarcely more justified in his declaration that "among tourists it is received as a kind of moral duty to look on the Vatican Basilica as the noblest church in the world" than Mr. Hare in his monstrous statement that "most people, though they may not dare to confess it, will find it difficult to understand the praises which succeeding generations have heaped upon" Michelangelo's statues at San Lorenzo. The tourist, if one of the class may say a word in self-defence, is superficial and ignorant enough; but he is still a human being with more or less of the tastes of his century. Imitation, after all, is the surest sign of respect. When he goes home and has to build a church, he does not build in the style of St. Peter's. If Evelyn accepted St. Peter's as his ideal, he was the friend of Sir Christopher Wren.

"Greece in Italy" describes the bay of Baia, with its long line of associations from Tarquin to Paul of Tarsus, and Paestum—Poseidonia—where we stand alone and face to face with the early Hellenes, as we have lately at Ravenna with Ostrogothic kings and Byzantine Exarchs.

Turning abruptly homewards we find ourselves again north of the Apennines, and in Milan, Monza, Como, resume the study of Romanesque. We are sorry to pass by Bergamo, the old hill-town which has stepped down on to the plain, and not to get Mr. Freeman's opinion on the churches—one, we believe, locally attributed to Theodolinda—in its neighbourhood. At Vercelli we are introduced to a building which for Englishmen has a special interest—the great church of St. Andrew. The reason for its peculiar features, the square east-end, the westward towers, much of the internal proportion and detail, is explained when we are told that its builder was the papal legate who played, in the days of John and Henry, so important a part in our own history. "It was," says Mr. Freeman, "out of the spoils of England Walo reared the half-English-looking, hardly at all Italian-looking minster of St. Andrew."

Aosta is perhaps the only city of modern Italy where Italian is not the native tongue. The outlying fragment of Italy to which it belongs was for long drawn by circumstances rather to the Burgundian than to the Italian connexion. Lately, when the princes of Savoy transferred their old Transalpine dominions there was fear lest the fate of Savoy should also be Val d'Aosta's. Whether it was saved, as Mr. Freeman suggests, by French ignorance of history, or for the more simple reason that Napoleon III. knew Victor Emmanuel well enough

not to ask him for his favourite hunting-ground, cannot yet be decided.

As we have already said, Mr. Freeman steadily resists the temptation to turn his sketches into pictures. He seizes the outlines he wants, and leaves out much detail which at another time might have interest. His sketches, therefore, will often be filled in by reference to other volumes by those who like to follow up a subject, or to linger over their travels. To his "Aosta," owing to a very recent visit with the Abbé Gorret's useful local guide in our hands, we feel tempted to add a few words. The mosaics, whether of the thirteenth or fourteenth century, which adorn the cathedral floor are of the highest interest, and, showing as they do the survival of Roman thought and work in a Christian church, might well have received more notice. Turning to St. Ours we get from the local writer a curious story as to its foundation. Ursus, a Scotchman by birth, was in the sixth century archdeacon of the cathedral. Finding that his bishop leaned to Arianism, he, in the year 525, in company with six canons separated himself from him, and founded on the site of the church which now bears his name a chapel dedicated to St. Peter. Ursus was buried in his own chapel, and through the miracles wrought by his relics the local saint in time supplanted the Chief of the Apostles, and St. Peter's became St. Ours.

The adjoining priory is reported to occupy the place of an ancient baptistery. It was built in the fifteenth century by Georges de Challant—whose castle of Issogne still stands near Verres—a great local benefactor belonging to a noble family which for long, we are told, did homage directly to the Emperor. Its picturesque octagonal tower, its windows and walls interlaced and surrounded by elaborate bands of terra-cotta ornament, form a curious and most picturesque contrast to the simplicity of the opposite campanile.

To the record of the great names connected with Aosta, Calvin might have been added. The cross which records with pride his expulsion from the town should not be passed by. It stands in a street to which, perhaps as a rough set-off to the inscription, the name of Calvin has been attached.

The date of the cathedral cloister appears from an inscription to be 1460, not 1636. The campanile of St. Ours is of the middle of the twelfth century.

In his preface, Mr. Freeman, we are glad to see, promises us other collections of similar sketches from France, Germany, and Dalmatia. On the southern shores of Italy he may also find fresh material for study. But we should be glad if we could persuade him to extend his wanderings to a further Mediterranean coast. The marvellous ruins of northern Syria have received little attention from English architectural students, and we know them at present chiefly through the beautiful drawings of Count de Vogüé. For one who is specially interested in tracing out the developments of Roman architecture and its adaptation to Christian uses, it would be difficult to find a more inviting field.

DOUGLAS W. FRESHFIELD.

The Offices of the Old Catholic Prayer-Book, Done into English, and Compared with the Offices of the Roman and Old German Rituals. (Oxford and London: James Parker & Co., 1876.)

THE Old Catholic movement in Germany and Switzerland, quite apart from any influence it may be exerting upon surrounding communions, has a special literary interest for English scholars, as helping to illustrate and explain the course pursued in this country three centuries ago by that complex series of ecclesiastical and political events which we group together, as though a single entity, under the name of the Reformation. Unlike in one very material particular, that of the direct interference of the State, there are, nevertheless, several points of contact between the two, chief among which stands the conflicting action of two competing schools—those of the Old and the New Learning respectively. There were no names in either England or Scotland under Henry VIII. and his children, or under James V. and his unhappy daughter, which, on the side of the Old Learning, can claim to be ranked with Döllinger and Friedrich, Von Schulte and Lassen, in mental power or in theological erudition, except Wolsey and Gardiner in the one kingdom, and Quintin Kennedy of Crossraguel in the other. But the New Learning can more readily find names to match with Anton, Kaminski, Junqua, Moulis, and others of the Left among the Old Catholics, while Switzerland and Germany reproduce, with sufficient nearness to be very instructive, the dissimilar temper displayed in North and South Britain in the sixteenth century. The initial divergence between the earlier and later revolt is that the former began as a protest against unredressed practical abuses and unnamed moral scandals, passing thence by a sudden bound to the conviction that the root of these abuses and scandals was to be found in the theological system of the offenders, which therefore must be repudiated and assailed at all hazards. The latter, conversely, began with the rejection of certain modern formulations of dogma, and endeavoured for a time to poise itself on the *status quo ante* the Vatican decrees of 1870, but found itself obliged by necessary process and the progress of events to undertake various reforms, as well practical as doctrinal, reaching a great deal further back into the past of ecclesiastical history. Broadly speaking, and without searching into facts which do not lie on the very surface of the Church, the moral and disciplinary force of the great reforming Council of Trent is by no means exhausted in Latin Christendom, and no such notorious scandals now discredit the clerical body as made the fiery denunciations of the Hot Gospellers possible, and capable of finding a ready echo in the breasts of the people, three centuries ago; so that no wind of popular impetuosity has swept on the Old Catholic movement such as then precipitated the severance of Teutonic from Roman Christendom. The practical issue of this fact has been that it is easier for the leaders of the Old Catholics to maintain a comparatively conservative attitude, even in Switzerland, especially as they

enjoy two very important advantages which were lacking to the men of the New Learning in the days of Luther. In the first place they are not hampered, and at the same time urged further than they meant to go, as the earlier Reformers were, to a degree even still unsuspected by most students of Church history, by the alliance of members of secret Gnostic sects, transmitted lineally from the second century downwards through such channels as the Paulicians, Bogomili, Albigenses, Patarenes, and Fraticelli, and glad to shelter under the aegis of the Reformation tenets compared with which Calvin would have thought those of Servetus orthodox, sure as they were that if they were only loud enough in denunciation of Rome, against which they had stored up long arrears of vengeance, dating from the campaigns of Simon de Montfort, no very searching enquiry would be made into the positive elements of their creed. Although a digression, it is perhaps worth mention in this place that the pedigree of some of the least respectable of the communist sects in the United States can be clearly traced back through the French prophets of Soho (a part of the exiles from the dragonnades of the Cevennes, nominally Huguenot, but secretly Albigensian) up to the Paulicians in the seventh century, and their precursors, the Marcionites and Carpocratians of the second, who cannot be said to have ever accepted Christianity at all, though they have all through their history of sixteen hundred years blended a certain element of its words and ideas—not appreciably larger than that found in Islam—with their own distinctive but less openly avowed tenets. The other advantage which the Old Catholics possess is simply that of experience. They have seen the great experiment of Luther and Calvin fairly worked out in the course of three hundred years, and its failure to achieve any appreciable part of the results which were most confidently anticipated by its sanguine champions and adherents. Whatever respect and admiration they may feel and express—as they have freely done—for much to be found in modern Continental Protestantism, it is plain enough that the sentiment of *hope* from this quarter is absent. Much as Protestantism may yet have to teach the world as a philosophy and as a social influence, it has spoken its last word as a theology and a religion; and, rightly or wrongly, that word does not so approve itself to the Old Catholic leaders as to induce them to abandon that conservative attitude which has drawn much unfavourable criticism upon them from outsiders who hold that logical consistency ought to have led them very much further in the path of change. The *Ritual* which they have issued, and whose translation into English by the Rev. F. E. Warren, Fellow of St. John's College, Oxford, lies before us, illustrates very clearly the reluctance of the leaders to abandon hastily the ecclesiastical traditions in which they were reared, though marks of reform are present in abundance. The Bishop of Winchester was not far astray when he remarked at the Plymouth Church Congress recently that the standpoint of the Old Catholics now is nearly that of the Church of England

when the First Book of Edward VI. was issued in 1549. He would have been more exact had he said that it is what the Church of England would probably have been, had the liturgical reforms on which the Convocation of Canterbury had been engaged from the year 1535 been completed and published before the death of Henry VIII., and ere the supremacy of the Zwinglo-Calvinist party in the State, owing to the favour of the Protector Somerset, had enabled Cranmer and Ridley to begin that disintegration of the Anglican formularies which issued in the Book of 1552, and was meant to have gone the very next year to the full extent of the Congregationalism of Frankfort, had not their schemes—unjustly ascribed to Bucer, Peter Martyr, and Alasco—been defeated by the accession of Mary I.

The liturgical meaning of the word *Ritual* is not that with which modern ceremonial disputes have made the English public familiar; for a *Ritual* is simply the book containing those occasional and *quasi*-private offices for most of which what we call in this country "surplice-fees" may be or have been levied. Thus the *Rituale Romanum* contains the forms of Baptism, Confession, Private Communion, Matrimony, Visitation of the Sick, Unction, Churching of Women, Burial, Processions, and a great variety of Benedictions, nearly all of which latter are retrenched in the English Prayer Book, not merely by reason of theological objections raised by the men of the New Learning, but because of the popular odium under which many of them had passed by being made grounds of heavy exactions on the part of the clergy, great numbers of whom, being unbeneficed, derived their whole income from the accruing fees, which it was therefore their interest to fix at a high tariff. That a similar feeling has not been absent from the German Catholic laity may be gathered from the extreme brevity of this new *Ritual* as compared with the older one which it aims at supplanting. There are twelve items in the Old Catholic formulary, inclusive of one, Confirmation, which has been transferred from the Pontifical; while in the Roman *Ritual*, omitting sub-headings, dissertations, and rubrical directions, there are no fewer than sixty, of which by far the greater number are those special Benedictions already referred to. This great abridgement is the most noteworthy feature of the revised manual, and the next one is the use of the vernacular throughout instead of Latin, thereby extending a provision which has existed all along in Germany in such parts of liturgical offices as need intelligent expression of assent on the part of the laity for whose benefit they are performed; and a defence of this reform constitutes the staple of the preface with which the compilers introduce their book. There has been, further, a great alteration and simplification of rubrics, and occasionally a change of a doctrinal colour and intent, such as the excision of the exorcisms which form an important portion of the Roman offices of baptism and of hallowing of water. Mr. Warren has made his translation a much more useful book than the original to liturgical students, by giving in footnotes the text of the Roman *Ritual*, and of certain select

German ones—namely, those of Freiburg, Strassburg, Mainz, Salzburg, and Cologne, where they throw light on the new forms. There are two others which he seems not to have employed, which might have been consulted with advantage—namely, those of Augsburg and of the Austrian Franciscans. Mr. Warren has also been at the pains to draw up a comparative table to mark the variations of ceremonial in the rubrics of the seven formularies which he reviews, which enables the reader to see at a glance how far the process of retrenchment and simplification has been carried, and to note, moreover, that very much change which looks somewhat thoroughpaced, if only the Roman *Ritual* and the new one be compared, is shown to be the maintenance of a national use, found in one or more local manuals. This is as useful a piece of work as it is unpretending, but it is matter of regret that Mr. Warren did not, on behalf of English students, carry it a little further by tabulating the points of resemblance and divergence which the *Old Catholic Ritual* exhibits in comparison with the English Books of 1549 and 1662; particularly as some words in his preface, referring to the Order of Communion of 1548, show that he is fully alive to the relations existing between them. If this were done, and notably in a rite like Confirmation, where the existing Anglican formulary is considerably altered from that of 1549, it would appear that even this earlier reform was much more sweeping in its character than the Old Catholic one, and thus justify the statement made above, that this latter represents a more conservative temper than even the First Book of Edward VI. How far it will be retained is as yet uncertain, for it was put out avowedly as a merely tentative formulary, liable to future revision on the basis of any suggestions sent in by clergy and congregations to the Synod up to the end of January, 1876. And as many such, not yet acted on, may be under consideration, it is not possible to assume the finality of this volume. Something, however, will soon be gathered from the impending issue of companion works in the series of which it is destined to form a part, especially the vernacular Missal which is promised, and in all probability a Pontifical to follow it. The curious fact that two simultaneous processes in the matter of liturgical revision are actually going on in the Church of England at this moment—partly authoritative, in the shape of change in the order of the existing Prayer Book, as by the New Lectionary and the Shortened Services Act; and partly informal and irregular, but not the less actual, in the growth of a supplementary and unauthorised office-book to meet new wants, and chiefly used by the Episcopate in the performance of acts not provided for in any now legal formulary—makes every recension of ancient Christian ceremonies by learned and competent hands a valuable contribution to the solution of some pressing difficulties; and in this way the interest of the *Old Catholic Ritual* is even more practical than literary, so far as the ecclesiastical body in England is concerned.

RICHARD F. LITTLEDALE.

La Révolution de Thermidor, Robespierre et le Comité de Salut Public en l'an II. Par Ch. d'Héricault. (Paris: Didier, 1876.)

THE time to write the history of the Revolution is hardly yet come. The passions which agitated the actors in that great drama outlived it, and to judge events which were still being felt in their consequences, and out of which all the parties on the political stage had grown, with the impartiality of history was for a long while impossible. Even now there are two classes in France who cease to be just as soon as they begin to speak of the Revolution—those whose reactionary opinions prevent them from forgiving the revolutionists the overthrow of the *Ancien Régime*, and those whose violent and intolerant Radicalism leads them to look on the Republic of '93 and its leaders as their ideal. Between these two classes are those who understand the causes of the Revolution without being its enthusiastic admirers, who are able to recognise the good as well as the harm it has done, and regard it neither as a revelation from heaven nor as a manifestation from hell, but as a phase of historical development to be studied and judged by the same processes as any other. The establishment of a Republic in France which bears happily no sort of resemblance to the Republic of '93, and which was founded by these same moderate spirits of whom I was speaking, free from prejudices and Utopian ideas, is greatly in favour of this historical impartiality. No one can be suspected now of speaking good or evil of the Revolution in order to stand well with the authorities or the people.

To judge the Revolution aright it is unfortunately not enough to approach the subject with a mind free from political prejudice; very deep research and singularly firm and wise critical penetration are necessary for the student to find his way amid the mass of information and valuable documents which have come down to us. Nor does any writer in these days venture to undertake one of the great general works historians were given to writing thirty years ago—works very useful, no doubt, as temporary edifices and for preparing the ground, but which cannot, any one of them, not even Thiers', Michelet's, or Louis Blanc's, claim to be a true, full, and conclusive picture of the Revolution. The need of elucidating each point separately, of establishing the truth of every detail in order to be able afterwards to reconstruct the whole with some degree of certainty, is now understood.

Mortimer Ternaux' *Histoire de la Terreur*, an important work, full of new facts, is something between a general history and a monograph, strictly so-called; but under the latter head we have had *L'Histoire du Tribunal Révolutionnaire*, by M. Campardon; *Charlotte Corday*, by M. Vatel; *Les Derniers Montagnards* and *Camille Desmoulins*, by M. Claretie; the studies of M. du Chatellier on the Generals of the Republic; *Les Volontaires de '92*, by M. C. Rousset, &c., &c.; not to mention M. Hamel's apologies for St. Just and Robespierre, and M. Bougeard's for Danton, and a number of useful monographs on the Revolution in the provinces. M. Avenel, also, in his *Lundis Révolution-*

naires, has brought some interesting facts to light about the secondary personages of the Revolution, and M. Sorel is engaged on some studies of the very highest importance on the diplomacy of the Revolution.

M. Charles d'Héricault's book treats of the causes of Robespierre's fall and of the fall itself. It opens with the trial of the Hébertists and the Dantonists (Germinal, *an II.* = March–April, 1794), and closes with the fall of Robespierre's head beneath the axe of the guillotine (10 Thermidor, *an II.* = July 28, 1794).

M. d'Héricault possesses, in some measure, that impartiality which is in our eyes the first quality of the historian of the Revolution. He does not include all the revolutionists under one uniform condemnation, he takes the circumstances into account, and often recognises, in the worst of them, good qualities co-existent with the most atrocious leanings. Robespierre himself is not painted too black; justice is done to the probity which earned him the surname of *incorruptible*, and to his sense of the necessity of re-establishing order and authority in the Republic if it was to live. No doubt M. d'Héricault is rather hostile to the Revolution than otherwise, but there is nothing violent in his hostility, neither does it seem to obscure his judgment.

He is, moreover, thoroughly well versed in his subject, having gone through a course of sound preparatory study. He is acquainted with the numberless works, newspapers, lampoons, memoirs, reports, to which the events of the Revolution gave birth, and has had recourse, besides, to unpublished documents in the National Archives.

In spite of this excellent preparation, M. d'Héricault must be said to have collected the materials for a good book rather than to have written one. He wants the sound training of a historian, the critical faculty and method. Nothing could be more confused than his work, more unintelligible to those not acquainted with the events, or more unlike the serious tone of history. In point of fact, it is a newspaper article of 500 pages, written in a style so inflated, pretentious and feverish as very soon to weary the reader. He loses himself continually in endless dissertations on the secret motives of his personages, and repeats himself at every turn; we lose sight of the facts, and are presented with his own impressions and hypotheses instead. Moreover, he shows no kind of critical discernment in the choice or the use he makes of his sources. He attaches equal weight to all the pamphlets called forth by the Revolution, all those, at least, written against the members of the Mountain and the Jacobins of '94; he even goes so far as to cite Pagès' novel, *Histoire secrète de la Révolution*, as an authority. He forgets that all the writings of witnesses or actors of the Revolution need to be subjected to severe critical tests, that they are full of partiality and inaccuracy; that there is not one single personage of this drama about whom all the good and all the ill that can possibly be said about a man has not been said and written, and that, consequently, no testimony is to be accepted literally or without careful investigation.

Nevertheless there are excellent things in M. d'Héricault's book. I think that his portrait of Robespierre is just in the main, and that he does not wrong him in considering vanity and cowardice to have been the two most prominent features of his character. Perhaps, however, he has not laid sufficient stress on the sincerity of Robespierre's contradictions at the time when he was now urging the Terror on, now seemingly wishing to hold it back. There was, may be, no duplicity in that, but a terrible necessity. He was like a man harnessed to a waggon upon a steep incline: not strong enough to hold it back, he runs quicker and quicker to prevent being crushed, but at last the speed becomes so great as to overpower him, and he falls and perishes. Robespierre felt that the Terror must be put an end to, but he felt also that it was the source of all his greatness and power; to stop or hesitate was to be lost; he dared not stop, and hurled himself into the abyss.

M. d'Héricault shows, better than anyone else has ever done before, the secret play of the passions which raged round Robespierre, and conspired to his fall. The rivalry of the Committee of Defence, or General Surety, and the Committee of Public Safety, the hatreds, the jealousies, the repulsions that inflamed some of the members of the Committee of Public Safety, the open hostility of the Mountain and the Convention, are analysed with great subtlety and an abundance of proofs. He shows extremely well what were the first seeds of the division between Robespierre and Barère and Billaud Varennes, as also the manner in which an alliance sprang up between the rest of the Dantonists and Hébertists and the Right Side of the Convention. In reality those who overthrew Robespierre were worse than he was; they had been as cruel, and perhaps more so; but he had become the incarnation of the Terror, and it ended with his death.

Again, M. d'Héricault, thanks to documents contained in the archives, throws full light on Robespierre's action from the 23rd Prairial up to the 5th Thermidor. He completely refutes the apologists who pretend that, having been absent from the committee during that period, Robespierre is not answerable for the frightful increase of terror which signalised it. First, he shows that the "Law of Prairial," which was the instrument of that terror, was his own work; that he never ceased personally to direct the police, the arrests, the executions; that he continued the whole time to sign documents, and act in a direct manner, and only withdrew himself from the administrative sittings and from general politics.

Through the medium of the Jacobin Club, moreover, and of the revolutionary tribunal and the commune he continued to be the soul of the Terror.

For this portion of his work, therefore, M. d'Héricault deserves sincere praise, but errs in over-estimating its originality. The strife of the Committees and of the Convention, the origin of the conspiracy against Robespierre, the injury his worship of the *Supreme Being* did him, and, finally, his share in the revolutionary Government even while absent from

the Committee of Public Safety, had all been brought prominently forward by Michelet in the sixth volume of his *Histoire de la Révolution*. M. d'Héricault has defined and proved what Michelet had only indicated and conjectured. But he ought to have mentioned the name of his guide.

His account of the 9th Thermidor is inextricably confused. Without knowing the facts beforehand it is impossible to make anything of it, or appreciate the new and interesting things it contains. M. d'Héricault believes that Robespierre shot himself with a pistol, and that the gendarme Merda did not play the important part which he claimed to have done. We are of the same opinion.

In conclusion, M. d'Héricault, as I said before, has produced the materials for a good book, not a good book. His work is like those nebulae which have in them all the elements of a solar system, but so blended and intermingled as to be in a state bordering on chaos. G. MONOD.

The District of Bākarganj, its History and Statistics. By H. Beveridge, B.C.S., Magistrate and Collector of Bākarganj. (London: Trübner & Co., 1876.)

ALTHOUGH issued in the orthodox form approved by the London publishers, and accepted by the London public, for books of a more solid and instructive character than the ordinary novel, this volume is unmistakably to be numbered among exotics. In point of classification it belongs to the Indian Government Selections—that is to say, to works the publication of which in India, at the public expense, authoritatively recognises the industry, usefulness, and ability of certain officials who submit to State disposal the literary outcome of their experience and researches. It is one of many valuable fractional contributions to Indian history which, however minute in proportion to the whole record, are indispensable to completeness, and of which Mr. Grouse's *Muthura* (noticed in the ACADEMY of October 17, 1874) was so worthy a specimen. The present work, we are informed at the outset, "is the result of nearly five years' experience in Bākarganj, and of subsequent researches in the India Office and Library of the British Museum." The author's primary object has been "to write a book which would be useful and interesting to the officers of Government and the inhabitants of the district, and therefore," he explains, "there is much in it which can have no attraction for the general reader." The History is divided into three parts. The first is chiefly taken up with physical features; antiquities; a financial review of the *parganas* or subdivisions of the larger district described; the "Sundarbunds" (*sic*), or maritime tracts covered with wood, and watered by river mouths or branches; Government Estates, and Land Tenures: the second speaks of the people, the products and the manufactures: and the third contains an analysis of the various heads and departments of internal administration under British rule.

Bākarganj is a flat alluvial district at the northern extremity of the Bay of Bengal

comprising part of the Sundarbans (or Sundarbans); and its capital, Barisal, is about 180 miles east of Calcutta. The climate is damp and enervating, but has its advantages at certain seasons—for March, April, and May, so hot in the City of Palaces and Eastern Bengal, are here comparatively cool. Formed of islands as well as a mainland, "it may be looked upon as a conquest won by the Ganges and the Meghna" from the sea. Moreover, a central depression and deeply indented southern boundary give it "somewhat the appearance of the out-stretched palm of the hand." To continue the quotation with a still quainter similitude, "a fanciful eye might regard it as a glove flung down by the Ganges to the ocean, in gage of battle, and as an augury of future victories."

If there be little matter of general interest and little subject for general criticism in these pages, the fault must not be laid at the author's door. His theme is a dry one; and no pen could well make it otherwise. He has enlivened the monotony of local details by pleasant allusion to old and little-known European travellers in India: he has brought forward such legends and revived such associations of the past as have been found available in the comparatively barren field of a country without annals; and he does not fail to put in the way of his reader the thread of enquiries leading to interesting discussions. We proceed to note one or two passages in the volume which invite remark, and are not unworthy of critical attention.

In the chapter treating of Antiquities and Early History we learn that "Bākarganj" derives its name from one Aghā Bākar (properly Bākir), a turbulent land-proprietor of the last century, but that the district was originally called "Bākla." The common interchange of *l* and *r* renders the similarity of the two names a strange coincidence: but the evidence of the older designation is well-supported by Fitch, Pimenta, Fernandez, Fonseca, Du Jarric, and Sebastian Gonzáles Tibáo, in the sixteenth and seventeenth centuries. Another local word, commonly accepted as "Sundarbund," is said to derive its origin from the *sundari* tree (*Heritiera minor*); but the rarity of this tree in the locality signified is against such a conclusion. *Sundar* is certainly the Sanskrit for "beautiful," and *ban* is a "forest"; and the *sundari* may be called "beautiful on account of the red colour of its wood." We prefer, however, the suggestion of the footnote (p. 24) read by the light of the text in a new chapter (p. 26). There is a tradition that a considerable part of Bākarganj was formerly the bed of the Sugandha or Sunda river, and as the Persian *band*, meaning "dam" or "embankment," would not be an inappropriate affix to the name of the stream itself, in denoting the lands raised above the water-level, it is probable enough that the compound "Sunda-band" may have been used, in the first place, much as we use the term "Thames Embankment," the *r* being a chance addition. In fact, "Bākir-ganj" and "Sunda-band" might both be instances of vulgar district nomenclature quite likely to occur in a land of Muhammadan *zamindars*, and where (p. 246) the Mu-

hammadan population is reckoned at two-thirds of the whole.

Mr. Beveridge has some very interesting notes on the preponderance of the followers of the Arabian prophet over Hindus in Bākarganj. This feature, common to all the districts of Eastern Bengal, and especially marked on approach to the sea-board, he accounts for by the strong local inducements held out to conversion, the Hindu dislike of the sea, and the fact that many parts of the district were uninhabited until Hinduism had fairly declined—in rough terms, to the numerical ascendancy of converts and colonists. "It is probable," he justly says, "that when the stream of Hindu civilisation came in from the north, it spread itself chiefly over Western and Central Bengal, and only slightly sprinkled the eastern tracts, which thus became Muhammadan by right of civilisation and conquest," explaining his view of the former term to be the expulsion of wild beasts and clearance of *jungal*, and applying the latter to aboriginal tribes in the north-east, and to Birmese and Portuguese in the south-east. That the Bākarganj Muslims have adopted many Hindu customs is not surprising. They observe the Dasahrá festival, and are not particular about their own Muharram, but they are stricter in their religious notions than the Shia'hs of Dacca: "they do not drink spirits, and indulge sparingly in *ganja* and opium." All this is intelligible, and in accordance with the practice in many parts of India; though it is usual among Sunnis of the far East to see more fanaticism expended on the Muharram than sympathy accorded to the Dasahrá. Conversions in the present day are occasional only, and attributed rather to the influence of Cupid than of Mammon. The bulk of the Muhammadans of Bākarganj are cultivators, uneducated, and averse to Government schools. Their morals are not of the highest order, nor is our Legislative Code calculated to improve them by the operation of Acts framed for social conditions wholly incomprehensible to the Indian peasant. As regards other religions found here, we are told that Brahmans are scarce; that the Hindus belong chiefly to a low caste called "Chandal;" that the Brahma Somaj, of which we have had a notable representative in England in Kishen Sen, has a church, but does not flourish; and that the Buddhists are all "Mugs"—a tribe from Arracan, scattered over the Sundarbans, and of more interesting history than attractive name. The number of Christians in Bākarganj is stated to be under 3,000; though according to a late census, taken before transfer of certain tracts containing Christian villages to the separate district of Faridpur, there were 4,852. Of this number some 800 Roman Catholics form the Portuguese colony of the "Faringis of Sibpur," in the *pargana* of Buzurg-Umaidpur: their story, told in pp. 106 to 110, is curious and instructive. The remaining 2,200 or so, almost all converted Chandals, reside in the northern and north-western parts of the district. Mr. Beveridge cannot recall a single instance of the conversion of a Muhammadan inhabitant, and therefore concludes that "the Musalman religion is as great an ob-

stacle to Christian missionaries now as Fernandez and Fonseca found it nearly 200 years ago."

There are some interesting topics touched on in the appendix. Among them is the identification of "Bengala," which is thought to be "neither more nor less than the famous city of Gour, in the Maldaha district." Without entering into argument, we may recall what two authorities now before us, each more than two centuries old, have recorded on the subject. Purchas writing in 1617, and giving as his authorities Maginus and Gotardus Arthus, says, "Goure the seate Royall, and Bengala are fayre Cities." Peter Heylin, describing the cities of the Bengala province in 1652, thus places on record in his *Cosmographie*:—

"1. Bengala, which gave name to the whole kingdom, situate on a branch of the River Ganges and reckoned one of the most beautiful Towns of all the Indies. Exceedingly enriched by trade, but more by Pilgrimage by reason of the holyness and divine operations ascribed by the Indians to the waters of it; there being few years in which it is not visited by three or four hundred thousand Pilgrims. 2. Gouro, the seat-Royall of ancient Kings."

Had the learned doctor not been speaking of Banáras in a former section headed "Patanau," we might have supposed he was describing that city in his Bengala.

F. J. GOLDSMID.

NEW NOVELS.

Joshua Haggard's Daughter. By the Author of "Lady Audley's Secret." In Three Volumes. (London: Maxwell & Co., 1876.)

Power's Partner. By May Byrne. In Three Volumes. (London: Hurst & Blackett, 1876.)

Carstairs. By Massingberd Home. In Three Volumes. (London: Chapman & Hall, 1876.)

A Horrid Girl. By the Author of "Margaret's Engagement." In Three Volumes. (London: R. Bentley & Son, 1876.)

It would be hardly possible to lay down the last work of the author of *Lady Audley's Secret* without a feeling of sadness, at finding that after so many years an experienced writer should still think such books likely to suit the taste of the public. Let us not be judged as a nation by our popular novels if this is a fair specimen. There has been an undue amount of sensationalism, of violent incident, and of broadly delineated passion in the former works of this writer, but few have been so weak in sentiment and unhealthy in tone as *Joshua Haggard's Daughter*. It combines some of the faults of inferior French writing with English failings. The plot is sensational, the characters are all abnormal, and the facility of the author in writing only renders the faults of the book more conspicuous. The principal character is a Dissenting minister and grocer, who is a shining light in his native village—

"A man whose life altogether was so wisely ordered, so temperate, regular and honourable, that he himself seemed the highest example of that sober Christian life he preached to others. . . . A man in whose heart there was no lurking evil to be thrust out, for in singleness of purpose, in

directness of aim, in simplicity of life, he came as near perfection as it is given to erring man to come."

The object of the story, if it has one, is to show how jealousy overthrew with ease all that was good in this man's nature, as if the rectitude of a lifetime and all manliness, courage, and religious purpose were mere straws to be blown away without any resistance by this scorching wind of passion. Joshua first saves the Squire's eldest son from drowning and allows him to become engaged to his daughter, Naomi: he then marries a beautiful tramp whom he finds by the road-side, becomes jealous of her, fights a duel and commits murder; tells a lie to shield himself from conviction; turns his wife out of doors; and has a chapel built to his memory. Naomi's lover, after a long course of Byron and the "Sorrows of Werther," thinks that he is more attached to Naomi's stepmother, and is murdered by Joshua in consequence. Naomi consoles herself by marrying the Squire's other son and building the memorial chapel to her father. The beautiful beggar-maid, Cynthia, who unconsciously works all this woe, is represented as being devotedly attached to the minister, and we read of no change in her feeling towards him until we are suddenly told that "she suffered herself to be beloved" by the man who was engaged to her step-daughter, "and in this dreaming, half-unconscious state, had tasted an ineffable happiness." The minister, knowing this, says of her with his dying breath, "Cynthia, chosen, beloved, innocent as a little child, ignorant of evil; of such is the kingdom of Heaven." While of the young Squire it is said: "His only sin was to have let his heart go out to her as a young bird flies from the nest into the glad new world." Can maudlin sentimentality go much further? It is a pity that a writer who has won popularity should not sometimes endeavour to use her influence in raising the ideals of her readers, and run the risk of giving them the impression that our own baser passions and selfish enjoyments are the subjects of most absorbing interest in the world, or that they are worth even the talent which she wastes in describing them.

Power's Partner is apparently written by an Irish author, and has the merits of Irish fluency, and the faults of Irish carelessness, in its composition. The style lacks calmness and strength, but there is much feeling, and an almost unlimited supply of words. The hero is an old clerk in an office, who is wrongfully accused of stealing, and sent to prison for the fault of another. When he is set free he goes to the diamond fields, and really becomes dishonest and cheats his partner by keeping a prodigiously large diamond to himself. With his ill-gotten gains he becomes a millionaire in five years, and gives fashionable parties in Dublin, to which his former partner comes, accompanied by the man who has wronged him in bygone times. The passion for wealth produced by an undue and morbid susceptibility to the deprivations of poverty is as strong in Miriam Dwyer, the daughter, as in her father, the convict-clerk, and very nearly wrecks her life; but she rises superior to it at length, and does tardy justice to the man

whom her father has cheated. The story is a dreary one, and, we think, chiefly so on account of the morbid way in which poverty is regarded in it. Poverty need not be the degradation which this writer makes it appear; it may have its hardships, but they need not necessarily debase the nature, and it will only be an unmitigated evil as long as those who have to bear it regard it as such. If the style of this writer was pruned and restrained, she has talent enough to produce a much stronger story than *Power's Partner*; but she must learn not to write of "a city with numberless abbeyes," of "gauzy anopphanous clouds," of "never being sure of him setting to any real work;" of "hollow cheeks glaring fearfully upon him;" nor indulge too freely in such sentences as this: "Strong enough to be very weak, good enough to be very wicked, there was a misery and wickedness on her countenance upturned to Verschoyle demesne that had nothing of the commonplace herd in its gigantic impiety."

But *Power's Partner* with all its faults is strong compared with *Carstairs*, which, for feeble platitude and largely-printed imbecility, will not easily be equalled. The story is one of cross purposes in love, which comes all right in the end, and might have come right in the beginning if a young girl, one Lady Mary Hargreaves, had not lent her affianced lover 5,000*l.*, which she raised secretly upon her diamonds in three days, and the honourable young man with fine feeling, hesitated to break off his engagement with her until his debt was repaid. One of the chief features of the book is the number of quotations (between seventy and eighty) which are introduced promiscuously, without much apparent connexion with the story. The following is a specimen of their relevance and accuracy: "Just as they finish their inspection, the old clock over the gateway arch of the stable-yard strikes the hour. 'The clock struck one, and away she run, Dickery dickery dock.'" Here is another which is barely recognisable: "'Be thine own self, sweet maid, and let who will be fashionable.'" Of the grave style of *Carstairs* the following will suffice to show the average strength: "There are some emotions, some sensations, some phases of nature that no pen can portray. The first kiss of love, the breath of spring, the glories of a July moon—these can be felt, but not adequately described." The heroine and the clergyman's wife go to drink tea with the organist after a concert. Both are supposed to be models to their sex, but the clergyman's wife is a baronet's daughter, and therefore feels her religion quite inadequate to help her through such an ordeal. She comments thus upon the organist's guests:—"Friends of his, I suppose, farmers and tradespeople evidently, but none that I know; very good people, no doubt, but one doesn't care to meet them in this way." And readers of *Carstairs* must remember that the model clergyman's wife is speaking in sober earnest the sentiments of the author, and is not meant to be a caricature.

A Horrid Girl quite justifies its name, only there are two "horrid girls," and one of them swears, while the other shoots her

greatest friend with a pistol, and publicly horsewhips a man who has insulted her. The plot is an unpleasant one, and is not likely to give pleasure or profit to its readers; but there is little to say about it, except that we hope *dissolution* is a misprint, and that "a masculine figure of *middle height*, and wrapped in a cloak which made him look of *equal breadth*," must, indeed, have been a curious apparition. F. M. OWEN.

CURRENT LITERATURE.

The True Order of Studies. By the Rev. Thomas Hill, D.D. (New York: G. P. Putnam's Sons.) Dr. Hill, who was formerly President of the Harvard University, and has evidently paid great attention to the philosophy of education, appears, from his own account, to have excogitated in a single night the theory expounded in this volume, to which he gives the name of the "hierarchy of sciences." By it he seeks to correlate the various departments of human study under the five heads of: i. "Mathematics, or the field of time and space in which creation is wrought" (geometry, arithmetic, algebra); ii. "Natural History, the material world or the creations of the Infinite will" (mechanics, chemistry, biology); iii. "History, the acts of man, the creations of the finite will" (trades, art, language, law); iv. "Psychology, the finite spirit, the limited will" (mental philosophy, aesthetics, ethics); and v. "Theology, the Infinite spirit, the unlimited will" (natural theology, religion). He thinks that a true insight into the classification thus made throws much light on the order in which various subjects should be taught, and the manner in which a child's faculties should be successively developed. Thus he would give far more attention in early youth to training in right notions of form and number, and to the careful observation of physical phenomena, than to any form of book work, or to the study of words. He would have much of the early discipline of a child regulated by system, and carefully directed towards the strengthening and co-ordination of his powers, even when the little pupil thought himself at play, and was not conscious that he was receiving lessons at all. Incidentally, in discussing each of the various subjects, this little work contains just and shrewd observations on teaching. In arithmetic, for example, it is shown that it is desirable to give much actual practice in counting, weighing and measuring in connexion with all written calculations; in teaching geography stress is wisely laid on a preliminary knowledge of the cardinal points, and on a map of the schoolroom and its surroundings, before the names of distant countries are given; of reading, also, it is justly said that the recognition of words by the eye ought to precede the practice of distinguishing single letters, and that the powers of letters ought to be learned before their names. Throughout the book there is a tendency to undervalue the systematic study of language. The author appears to consider that whether a native or a foreign or an ancient language is studied, it should be taught, in the first instance, by the same methods, by reading and speaking without the aid of grammar or dictionary; and that the analysis of the parts of which language is composed is a rather unfruitful exercise in early life, and should be taken up, if at all, when the mind has been matured by an exact knowledge of the things which words represent. On this point we do not think the conclusions of Dr. Hill would be endorsed by the wisest and most experienced teachers. Sufficient weight does not appear to have been given in his book to two considerations of paramount importance to the practical instructor; the one, that the logical order in which subjects are related is not the actual order in which experience brings them before the mind of the student, nor the order in which a teacher must deal with them; the other, that school can only deal with a small part of education, and that

many things are necessary to the complete development of the observant and practical faculties which must be learned by the experience of life, and which form no part of the business of formal teaching. Nevertheless, as a *carte du pays* of the whole region of intellectual culture, the book has considerable value, and will be found suggestive and helpful to all who are striving to understand the principles of education, whether they accept the author's conclusions or not.

Inaugural Address. By S. S. Laurie, A.M., Professor of the Theory, History, and Practice of Education in the University of Edinburgh. (Edmonston and Douglas.) The recent institution of two new professorships of education at the universities of Edinburgh and St. Andrew's, is mainly the work of the trustees of the late Dr. Bell, who administer a considerable fund bequeathed by him for the promotion of education in Scotland. They have resolved that, since the provision of elementary schools is now accepted by the Government as a matter of national obligation, the best use that can be made of part of the special trust funds thus disengaged is to employ them in improving the quality of the teachers, and in making definite instruction in the principles and practice of education a part of the business of the Scottish universities. No better choice could well have been made for the first explorer into this comparatively untrodden field of academic study than by the appointment to the new professorship of Mr. Simon Laurie, whose various official duties in connexion with the education system of the Church of Scotland, with the administration of the Dick bequest, and with the Scottish Endowed School Commission, have given him unrivalled knowledge of the state of the schools beyond the Border, and who is also known to have paid great attention to the methods and principles of instruction. His inaugural lecture indicates with much clearness and skill the range of enquiry proper to such a professorship:—

"While the professor must," he says, "as representing a practical subject, avoid all speculation, he must yet find some dogmatic philosophic basis as a support for his thought, if his teaching is not to be an aggregate of disjointed essays. In psychology and physiology he must lay his foundation; but from these departments of knowledge he will select only such materials as have a direct bearing on education, and in giving significance and the force of law to educational ends, processes, and methods. This portion of our course has to be treated in detail, as belonging to the Art of Teaching, and will necessarily occupy much of our attention. It will be illustrated by model lessons, and by observation of the procedure of the best schools. The means of obtaining practice in teaching will also, it is hoped, be provided."

It will be evident from this extract that the aims of the Professor, which alone can be fairly estimated from his opening address, are sufficiently practical, and are at the same time clear and elevated. It remains to be seen how far university instruction on such a subject can furnish genuine professional training for the teachers in higher schools, and serve to give to the business of education a better status, and a more definite rank as one of the learned professions. To English schoolmasters it has long been painfully apparent that the utter absence of all instruction in the art and science of education causes much valuable time to be wasted in schools, and is a grave hindrance in the way of all improvement. And it is difficult to suppose that any means will be found more effectual for the supply of this want than the direct action of the universities in recognising the usefulness of a higher kind of normal training, and in providing it for the future teachers in our secondary and higher schools. Prof. Laurie's lecture will be found to enforce with much earnestness and ability this view of the duty of the universities, and it ought to serve a useful purpose in England by calling attention to an experiment of extreme importance and value, which, if successful, will deserve extensive imitation.

Systems of Education: a History and Criticism of the Principles, Method, Organisation, and Moral Discipline advocated by Eminent Educationists. By John Gill. (Longmans.) This volume contains a series of lectures delivered to the students in the Cheltenham Training College, of which Mr. Gill has been the Master of Method during many years. They discuss in turn the principal books on Education which have been written in English, such as those of Ascham, Milton, Locke, and Knox, and furnish an outline of the main principles which were characteristic of the systems of Pestalozzi, and of Fröbel, of Bell, of Lancaster, and of Stow. Much information is also given respecting the early history and development of the system of grants and of supervision, now administered by the Privy Council. The value of such information as part of the professional training of the elementary teacher is unquestionable, and the rules of practice which Mr. Gill deduces from his historical sketches are on the whole judicious and practical. The range, however, of the author's experience appears to be mainly and necessarily restricted to the needs of the primary school, and no attempt is made in the book to explain the general philosophy of education as it is illustrated by ancient writers and systems and by modern French authorities. Such a book as this may be thankfully accepted by teachers as a provisional contribution to a true history of their art; but it serves, in its general meagreness of thought, and in its want of breadth and of philosophic insight, to show how far we are in England from a true science of *Pädagogik*, and how unlikely it is that the need will ever be properly supplied, except by the recognition of teaching as a liberal profession and as an important department of academic training in the universities.

School Inspection. By D. R. Fearon, M.A. (Macmillan.) In this little manual are collected the ripe fruits of a singularly varied experience. Mr. Fearon was for some years one of the Privy Council Inspectors, and has subsequently been engaged in several special and important enquiries relating to the English Grammar Schools, the Scottish Burgh Schools, and other institutions for secondary education. He has thus enjoyed exceptional opportunities of testing different forms of educational work. In this book he has confined himself to the task of setting down, with precision and clearness, the rules which should be observed in a methodical and thorough inspection and examination of a primary school by one of the Privy Council Inspectors. No detail of organisation, of method, of mechanism, of furniture, or of teaching, escapes his attention, and in regard to each of these details, he shows how the skilled inspector should form his judgment, and how he can fulfil in the best way his duties to the Education Department, to the teachers, and to the schools. He has aimed simply at the modest purpose of furnishing a practical manual for the guidance of inspectors, and from this point of view it is impossible to speak too highly of the wisdom and accuracy with which his task has been fulfilled. But his work will not be less valuable to schoolmasters and mistresses, and will, we may hope, be extensively studied by them; for in no English book that we know, of similar size, is the ideal picture of a good and vigorous elementary school so well painted, and in none is there a greater store of judicious counsel as to the practical work of such a school, and as to the spirit in which that work should be done.

A Classified Catalogue of School, College, Classical, Technical, and General Educational Works, in use in the United Kingdom and its Dependencies in 1876, so arranged as to Show at a Glance what Works are Available in any Branch of Education. (Sampson Low.) The title of this book explains its purpose. It may suffice to say here that the information given is very full, extending to 154 closely-printed pages; that ample particulars are furnished relating to the sizes and prices of the

various books; that the classification is such as to facilitate reference; and that such tests as we have been able to apply in the case of books selected at random give an impression that the work has been prepared with commendable labour and exactness.

Silver Vindicated. By Henri Cernuschi. (P. S. King.) M. Cernuschi shows conclusively that the increased production of silver at the American mines does not account for the fall in the value of silver. A vastly greater increase in the production of gold after the discovery of the Californian and Australian mines made hardly any change in the relative value of the two metals. M. Cernuschi accordingly appears justified in affirming that if the German law of 1871 had never been passed, other countries would not have been driven to suspend the coinage of silver, its value would have been maintained, and the Anglo-Indian exchange would have been undisturbed. But when M. Cernuschi proceeds to argue that both silver and gold ought now to be made legal tender everywhere at a fixed relative value of $15\frac{1}{2}:1$, he seems to ignore one difficulty altogether. Supposing silver to be really worth considerably less, as might easily happen, either there must be perfect liberty to everyone to bring silver to the mint, or there must be a restriction to the amount coined. In the former case, the cheaper metal would alone be coined, gold would be driven from circulation, and there would be, what M. Cernuschi abhors, monometallism. If, on the other hand, the coinage of silver were limited, the value of silver in the shape of coin would cease to bear any relation to its value as a metal; and on the same principle copper coins might be issued at the ratio to gold of $15\frac{1}{2}$, with the advantage of a saving to the State in proportion to the lower cost of copper. M. Cernuschi's faith in his cause is equal to his zeal and ability, but faith nowadays does not remove mountains, and we believe it would be an easier feat to remove all the mountains in England than to expel monometallism, in the form of a gold standard, from our currency. *Vestigia nulla retrorsum.*

NOTES AND NEWS.

MR. BREWER has resigned the Chair of Modern History at King's College, London, retaining that of English Literature. He will be succeeded by Mr. S. R. Gardiner.

DR. F. V. HAYDEN, the indefatigable geologist in charge of the United States Government Survey of the Territories, is about to bring out a *Prachtwerk* on the Yellowstone Park and the mountain regions of Nevada, Idaho, Colorado and Utah. It will be illustrated by fifteen chromolithographs from drawings by Mr. Moran, the artist to the expedition of 1871. The text will be published simultaneously in English, French and German. Messrs. L. Prang and Co., of Boston, Mass., are the publishers.

MESSRS. EYRE AND SPOTTISWOODE will publish about Christmas an Edition of the Authorised Version of the Bible, with footnotes comprising the best Readings and Renderings of the Hebrew and Greek Text, and specifying the Authorities (in each case) from which they have been taken.

THE Chaucer Society is reprinting its issue of Texts, &c. for its first year, 1868, its stock having run out. Mr. Furnivall will take this opportunity of adding a few additions and corrections to his "Temporary Preface to the Six-Text edition of Chaucer's *Canterbury Tales*: Part I., attempting to show the true Order of the Tales, and the Days and Stages of the Pilgrimage, &c."

WE are only able this week to announce the death of Friedrich Wilhelm Ritschl, in his seventy-first year. His best-known work is his edition of Plautus (Bonn, 1848-1853).

THE Rev. Joseph Stevenson having resigned his appointment as agent for the Public Record

Office in the collection of copies of State Papers from the Vatican, Mr. W. H. Bliss, of the Bodleian Library, has been appointed his successor.

THOSE who are aware how much of our knowledge of English politics at the end of the reign of James I. and at the commencement of that of his successor is owing to the despatches and State Papers of the Ambassador of the Elector Palatine will be glad to find in Dr. Krüner's *Johann von Rusdorf* a sketch of the life of a man who, if he did not rise to the first rank of statesmen, was distinguished by his good sense and by his thorough loyalty to his unfortunate master. Dr. Krüner is not writing a history of Rusdorf's times, and it is therefore sufficient to say that some of his statements about men and things in England require a good deal of correction; as, for instance, the assertion that Gondomar was in England in 1619, that a Parliament was sitting in 1623, and that the Venetian ambassador in London in 1624 was called Francesco di Bologna. It is quite enough that he has executed his own proper task carefully and gracefully, and has brought out the lineaments of a man who deserves to be remembered, if it were but for his sensible criticism of Buckingham's high-flying schemes. Dr. Krüner informs us that there are many letters of Rusdorf's still in MSS. May we hope that he will add to the benefits which he has conferred on us by committing them to the press? Those written by Rusdorf when he accompanied the two young Palatine Princes to England in 1636 would have a special interest for Englishmen.

MR. CHARLES MADELEY, of the Warrington Museum, writes that he has had some copies printed of the book-scale referred to in our issue of November 4, and that he will be happy to forward a specimen to any person interested on receipt of a stamp.

MR. C. B. CAYLEY's translation of the *Iliad*, in quantitative hexameters, is now all in print, and may probably be published pretty soon.

THE valuable library of Dr. Thomas Willis, of Dublin, is advertised for sale by Messrs. Jones, of D'Olier Street, Dublin, for the 22nd inst. and following days.

M. CLERMONT-GANNEAU has arrived in London for the purpose of carrying out a mission entrusted to him by the French Minister of Public Instruction. M. Ganneau will investigate all the alphabetical inscriptions in the Semitic languages preserved in the British Museum and in the collection of the Palestine Exploration Fund, and will make an exact copy of them for a *Corpus Inscriptionum Semiticarum* undertaken by the Académie des Inscriptions et Belles Lettres.

M. GANNEAU has recently been appointed to deliver a course of lectures at the Sorbonne (École pratique des hautes Études) on Oriental Archaeology. He will begin with a series on the Sepulchral Monuments of Palestine, and on the Towns of the Tribe of Judah.

THE Religious Tract Society has ready for publication a volume on *Jewish Social Life in the Days of Christ*, by the Rev. Dr. Edersheim; and a second series of *Meditations on the Miracles*, by the Dean of Chester, is in preparation. Foxe's *Acts and Monuments*, complete, in eight large volumes, has been reprinted under the editorship of the Rev. Dr. Stoughton and Prof. Stanley Leathes.

MR. W. R. S. RALSTON will give "a Gossip" on Slavs in general and Russians in particular, at St. George's Hall, Langham Place, next Monday afternoon at 3.45.

A NEW German Philological Review, devoted to English Literature and Language, and entitled *Anglia*, will make its first appearance next April. Prof. R. Wülcker, of Leipzig, will edit the first division of the work, consisting of essays on literature, history of the language, grammar, &c.

Dr. Moritz Trautmann will edit the second division, containing reviews of books, and a yearly bibliography of all publications relating to English. Among the writers who have promised support are Profs. ten Brink, Grein, Heyne, Kissner, Schipper, Sievers, Stengel, Wagner, Zupitza; Drs. Flügel, Hertzberg, Alexander and Imanuel Schmidt, Horstmann, &c.

THE pleasant paper on Shakspeare's Young Men—their five classes and their characteristics—in the current number of the *Westminster Review* is by Miss Constance O'Brien, of Clifton, whose help in the New Shakspeare Society's edition of Prof. Spalding's Letter on *The Two Noble Kinsmen* is acknowledged by Mr. Furnivall in his "Forewords" to that book. The article on "The Religion of Shakspeare" in the *Theological Review* for October is by Mr. Edward R. Russell, of the Liverpool *Daily Post*, whose pamphlets on Mr. Irving's *Macbeth* excited some attention last season.

FOR his little book for the Chaucer Society on *Chaucer as Valet and Squire to Edward III.*—the Household Book of Edward II., with extracts from that of Edward IV.—Mr. Furnivall has had Hoccleve's vignette portrait of Chaucer in the Harleian MS. 4566 enlarged to four times its size by the Autotype Company. Though the process has of course roughened the lines and texture of the original, yet the enlarged portrait brings out well the tenderness and pathos of the sad and serious face of the poet in his old age. The light of the blue-grey eye is somewhat missed; but on the whole the portrait will be very welcome to all lovers of the London poet, who from Thames Street and Westminster sang the songs and told the tales that the world resounds with still.

MR. H. SIMON's essay for the Chaucer Society, on "Chaucer's Parson and Parson's Tale," will give a stir to students. Mr. Simon contends that the description of the Parson in the general prologue is that of a Wycliffite, poor, preaching the Gospel, visiting his people, staff in hand, as Wycliffe bade him; that in the Shipman's prologue, or Man of Law-Shipman Link, the Parson is expressly called a Lollard, and does not repudiate the epithet; that in a representative gathering of all the main classes of men of his time Chaucer would have been sure to put a Wycliffite, one of those whom his patron, John of Gaunt, befriended; lastly, that if you carefully examine the Parson's Tale, you can pick out of it a short Gospel sermon on penitence, containing no Romish doctrine, written clearly and well in Chaucer's style. The rest, Mr. Simon contends, is clumsy, tautologous interpolation of Romish doctrines by a monk, made in Chaucer's Tale after his death, by one of the monastery of St. Mary's, Westminster, in the garden of which Chaucer died.

A GOOD collection of rare English Bibles and Testaments was disposed of on Monday and Tuesday this week by Messrs. Sotheby, Wilkinson and Hodge. Among them were: *Byble faithfully translated by Myles Coverdale*, Zürich, 1550, slightly imperfect, which fetched 16l. 10s.; *Testament (Neuve) in Englyshe* (by Tyndale) and in Latin (by Erasmus), 1538, 15l. 15s.; *Byble in Englyshe*, the Great or Cromwell's Bible, imperfect, 15l.; *Testament (Neuve) both Latine (Vulgate) and Englyshe*, by Coverdale, 1538, 17l.; *Biblia Sacra Polyglotta*, editio B. Walton, 1657, 16l. 10s. Among other scarce works sold on the same days were Wilkinson's *Manners and Customs of the Ancient Egyptians*, 11l. 16s.; *More's (Sir Thomas) Works*, black letter, 1557, 16l. 10s.; Dibdin's *Bibliographical Tour in France and Germany*, 7l. 12s.; ditto, in *England and Scotland*, 4l. 12s.; Silvestre's *Paléographie Universelle*, 9l. 15s.; *Turner Gallery*, 9l. 12s.; T. D'Urfey's *Wit and Mirth*, 1719-20, 7l.; Dugdale's *Warwickshire*, 4l. 10s.; Holme's *Academy of Armory*, 1688, 8l. 5s.; sixteen volumes of H. B.'s *Caricatures*, containing 825 impressions, realised 11l.

PROF. C. DE HARLEZ, Canon of the Cathedral of Liège, has just published the second volume of his translation of the *Avesta*. It contains Vispered, Yaçna, the Twenty-first Naska, and the Yeshts, i.-x. The character of the translation is well described by the author himself:—"Si l'on ne peut suivre le Dr. Roth dans ses hardiesses, on ne doit point non plus, en présence de raisons objectives sérieuses, s'astreindre à ce respect exagéré que professe certaine école pour des manuscrits récents et très-défectueux."

In an article on the "Laws of Dream Fancy" in the *Cornhill Magazine*, the writer gives with great precision the conclusions which modern psychology has arrived at on this subject. As to the physiological conditions of dreams he adopts provisionally the hypothesis of Wundt that the cerebral excitations, partial and locally circumscribed, to which every dream corresponds are due to the retardation of the circulation of the blood in the brain, and to the presence in the blood thus arrested of numerous products of decomposition. To the psychologist dreams present three main problems: (a) the elements of which they are composed; (b) the exceptional order of sequence and composition of these elements; (c) the apparent objective reality of the products. Beginning with the last, the writer attributes the apparent objectivity of the dream-images to two circumstances. The difference between a perception and an imagination being one of degree and not of kind, imaginations in waking life are recognised as such through a certain ratio of intensity to actual sensations; they fail to be recognised when this ratio is obliterated by the increased intensity of the imagination, due to an extraordinary irritability in the cerebral elements excited in dreams, and by the almost total deprivation of sensation, so that the mind loses its normal standard of comparison. Passing to the consideration of the constituent elements of dreams, he attributes them to (1) external stimulation of the sensory organs—e.g. by a noise—or (2) to internal stimulation within a particular organ itself, arising, according to Helmholtz, from varying pressure on the nerve exerted by the blood, or from a chemical action of the blood due to its altered composition. The so-called "light-chaos" or "light-dust," which often transforms itself into a crowd of exactly similar objects—e.g. faces—as in De Quincey's dreams, arises from the stimulation of the optic nerve through the pressure of the blood in the retinal vessels. (3) Excitation is due to muscular movement, or to resistance to muscular movement. Wundt attributes the dream of falling down an abyss to an involuntary extension of the foot of the sleeper, and the dream of hurried flight to the movements of respiration. (4) Excitations are due to "organic" sensations—e.g. the feeling of repletion. Volkelt says that a faint toothache will prompt images resembling a row of teeth, and the writer quotes from him a dream, arising from toothache, of two rows of boys, who attacked one another, and then fell again into line. These several kinds of stimulation are called peripheral, as distinguished from the central or automatic excitations of the brain not depending on movements carried to it from the periphery of the nervous system. These central stimulations are either direct or indirect: direct, when due to the state of nutrition of the brain elements, or to the action of the blood upon them, as, e.g., when we dream about the events of the preceding day; or indirect, when to the primary cerebral excitation other imaginative elements are added by the operation of association. A large portion of the contents of every dream arrives in this way; as the image of a face may associate with itself a number of actions performed by its owner. This association of other elements with the primary excitation also happens when the primary excitation is peripheral, as the barking of a dog may lead to the dream that he is licking the sleeper's face. In regard to the laws which govern the arrange-

ment of the elements in dreams, the writer divides dreams into "passive" dreams and "active." In the former, which are the less elaborately ordered, more incoherent, dreams, the mind may be regarded as passive, and the sequence and arrangement of images is referable to the action of association complicated by the introduction of new initial impulses both peripheral and central. Such are dreams in which the sleeper seems to be the spectator of a pageant, or to be borne along by some extraneous force. The greater coherence of "active" dreams is due in part also to association, in the sense in which the latter is held to account for the arrangement of sensations in the waking life as elements of an external order having defined relations of situation, distance, &c.; in part to the disposition to united action among various parts of an organ of sense, and to the same disposition to united action among different organs; in part to volition—i.e. attention—which has been erroneously assumed to be dormant during sleep, but which acts in the fixing and holding of an image, or in the selection of one image among many. In some cases dreamers retain on waking a feeling of strain due to this exercise of attention. There are two principal motives to this attention: the impulse to seek unity and consistency, and the instinct for emotional harmony, in the dream elements. The first produces a reciprocal modification and fusion of the images; the second, which profoundly colours all our dreams, acts in two ways, by one dominant emotion making itself the centre of a group of images, and by the existence of affinities between certain feelings, so that they easily pass one into the other, and produce a common emotional tone. The most direct source for these emotions during sleep is the "organic" sensations, especially if painful. Lastly, the tendency to exaggerated emotion in dreams, entirely disproportionate to the bodily sensation causing it, and to the experience of waking life, and sometimes, especially in the case of terror, taking the form of a graduated succession of images, each more impressive than the preceding, is due to the limitation of the area of consciousness in dreaming; to the absence of any corrective comparison between feelings which we make when awake; to the fact that a feeling is in dreams isolated and hence undefined; and to the high degree of fusibility in the dream-images, which under the influence of a dominant emotion blend into a composite image of greater impressiveness than those of waking experience. One or two subsidiary observations conclude this interesting paper. Certain feelings, especially bodily sensations, have a tendency to present themselves uniformly under the guise of one kind of image—e.g., pressure on the heart under the image, say, of catching a train—the image varying according to the temperament and daily experience of the dreamer. The apparent withdrawal of the mind from the body in dreams is owing to the slight part played by ideas of touch in dreams as compared with those of sight or hearing.

THE *Monatsschrift für Geschichte u.s.w. des Judenthums*, edited by Dr. Grätz, continues its useful investigations on the later history and literature of the Jews. Students of the history of religion, especially of Christianity, might obtain many valuable notices from this little-known and very inexpensive periodical. Among the recent numbers we have a series of papers (not to say treatises) on the following subjects:—The Jewish Ethnarchs or Alabarchs in Alexandria; the Intermingling of Myths in the Hagada; Fables in the Talmud and the Midrash; Date of the Pretended Letter of Aristæus; the Courts and Gates of the Second Temple; the "Second Targum" of the Book of Esther. "Alabarches," or rather "Arabarches," is shown to have the meaning of Governor of the Heliopolitan nome or canton, which belonged to the Arabian part of Egypt. Onias, the builder of the Judæo-Egyptian Temple, stood in high repute with King

Philometor, and apparently received the appointment of Arabarches. One of his official duties was to superintend the customs, and this brought him into relation with the harbour of Alexandria. The Jewish fabulists take a special pleasure in the serpent, who is represented (by a noteworthy development of doctrine) as a penitent sinner. The letter of Aristæus, according to Dr. Grätz, was forged by an Alexandrine Jew in the time of Tiberius. Its bad Greek proves that the Jews in Egypt, and even in Alexandria, were not at home in Greek writing as late as the beginning of the first century, A.D. Hence both the commencement and the bloom of Jewish Hellenistic literature must be placed later than is usually supposed.

THE recent numbers of the *China Review* contain many articles of considerable interest. Among others is a series of papers on the Chinese language, by Mr. Watters, whose Taoistic and linguistic contributions to literature are well known. His present essay, though containing little that is new to Chinese scholars, gives a complete and accurate *résumé* of the advances which have been made in the study of the language both by foreigners and natives. The editor, Mr. N. B. Denny, contributes a paper on the Folk-lore of China, which furnishes additional evidence of the common origin of superstitious beliefs and tales. Spiritualism enters largely into Chinese folk-lore, and Mr. Denny tells some stories of the very practical ends to which this agency is put by Chinese mediums which might shoot a pang of envy into the breast of Dr. Slade. An article on Phallic worship, by Canon McClatchie, presents the doctrines of Confucianism in a new and curious light, and, though at first sight some of the emblems employed in that religion may appear to support the Canon's theory, the freedom of Chinese literature and traditions from all taint of such impurities is sufficient to more than counterbalance the weight of the evidence brought forward by the writer. An account of an outbreak of a secret society known as "The White Feathers," which was probably a branch of the Great Hung League, by Mr. G. C. Stent, shows how incapable Chinese Secret Societies are of accomplishing more than banditti enterprises. Mr. Stent also contributes a translation in verse of a poem on an historical tree in the Palace grounds which was planted by the first emperor of the Ming Dynasty, and on which the last emperor of that line hanged himself. Among other articles are "The Expedition of the Mongols against Java in 1293 A.D.," by W. P. Groeveveldt; "Chinese Intercourse with the Countries of Central and Western Asia during the Fifteenth Century," by E. Bretschneider; "A Trip of a Naturalist to the Chinese Far East," by A. Fauvel; and several important reviews of recent works.

FOREIGN REVIEWS OF ENGLISH BOOKS.

- BEAL, S. The Buddhist Tripitaka. (India Office.) *Literarisches Centralblatt*, Oct. 14.
DINDORF, W. Scholia Græca in Homeri Iliadem. (Clarendon Press.) *Revue Critique*, Nov. 11. By Ed. Tournier.
SMITH, George. Chaldean Account of Genesis. (Low.) *Theol. Literaturzeitung*, No. 23. By W. Bandislin.
SWETT, H. B. On the History of the Procession of the Holy Spirit. (Cambridge: Deighton.) *Theol. Literaturzeitung*, No. 23. By Dr. Guss.

NOTES OF TRAVEL.

IN *Petermann's Mittheilungen* for November, Prof. Mohn, the able director of the Meteorological Institute of Norway, has published another very important study of the temperature of the sea between Norway, Scotland, Iceland and Spitzbergen. In this he has brought together and discussed the whole of the observations which have been made at the stations on these coasts between the years 1867 and 1875, reducing the results of these into six bi-monthly charts, showing by isothermal lines the average distribution of temperature on the sea surface, and thus placing his well-known investigations published in 1870 on a

more extended basis. M. Leo Metschnikoff contributes a full description of the new administrative divisions of Japan, which were introduced in 1871, but of which no complete account has hitherto been given.

M. PAUL SOLEILLET, an enthusiastic advocate of the extension of French commerce in North Africa, who in 1872-74 succeeded in reaching the oasis of Insalah from Algeria, has just published a little work, entitled *Avenir de la France en Afrique*, in which, after giving a good account of the commercial routes of the Sahara, and the means by which French traffic might be established along these, he allows his imagination to wander to visions of a railway from Algeria to Timbuctoo and St. Louis, the fertilisation of the Sahara by flooding it from the sea, and the abolition of slavery by re-peopling the desert.

Old New Zealand: a Tale of the Good Old Times, and a History of the War in the North against the Chief Heke, in the Year 1845, by a Pakeha Maori, with an Introduction by the Earl of Pembroke (R. Bentley and Son), is a series of sketches and descriptions of Maori life and manners of past times, vividly depicted scenes and incidents given exactly as they occurred. The "Pakeha," or white man, who writes the tale has lived so long a member of a Maori tribe as to have entered perfectly into the spirit and mode of thought and action of this strange people, now so rapidly decreasing in numbers, and initiates us fully into the meaning of the laws of the *Tapu* and *Muru*, and other institutions which formerly reigned with iron rod in Maori Land, yet with a literary skill which it is astonishing to find in a man who has lived from boyhood to old age among savages. The Introduction by Earl Pembroke is a severe retrospect of the New Zealand policy of Great Britain and of the radical misconceptions by which we succeeded in creating an imaginary Maori nearly as true to life as Fenimore Cooper's Indian:—

"I have heard (he says) several comments upon us and our policy from intelligent natives, none of them very flattering to our sagacity or consistency, but I will only give one which struck me as being a most striking comment upon a policy that aimed at conciliation, forbearance, and patient improvement of the Maori. 'You are a good people, but you have no fixed plan and no understanding either in matters of peace or war. No man can tell when you will fight or when you will give presents to buy peace, or at what sudden moment you will stop doing one and begin the other. No man can tell your reasons or the meaning of what you do.' . . . If these two little books should suggest to any careless Englishman that foreigners of dark complexion are not all like either those white men who seem to have got into brown or black skins by mistake, whom one reads about in anti-slavery books and some missionary reports, or those equally tiresome black dummies whom one reads about in another sort of book, who have no marked characteristic or intelligible custom except shooting spears and arrows at people for no apparent reason, I shall be glad to have introduced them to an English public; and let me assure those who care more for amusement than instruction that they will be amply repaid by their perusal."

We have received from the Agent-General for Victoria a copy of *Homes and Homesteads in the Land of Plenty: a Handbook of Victoria as a Field for Emigration*, by the Rev. James Ballantyne (Melbourne, 1871), which is a well-known concise and trustworthy guide to every point which can interest an intending emigrant. In a flourishing colony like that of Victoria, however, the statistical facts must change very rapidly, and such a handbook as this requires an annual revision.

THEODORE VON HEUGLIN, whose death we recorded last week, was born at Hirschlanden, in Würtemberg, in 1824, and first became well known through the publication of his travels in the region of the White Nile and Abyssinia, completed in 1854. He took a prominent part with Kinzel-

bach, Munzinger, and Steudner in the German Expedition of 1861-2 to the Egyptian Soudan and the frontier lands of Abyssinia—an expedition first set on foot with the object of finding traces of the lost traveller Vogel. Having reached Khartum again in July, 1862, Von Heuglin there met with the enterprising Dutch lady traveller, Madame Tinné, and, in place of returning to Europe, accompanied her expedition of 1863-4 to the swamp region of the Bahr-el-Ghazal, west of the Upper Nile. His last important journey was to the coasts of the Red Sea in 1875, in company with Herr Vieweg. Von Heuglin's very extensive and important contributions to the natural history and geography of Eastern Africa are chiefly contained in his *Travels in North-East Africa*, published in 1857; his *General System of the Birds of North Africa*, published in 1855; and in a long series of separate papers and monographs published from year to year since 1862 by the geographical establishment at Gotha.

A CORRESPONDENT of the *North China Herald* gives an interesting account of a recent visit to the Island of Pootoo, off the China coast, which is entirely given up to Buddhism. No animals are allowed to be killed there, and neither fish nor animal food may be landed. Temples occupy the most beautiful spots, and everywhere shrines are built by the roadside, or Buddhas carved upon the face of the rocks. The government of the island is in the hands of the priests, and the rents from the land all go to the temples; in fact, though presents of tea, &c., are sent to Peking, the island is more like a dependency than an integral part of China. The few graves to be seen suggested to the visitor the practice of cremation; and not far from the largest temple, and near the beach, he found one of the furnaces, which consisted of a small room in the hill-side, arched overhead, the only peculiarity about it being an excavation in the rocky floor about the size of a small coffin, intended for the fuel, or to create a draught. The following is a brief description of the process, as given by a priest:—Three days after death, the body, seated cross-legged and enclosed in a box, is taken to the furnace. Fuel is placed round it, and after a suitable religious ceremony, the torch is applied, and the whole pile is soon wrapped in flames. It requires several hours and 400 pounds of wood to complete the process.

THE *Pioneer* states that Mr. R. B. Shaw, lately our envoy to Kashgar, is still engaged on his Report, and, when it is finished, he will return to Leh. Those parts of Mr. Shaw's Report which are of general interest will be made public, and a great deal of entertaining information is expected therefrom.

THE *Choya Shimbum* (a Japanese newspaper) says that an iron mine has been discovered in the sacred Koya-san. For many years it has been thought that this mountain contained iron, but the superstitious natives were afraid to mine it. One Yamahara, of Osaka, however, having recently found ore there, and being above superstition, has decided to commence mining operations forthwith.

THE reports on the zoological results of the Yunan and Yarkand Expeditions are well advanced in preparation. That of the former, by Dr. J. Anderson, of the Calcutta Museum, is now passing through the press, under the supervision in this country of Dr. Murie and Mr. R. B. Sharpe. The report on the Yarkand collections, in consequence of the lamented death of Dr. F. Stoliczka, the naturalist attached to the expedition, has been undertaken by Mr. W. T. Blanford and Mr. W. E. Brooks, the former describing the mammals and reptiles, and the latter the birds.

A CORRESPONDENT at Alexandria writes:—"I have seen no mention made of some curious, and probably early, Arabic places of worship which exist on the most prominent points of the eastern range of hills which bound the Nile valley behind Aguba and other villages below the first

cataract. They consist of circles of stones, about four or five feet high, put together with or without mortar and open at the top. These circles generally contain fragments of broken drinking-jars and a shallow earthenware pan in which incense has been burnt. They have, doubtless, succeeded still more ancient 'high places' of worship. Mustafa Aga, of Luxor, informs me that he has noticed a similar circle on the top of one of the mountains near Thebes. No writer on Egyptian antiquities seems to have faced the extraordinary fact that ancient Egyptian art begins as it were, and to speak generally, *full-blown*—that is to say, that the earliest known remains are as good as any which follow, and that no inferior remains exist which show a gradation from bad to better and from better to good. A scarab of Shafra, the builder of the second pyramid, or of Shoofoo, the builder of the first, is of as good work as one of Thothmes III. Nothing, it was thought, could exceed the fineness of the work of the superb statue of Shafra in the Museum of Boulak, but it is equalled by the statues of the young man and his wife discovered in a tomb near the so-called 'False Pyramid,' which are referred by M. Mariette to a very much earlier period. In fact, the false glass eyes of these statues can in point of naturalness and execution be excelled by the work of no succeeding age. If inferior works of art ever existed, one may well ask, in a country where everything is indestructible and where the area is so small, where are they? . . . It is much to be wished that some steps could be taken either to remove or to reinstate in its proper position the splendid colossus of Rameses, which now lies on its face in a hole at Memphis, and which is stated to belong to England. Whatever doubts may exist as to the removal of the prostrate obelisk at Alexandria, there can be none that this monument would well repay the expense of transportation to England. A curious mode of interment has been brought to light in the new railway-cutting about three miles from Alexandria, in the mounds not far from the banks of the Mahmoudieh Canal. Here the bodies were buried in long earthenware pots of a dark red colour. Those I saw lay with the heads towards the east. These interments appear to belong to the Roman period."

AMONG the official reports to the Foreign Office lately issued will be found an interesting account by Colonel Playfair, Consul-General in Algeria, of a tour made by him through the regency of Tunis, a country rich in historical interest, but very little known to the modern traveller. At Zaghouan is to be seen in all its beauty one of the greatest works the Romans ever executed in North Africa—the aqueduct conveying the waters of Zaghouan and Djougar to Carthage. This was commenced by Hadrian, destroyed by Gelimér, the last of the Vandal kings, and restored by Belisarius, the lieutenant of Justinian. Again destroyed by the Spaniards under Charles V., it was reserved for the present Bey, Sidi Saduk, once more to restore this ancient work, with the aid of the French engineer, M. Collin. Near Djebbel Trozza, about 380 feet above the level of the plain, is a remarkable fissure in the limestone rock, called by the natives El Hammam, or the Bath. It descends vertically from a spacious recess or cave to a depth of about twenty feet, when it widens out into a chamber filled with hot vapour. The travellers had no means of testing its temperature, but it was considered to be not much under the boiling-point of water. No fire or water is ever seen, but the vapour rises continuously, and appears to be simply heated air, without the addition of sulphurous gases. The natives have great faith in its remedial effects, and come to it from great distances for the cure of rheumatism and other similar affections. Nowhere throughout the regency of Tunis is a Christian permitted to enter a Mohammedan mosque. Were it possible to visit the Djamaa el Kebir of Kerouan, the antiquary would find much to interest

him. The exterior has no architectural pretensions, but in the interior there are said to be many Latin inscriptions, nearly 500 marble columns derived from Roman buildings in various parts of the country, and a very remarkable collection of ancient armour, some of which is supposed to have been captured from the Byzantine soldiers by the early Arab conquerors. It seems that the great difficulty and unpleasantness of travelling in this country arises from the fact that, without an order from the Bey, no one will show any hospitality towards a traveller at all; and even then it is with ill-concealed reluctance that the officials supply his wants. Colonel Playfair's account is accompanied with a capital chart of Tunis, on which the route taken is carefully noted.

THE ARCTIC EXPEDITION.

III.

The Sea of Ancient Ice.

ONE of the very interesting subjects of investigation connected with the discoveries of the Arctic Expedition is that relating to the ancient ice met with north of Robeson Channel, which is similar to that described in Admiral Sherard Osborn's *Discovery of a North-West Passage*. We used to call this ancient formation "McClure's ice," for want of a better name, but a special name is much needed to obviate confusion, and to distinguish this ice from ordinary old pack. The name palaeocrystic was adopted by the officers at the time; but for present purposes I will use the expression "the sea of ancient ice." By ancient I mean the ice many years old of the area about to be defined, as distinguished from the old pack-ice met with in any other sea.

It now appears that this sea of ancient ice is of much greater extent than was supposed by Admiral Sherard Osborn. We know that it extends from near the coast of North America to the north-west extremity of Prince Patrick Island, a distance of 420 miles. There is then an unknown gap of about 420 miles from Prince Patrick Island to Aldrich's furthest, which is probably occupied by islands and coast-line. Thirdly, there is the coast-line discovered by Captain Nares, extending over about 300 miles from Aldrich's to Beaumont's furthest. We thus have a line extending from the American coast to Beaumont's furthest, in a north-east and south-west direction, for a distance of 1,140 miles, upon which this ancient ice rests.

The sea of ancient ice was first seen by Captain McClure when, on August 19, 1850, the *Investigator* ran into apparently open water off the mouth of the Mackenzie river in a north-eastern direction. But it was soon discovered that they were running into a trap in the main pack, consisting of ice of stupendous thickness, the surface rugged with the frosts and thaws of centuries, and totally unlike any ice ever met with in Baffin's Bay and adjacent seas. They ran up the blind lead in this dangerous ice for ninety miles; but, fortunately, the ship was put about in time, and escaped before the ice closed. There were no two opinions in the ship as to what would have been her fate if the floes had closed upon her.

In August, 1851, the *Investigator* passed along the west coast of Banks Island, and Captain McClure again had opportunities of examining the sea of ancient ice. The pack was of the same fearful description as that encountered in the offing of the Mackenzie river, at least eighty feet thick. The surface of the floes resembled rolling hills, some of them 100 feet from base to summit; and the edge of this wonderful oceanic ice rose in places from the water as high as the *Investigator's* lower yards.

Captain Collinson, in the *Enterprise*, also passed along the southern flank of the sea of ancient ice, and his description agrees with that of his second in command. In the spring of 1854, when wintering at Camden Bay on the coast of North America, Captain Collinson made

an attempt to travel over it with a sledge. He came upon it at a distance of about seven miles from the ship, but he found it to be of such a character as to render all travelling impracticable. His sledge was broken, one of the men fractured his thigh, and he was obliged to return after a few days. McClintock and Mecham found the same ancient ice along the west coast of Prince Patrick Island. Mecham terms this ice "tremendous;" and no one who has travelled elsewhere in the Arctic regions has ever met with similar oceanic ice. Along the coast discovered by Captain Nares the same ice was met with, not as a narrow belt along the shore, but becoming worse and more formidable to seaward, and composing the whole surface of this palaeocrystic sea.

The officers of the *Alert* had longer and better opportunities of carefully examining this most important phenomenon in physical geography than had ever been afforded to previous explorers, and their observations on this point form not the least valuable part of the results of the Expedition. The ice was from eighty to one hundred and fifty feet in thickness, judging from the height of the portion above water; and the surface was rugged in the extreme. Apart from the masses of hummocks thrown up during disruptions, the surfaces of some of these ancient floes were broken into hills and dales, the hills varying from ten to fifty feet in height. This, of course, must be the result of ages of drift, and of alternate frost and thaw. The floes far out to sea were infinitely heavier than those nearer the coast. The formation of this palaeocrystic sea is analogous to the well-known course of formation of glaciers. Year by year layer after layer is added to the upper surface, the lower layers becoming harder, owing to the superincumbent weight, until they are converted into snow-ice. The method of this formation was studied by means of the huge masses, well termed floe-bergs, which were cast upon the beach. Some of these were split by the frost, offering complete sections, which were carefully drawn. In some instances they showed lines of darker colour, at distances of many feet from the existing surface, indicating sections of the pools of water and intermediate rises which, during some far-distant summer, had been on the surface.

Such a sea as this is never navigable, but there was the clearest evidence of frequent, if not annual, disruptions. The vast masses of hummocks, thirty to fifty feet high, and sometimes a quarter of a mile wide, which occur at frequent intervals and divide the ancient floes, are evidence of very violent encounters between the floes; and mud found on the ice some miles from the shore is also a proof of movement. The ice traversed by Captain Markham consisted of ancient floes of small extent and very uneven surface, separated by lofty ranges of rugged hummocks, and there were occasionally narrow streams of this year's ice, that is about five feet four inches thick, connecting the floes. The drift-wood which was found on Prince Patrick and Banks Islands, and also on the scene of Captain Nares's discoveries, is likewise a proof that the palaeocrystic sea is subjected to movements the exact nature of which is uncertain; for this drift-wood must have come from the banks of Siberian rivers.

At the same time the periodical disruption is clearly only partial, and the movement of a particular floe is but slight during one season. For there is no sufficient outlet, apparently, for the ice of this sea. The age of the ice is a sufficient proof of this. Sherard Osborn describes the sea of ancient ice as "a vast floating glacier-like mass, surging to and fro in an enclosed area of the Arctic region." It is bounded on the south by the shores of North America; on the east by Banks and Prince Patrick Islands, Grant Land, and the north coast of Greenland; and on the west by Kellett Land and other unknown obstacles north of the Siberian coast; so that it has an area of about 1,200 miles both from south to north, and from east to west.

Its movement is slight, and the *Enterprise* and *Investigator* observed that it never moved off from the shore more than a mile or two, and then surged back again. The known outlets to the sea of ancient ice are very narrow. Fragments, forming great ice-streams, pour through Banks Strait into Melville Sound, but they never get west of Griffith Island, and are never seen in Barrow Strait. They appear to fill up McClintock Channel, which can never be navigable. Here Osborn saw them in May, 1851, and he describes the floe as of great antiquity, and as like a heavy cross sea suddenly frozen solid, the height of the solid waves being twenty-five feet. Allen Young reached Osborn's point of observation, and formed the same conclusion. He actually attempted, like Collinson, to travel across this palaeocrystic floe, but found it quite impracticable owing to the rugged nature of the ice.

Thus two explorers had attempted to tackle the ancient ice before the memorable journey of Captain Markham—namely, Sir Richard Collinson and Captain Allen Young, and they can well appreciate Captain Markham's difficulties, and the severity of the struggle he entered upon.

There is another outlet for the sea of ancient ice by Robeson Channel, but it is very narrow, and the ancient and heavy floes do not get much further south than Lincoln's Bay in 82° N. Lat., or thereabouts, according to the season. The *Polaris* did not encounter them; but the *Alert* was at one time actually beset in ancient floes off Cape Lincoln, before rounding Cape Union, and was in great danger. Their size and position in the strait would vary according to the season. Fragments of the ancient ice, no doubt, stream down the south coast of Greenland and round Cape Farewell; and it would be a matter of great interest to explore the east coast from Cape Bismarck to Beaumont's furthest, in order to ascertain the limit of the sea of ancient ice in that direction, and the causes which obstruct a freer flow of the ice which now, from want of an adequate outlet, continues to grow in thickness and ruggedness.

It was over this sea that Markham and Parr attempted to force their way; and by dint of perseverance they and their gallant followers, in spite of such difficulties as no other advancing sledge party (except those of Collinson and Allen Young) ever before encountered, achieved a position which will make their journey memorable for ever. Considering the character of the ice, the distance they made good was, as Capt. Nares truly says, marvellous. They advanced the Union Jack and their own standards to a point north of which no human being has ever put his foot.

CLEMENTS R. MARKHAM.

SELECTED BOOKS.

General Literature.

- BERTRAND, A. *Archéologie celtique et gauloise*. Paris: Didot.
FETIS, F. J. *Histoire générale de la musique depuis les temps les plus anciens jusqu'à nos jours*. T. 5. Paris: Firmin Didot. 12 fr.
GORDON, C. A. *Our Trip to Burmah*. Baillière, Tindall & Cox.
LARGEAU, V. *Le Sahara: premier voyage d'exploration*. Paris: Sandoz & Fischbacher. 5 fr.
LAUGEL, A. *Lord Palmerston et Lord Russell*. Paris: Germer-Baillière. 3 fr. 50 c.
MACKAY, C. *Forty Years' Recollections of Life, Literature, and Public Affairs, from 1830 to 1870*. Chapman & Hall.
RAHN, J. R. *Geschichte der bildenden Künste in der Schweiz von den ältesten Zeiten bis zum Schlusse d. Mittelalters*. 3. Abth. Zürich: Staub. 16 M.
ROLLAND, E. *Faune populaire de la France. Les mammifères sauvages*. (Noms vulgaires, dictons, proverbes, contes et superstitions.) Paris: Maisonneuve. 5 fr.

History.

- BARROT, Odilon, *Mémoires posthumes de*. T. 4. Paris: Charpentier. 7 fr. 50 c.
DARDIER, Ch. *Essai Gasc, citoyen de Genève, 1748-1813*. Paris: Sandoz & Fischbacher. 7 fr.
DELABOIDE, Jules. *Elisabeth de Roye, Princesse de Condé, 1534-1564*. Paris: Sandoz & Fischbacher. 8 fr.
DURET, Th. *Histoire de quatre ans. T. 1. La chute de l'Empire*. Paris: Charpentier. 2 fr. 50 c.
FONCIN, P. *Essai sur le ministère de Turgot*. Paris: Germer-Baillière. 8 fr.
GALITZIN, N. S. *Allgemeine Kriegsgeschichte d. Alterthums*. 4. Bd. Cassel: Kay. 13 M. 50 Pf.

HIRSCH, F. Byzantinische Studien. Leipzig: Hirzel. 9 M.
URKUNDENBUCH, Ostfriesisches. Hrsg. v. E. Friedlaender.
2. Hft. 1400-1435. Emden: Haynel. 7 M.

Physical Science, &c.

BLUNTSCHLI, J. C. Lehre vom modernen Stat. 3. Thl.
Politik als Wissenschaft. Stuttgart: Cotta. 10 M.
GEMMINGEN et B. de HAROLD. Catalogus coleopterorum hucusque
descriptorum synonymis et systematicis. Tom. XIII.
München: Ackermann. 20 M.
SCHLENK, Z. Reisen u. Forschungen im Amur-Lande in den
Jahren 1854-1856. 4. Bd. 1. Lfg. Meteorologische Beobach-
tungen. St. Petersburg.

Philology.

RIG-VEDA. Uebers. u.s.w. v. H. Grassmann. 1. Thl. 4. Lfg.
Leipzig: Brockhaus. 3 M.

CORRESPONDENCE.

EARLY COINS OF BOKHARA.

St. Petersburg: Nov. 1, 1876.

In Nos. 227-229 of the ACADEMY you have printed three notices of the Petersburg Congress of Orientalists, in the last of which, at p. 315, the author of those notices, Mr. Brandreth, gives a kind account of my statement regarding the coins of the rulers of Bokhara, struck before the Arabian invasion, and imitated, with some modifications, by the magistrate of the city under the government of the Khaliphs, Samanides and Kharlookh Turks. Besides a fragment of the Pehlevi inscription which was in use on the obverse of the Sassanian coins of the first half of the fifth century, the early section of the said coins of Bokhara, being an imitation of the former coins, bore on the obverse an inscription consisting of eleven characters which I assigned to the *Soghdian* alphabet mentioned by the Arab en-Nedim, author of the *Fihrist*. These eleven letters were deciphered by me, and represent the words *Bukhâr-Khuddâth*, or, "Lord of Bokhara." These words, and not "Kudan Bukhar," as given by my friend Mr. Brandreth, are the title of the princes of Bokhara before the Arabian conquests in Transoxiana. Mr. Brandreth also ascribes to me a statement that a similar title is applied by contemporary Chinese authors to the princes in question. I fear I must have been misunderstood by my honourable colleague at the meeting, since I do not remember having said anything of the kind; on the contrary, I have stated that the title of "Lord of Bokhara" is often quoted, besides *Narshakhi* (not "Narshaki"), my principal authority in this matter, by other Arabian historians and geographers, as Ibn-el-Athir, Khokdadbeh, Istakhrî, Ibn-Hauqûl, Mokaddesi, who render this title *Bukhâr-Khuddâh* or *Bukhâr-Khuddâh*. The History of the Chinese Thang-dynasty gives to the ruler of Bokhara the title "Maowoo," the same which other Chinese sources give also to other princes of Transoxiana, and does not know the title cited by the Arabian authors.

P. LERCH.

DR. SCHLIEMANN'S DISCOVERIES AT MYKENAE.

Oxford: Nov. 13, 1876.

Every student of Greek history and antiquities ought to take a profound interest in Dr. Schliemann's recent excavations at Mykenae. The city of Agamemnon, "king of men," the centre of so many myths and legends, is one of the few relics that have come down to us of the prehistoric period of Greece. No one can look at the huge, well-cut blocks of conglomerate of which the walls are formed, or at the so-called Treasury of Atreus, or at the lions carved in limestone over the great gate of the town, with their Assyrian features and Oriental design, without concluding that the dynasty which reigned at Mykenae must have been both powerful and rich. Mykenae shows a great advance upon the rude architecture of the neighbouring Tiryns, an advance which, perhaps, implies several intervening centuries of culture and civilisation. What struck me most

* Most of the geographers cited also mention the peculiar specimens of dirhems which in the time of the Samanides were in circulation on the markets of Bokhara.

there was the Eastern character of the place; the sculptures over the main entrance might have been carved by an artist of Esar-haddon, and the site of the city was strewn with fragments of Phoenician pottery.

According to Dr. Schliemann, the walls belong to three distinct periods, the oldest portion being the underlying part which resembles the architecture of Tiryns. They surrounded the Acropolis, the lower city extending to the south-west, and being still marked by traces of cyclopean walls and other remains. One of the most curious results of Dr. Schliemann's excavations is the discovery that the city was reinhabited after its capture by the Argives in B.C. 458, although its very site had been so completely forgotten by Strabo's day that he declares no vestiges of it were in existence. The new Mykenae seems to have lasted about two centuries; at all events, the fluted vases found among its rubbish are of the Macedonian era, and come down to the second century B.C. Below the later city lie the ruins of the Mykenae of Homer, and these have already yielded an immense number of objects to Dr. Schliemann's workmen. Bronze, as might have been expected, is very abundant, while stone implements, including two hatchets of diorite, and iron keys, arrow-heads, and knives, have also been met with. Some glass beads, like the pottery, indicate trade with Phoenicia. Fragments of a lyre and a flute, as well as of a crystal vase and a wooden comb, have also been found. Great quantities, too, of terra-cotta images have been dug up. Some of these represent either the whole figure or the head of a cow, and Dr. Schliemann believes that he sees in them a confirmation of his theory that *Βούπις Ἥρη* was a cow-headed divinity. Dr. Schliemann's drawings, however, make me feel a little doubtful as to whether a cow was really intended; the animal seems rather male than female. Besides the terra-cotta "cows" there are rude representations of the goddess whom M. Lenormant (*Gazette Archéologique*, ii., 1 and 3) has identified with the Artemis Nanaea of Babylonia, as well as of a male divinity with a long Assyrian beard. Perhaps the most peculiar of the terra-cottas is a frequently-recurring one with a long handle above which two horns protrude, and above these again comes a neck surmounted by a disk in the shape of a bowl. The neck is provided with eyes and nose, and two breasts are placed between the horns. From Dr. Schliemann's drawing I should infer that the object was not an idol but was applied to some other use. Along with these figures were found also those of an old and ugly woman, of horse-heads, of a lion, of a ram, and even of an elephant, which again indicates intercourse with the East. The ornamentation of the pottery is elaborate and various, and many of the vases are painted inside and out. A favourite pattern seems to be one which consists of broken wavy lines, a specimen of which I picked up at Mykenae four years ago.

Only three inscriptions, or what look like inscriptions, have been discovered: one on a disk, another on the figure of a goddess, and the third on two portions of the hind part of a "cow." The characters apparently belong to the Phoenician alphabet, but their cursive and indistinct forms make it impossible to read them. I have been struck by their resemblance, however, to the *graffiti* found on the *kelebe* of two quadrigae discovered in the Etruscan cemetery of La Certosa by Signor Zannoni. Certain wavy lines on the broken neck of a vase, one side of which is ornamented with two breasts, may also possibly turn out to be intended for writing. However this may be, the form of the letters in a short Greek inscription which reads *το ηροος-εμ (τοῦ ἥροος-εἰμι)* may, Prof. Max Müller thinks, serve to fix the date of some of the buildings.

Among the most interesting objects exhumed are a series of tombstones between four and five feet high, many of which are adorned with sculpture like the tombstones found in the Etruscan

necropolis of La Certosa. The sculptures are archaic in character, and probably belong to the same age as that over the Gate of the Lions. The latter, I am convinced, is of later date than the Gate itself. The Treasury of Atreus makes it clear that a triangular space was left over a gateway in early Mykenean architecture by way of ornament; in the case of the Lions' Gate the triangular space has been filled up by a block of blue Messenian limestone which very nearly fits it. On one side, however, the stones of the wall have had to be cut away to make room for the intruder, while on the other side small stones have been inserted to fill up the vacant space between the wall and the sculptured stone. The tombstones are generally divided into two compartments, one of them bearing the representation of a warrior in a one-horse chariot, the form of which exactly resembles that of the chariots represented on the Assyrian bas-reliefs. The wheel has four spokes, and in the case of one of the tombstones, a drawing of which lies before me, the chariot is provided with a spear-head or scythe protruding from behind. The horse is drawn somewhat spiritedly, with widely extended legs, and in front stands a man on foot with a long lance. In the lower compartment are two circles with spiral ornaments, which are executed with mathematical accuracy. On another tombstone the warrior in the chariot holds a broad sword in one hand and a lance in the other, with which he is piercing the neck of a nondescript animal, whose horn is grasped by a man with a long sacrificial knife. The sculpture irresistibly reminds us of some of the early Babylonian gems.

Some interesting painted vases with the usual drab ground have further been found in a cyclopean dwelling-house, representing warriors in tunic, girdle-belt, greaves, and sandals, and armed with a lance and crescent-shaped shield. In the same locality have also been discovered several other curious remains, among them a fount for casting the mysterious terra-cotta disks, and a large and well-engraved onyx stone.

Close to the Lions' Gate Dr. Schliemann came across the fragment of a quadrangular red porphyry column with an oblong space in the centre and a rose at each end, as well as the fragment of another porphyry column and a frieze of hard limestone, each adorned with spiral ornamentations. It must be remembered that the column was characteristically Babylonian, and that columnar architecture has nowhere been carried to such perfection as among the Assyrians.

Many fresh discoveries of interest may be expected to result from the excavation of the great *tholos* or tomb opposite the Lions' Gate which Dr. Schliemann is at present engaged upon, and where he has already found that the triangular space over the entrance must have once contained a sculptured stone similar to that over the great gate of the city. The tomb is analogous to the "Treasury of Atreus," excavated by Veli Pasha in 1810, an undertaking which shows that the Turks are not so insensible to the claims of archaeology and art as our Slavophiles would wish to make out. Sculptured slabs were found in the "Treasury" similar to those discovered by Dr. Schliemann. It may be noticed that the spear heads incised upon the stone posts of the entrance to the "Treasury" resemble those sculptured on Dr. Schliemann's tombstones, and were probably the emblems of royalty.

A. H. SAYCE.

APPOINTMENTS FOR NEXT WEEK.

SATURDAY, Nov. 18.—3 P.M. Crystal Palace Concert (Mdlle. Mehlig).
3 P.M. Saturday Popular Concert.
MONDAY, Nov. 20.—8 P.M. British Architects.
8 P.M. Monday Popular Concert.
TUESDAY, Nov. 21.—7.15 P.M. Statistical.
8 P.M. Civil Engineers.
8 P.M. Herr Franke's Fourth Concert, Langham Hall.
8.30 P.M. Zoological: Papers by Messrs. G. B. Sowerby, E. R. Alston, A. G. Butler, and Prof. Garrod.
WEDNESDAY, Nov. 22.—8 P.M. Society of Arts: "Collapsible Boats," by Rev. E. L. Northon.
8 P.M. Royal Society of Literature: "On two Saxon MSS. in the British Museum," by W. De Gray Birch.
THURSDAY, Nov. 23.—8 P.M. Royal Albert Hall Choral Society (*Stabat Mater and Hymn of Praise*).
FRIDAY, Nov. 24.—8 P.M. Quckett.

SCIENCE.

THE VEDA AND ITS INFLUENCE IN INDIA.

Vedārthayātna; or, an Attempt to Interpret the Vedas. (Bombay, 1876.)

(Second Notice.)

PEOPLE have sometimes asked why there is as yet no complete translation of the *Rig-Veda*. First of all, there is one, or, one may say, there are two complete translations—one by Langlois in French, the other by Sāyana in Sanskrit, and from it, in English, by Wilson. Wilson's translation is not quite complete, but there is only one volume wanting to complete it. Besides these, there are in separate essays or in periodicals translations of a large number of really important hymns by Roth, Benfey, Bollensen, myself, and others. Roth, who was best qualified to give us a German translation, has not yet done so; but a small collection of hymns—six translated by Roth, thirty-one by Geldner, thirty-three by Kaegi—has lately been published, and some more are to be found translated into English in the volumes of Muir's *Original Sanskrit Texts*. It is easy, in fact, with the materials now accessible to translate the easy hymns; but what is really wanted, at least by scholars, is not only a translation, but a justification, and, more particularly, an explanation of really difficult passages. This is what I attempted in my translation of the *Rig-Veda*, of which the first volume was published in 1869; and, now that I am free again, I hope to continue that task. In the meantime, two other translations have made their appearance, one by Prof. Ludwig, the other by Prof. Grassmann. Both constitute most valuable contributions, and as they are both the result of original and independent study, they are valuable, not only where they agree, but also where they differ. We hear of other translations which are in preparation, and they will all be welcome. There is work enough for many workers, if only they will work according to a well-defined method. What we do not want any more is guesswork, however ingenious, such as we find in Langlois' and other translations. But a careful analysis of the varying meanings of words, an intelligent exposition of the whole structure of certain hymns, and an elaboration of the characteristic features of each deity, will always constitute valuable contributions to Vedic scholarship.

While all this work is going on in Europe, it may be interesting to know what view is taken of it in India. It has sometimes been supposed that in India itself the *Veda* is antiquated, that its deities have been replaced by more popular modern names, its sacred traditions exchanged for Panrānik legends, its precepts supplanted by the *Smritis* of Manu, and its whole authority destroyed by a different faith. There is some truth in this, but no more than if we were to say that in Roman Catholic countries the worship of the Virgin and Saints had taken the place of the old Christian worship, that the morality of the Bible had been superseded by the prescriptions of modern codes of law, and the authority of our sacred books overruled by the decisions of Popes and Councils. No doubt, among the 240 millions in India there are

but few who can read the *Veda*, still fewer who could understand it correctly. But the tradition of Vedic theology exists unbroken in the country, and those who are recognised as the leaders of religious thought would be as much horrified at the idea of seeing the authority of the *Veda* overruled, as even the most infallible of Popes would be, were he asked to overrule any passage in the New Testament. Whatever the ignorance of the people, whatever the ignorance of the priests may be, there is to the present day no recognised authority on religious matters equal to that of the *Veda*. Everything, law-books, philosophic systems, Purānas and Tantras must bow before the *Veda*. It was but natural, therefore, that the publication of the *Veda* in England, and the studies connected with it, should react on the theology of India. The *Veda* had never been printed in India; it existed, as stated before, in MSS., but chiefly in the oral tradition of the schools. It was considered too sacred a book to be profaned by the press, and for a long time, while every other Sanskrit text was allowed to be printed at the native presses, an exception was made in the case of the *Rig-Veda*. My own edition was under various pretexts represented as impure, and, though it was used by scholars, it never was allowed to take the place of a MS. copy. For several years, however, there have been indications in native papers that the interest in the *Veda* and in a critical study of the *Veda* is increasing. Some of the younger Pandits, who still combine some of the advantages of the old native system of studying Sanskrit with the instruction they receive in the Government Colleges at Calcutta, Bombay, Poona, or Madras, placed from time to time the results of the European study of the *Veda* before their compatriots. They soon began to take an active part themselves, to criticise the works of English Orientalists, and to contribute valuable essays from their own pens. At last some of these young students and religious reformers have combined to bring out a native edition of the *Rig-Veda*, and its commentary, with a translation in Marāthi and English, and notes in the former language. The title of the work is *Vedārthayātna*—i.e. an attempt to find out the meaning of the *Veda*. Three numbers have been published, containing twenty-two hymns. The object of the editor is social and religious rather than philological. While

"there are thousands of Brahmans," he writes, "who know the whole of the *Rigveda* by heart, and can repeat it in *Samhitā*, *Pada*, *Gatā*, *Ghava*, and *Krama*, without making any mistakes [these are different methods of learning the *Veda*, by either reciting each word separately, or by repeating the words in various complicated ways], there are probably not more than a dozen who have ever attempted to understand what the *Veda* contains. There are quite as many who can repeat the *Yagur* and also the *Sāma Veda*, though *Atharva-Vedis* are very few, at least in the Bombay Presidency."

With regard to the authority of the *Veda*, and the influences which it still exercises directly or indirectly on the religious life of India, a young Brahman writes to me:—

"The sanctity of the Vedic texts is as great as it ever was. The belief that the *Vedas* contain all that is great, good, and divine, and that all

they contain is great, good, and divine, is little shaken, except in the minds of a few educated men in and about the Presidency towns. The masses, and most of the higher classes, firmly believe that the *Veda* contains the authority for all that is enjoined and all that is prohibited to the modern Hindu. Widow marriage is believed to be prohibited by texts to be found in the *Veda*. The monstrous division into thousands of little communities of caste is believed to be supported by the *Veda* in all its modern rigour, which prevents a Brahman from drinking water touched by a Brahman of another subdivision, and requires him to purify himself by ablutions, if he is touched by the shadow of a Mahār or Atisūdra. All customs, all usages, all stories, all laws, are believed to be based on Vedic texts. Even things which can easily be shown to have no pretence to any antiquity whatsoever, are represented as based upon Vedic texts."

Those, therefore, who endeavour to introduce any social or religious reforms among the natives are constantly thwarted by the *Veda*, and the spell which it still exercises on the native mind, the people clinging fast to the belief that what their fathers did or abstained from doing was ordained by the *Veda*. The translation now offered to the natives in Sanskrit, Marāthi, and English, is chiefly intended to show what the *Veda* really contains, and especially to prove that those texts which are supposed to authorise modern rites and beliefs among the people, do not authorise them. To this object the greater part of the notes are devoted. Thus the verse i. 6, 3, "*Ketum kṛāvan aketave*" is repeated in a ceremony now performed to avert the ill-will of the imaginary planet Ketu. An ignorant priest, who only knew how to repeat the verse, at once connected the *ketum* of the verse with the planet Ketu, and accordingly taught that all the Purānas tell about Ketu was authorised by the *Veda*. A note of the translator fully explains this, and shows the simplicity of the religious conceptions of the Vedic Rishis as compared with those of their modern interpreters.

We are told that, if the authority of the *Veda* is regarded as invulnerably sacred, the belief that it is impossible for any human being not inspired like the old Rishis, to interpret the *Veda*, is almost as invulnerably firm. Hence the editor has adopted the following plan. He gives first the *Samhitā* text of the *Rig-Veda* with the *Pada* text, because the Vaidik Brahmans regard the *Samhitā* text alone as quite incomplete. He then gives a translation based as much as possible on the recognised commentary of Sāyana. He does not however, follow Sāyana slavishly, but if he finds that the explanation of a word which that infallible commentator gives in one passage is impossible, he takes, whenever he can do so, another explanation of the same word given by the same writer in some other passage, thus shielding his departure from Sāyana by the authority of Sāyana himself. This rendering of the *Veda* into Sanskrit is chiefly intended for the old Shāstris, who despise all vernacular speech, and who would be repelled still more by English. The Marāthi translation will find its way to the educated classes among the natives; the English is intended for that small but important class of Indian society which has adopted the language of the ruler as the *lingua franca* of

the day. It is to be hoped that this important work may be continued, though it will probably take at least ten years to finish it.

It is pleasant to see the liberal tone in which these young native reformers acknowledge their indebtedness to European scholarship.

"I need hardly say," the editor writes, "that this attempt of mine [the *Vedārthayātna*] would have been impossible but for your *Editio Princeps* of the *Rig-Veda*, with Sāyana's commentary. I must further say that such a translation as is given in the *Vedārthayātna* would have also been impossible but for the labours of Śarmāya Pandits like you and the compilers of the Petersburg Dictionary. My text is taken from your editions."

We thus see how intimately our purely philological labours at home are connected with the important problems that agitate the Indian mind. The *Veda* is still the heart of the religious life of India, and if it ceases to beat, something else must take its place. The schism which lately took place in the Brahma Samāj turned chiefly on the question whether the *Veda* should still be considered as the vital source of religious belief, or whether a new authority, the voice within, should be recognised as the only true *Sruti* or revelation. The edition of the New Testament by Erasmus appeared to many a mere feat of scholarship; it turned out to be the harbinger of a Reformation. The first edition of the *Rig-Veda* was meant for students only; it may turn out to have brought on a crisis in the religious belief of India, which must end in death, or in a new life.

F. MAX MÜLLER.

CURRENT SCIENTIFIC LITERATURE.

The Five Senses of Man. By Prof. Julius Bernstein, of the University of Halle. International Scientific Series. (Henry S. King and Co.) The intimate connexion that exists between the organs of special sense and the cerebral mechanism underlying our mental processes is becoming more and more universally acknowledged every day. Owing to this tendency of modern metaphysics, there is a large and increasing class of persons among the reading public who find some acquaintance with the physiology of the nervous system to be an indispensable preliminary to the intelligent study of writers on the philosophy of mind. It is to such readers, principally, that the present work is addressed. Without being popular in the unfavourable sense of the word—without, that is, trying to excite an unreal interest in his subject-matter by the stimulus of rhetorical amplification or illustrative anecdote—Prof. Bernstein makes no undue demand upon the reader's familiarity with the technical commonplaces of physical science. The information he gives may be thoroughly relied upon; and his account of such comparatively difficult topics as the perception of colour, the phenomena of ocular accommodation and refraction, and Helmholtz's researches on the sense of hearing and the nature of musical sounds, leaves nothing to be desired in the way of clearness and accuracy. It is right to add that the author's meaning has not been obscured by ignorance or carelessness on the translator's part. Indeed, the translation, for the work of an anonymous writer, appears to us to be of unusual merit.

Essay on the Use of the Spleen, with an Episode of the Spleen's Marriage: a Physiological Love Story. By P. Black, M.D. (Smith, Elder and Co.) It is not very easy to make out whether the accomplished author of this rather fanciful

brochure desires it to be viewed as a mere *jeu d'esprit*, or as a serious contribution to our physiological knowledge. After some pungent and not wholly undeserved strictures on the amazing confusion of opinion concerning the functions of the spleen, which has hitherto been the only fruit of the experimental removal of this organ, Dr. Black proceeds to settle the vexed question on purely anatomical grounds. The blood returning through the splenic vein mingles with that brought from the digestive tube by the meseraic veins, and the blended currents proceed through the portal vein to the liver. The secreting function of this important gland requires more blood for its due performance than the veins coming from the intestinal tract are able to supply. Hence the necessity for an additional volume of blood, drawn from a special cistern in immediate connexion with the portal trunk. This cistern is the spongy parenchyma of the spleen. Simple and rather bare as this hypothesis appears to be when reduced to its fundamental elements, we should be doing injustice to our author were we not to add that he clothes it in many-coloured raiment of poetic fancies and metaphysical subtleties. The "Spleen's Marriage" is the union of the meseraic with the splenic blood; the former likened to the maiden Ruth, who, after gleaning in rich corn-fields, returns from her labour, her hands laden with the fruit of her industry. Charles Lamb, evidently a favourite with Dr. Black, should have been alive to read his essay; he might have made more out of it than a generation of physiologists whose sense of humour has been dulled by much reading of German *Beiträge*.

Handbook of Rural Sanitary Science. Edited by Lory Marsh, M.D. (Smith, Elder and Co.) About a year ago the editor of this work offered a prize for an essay on certain points connected with rural sanitation. The prize was awarded by Mr. Bailey Denton, C.E., and Mr. James Howard, of Bedford, to Mr. Gardner, whose essay occupies about half of Dr. Marsh's volume. The remaining half is made up of condensed abstracts of three other essays considered by the adjudicators to be worthy of honourable mention. The chief subjects dealt with are: the means of securing a supply of pure air and water for cottage dwellings, and the removal and utilisation of refuse, with especial reference to the powers of the Local Government Board, and the organisation of rural sanitary authority. Although it can hardly be said to contain very much in the way of original suggestion, the book gives a clear notion of the objects to be kept in view by those public-spirited country gentlemen whose belief in sanitary progress is sufficiently active to overcome a natural indisposition to expenditure not obviously or immediately productive. Mr. Gardner's sanitary ideal is not placed too high above the possibilities of every-day life, and he does not damage his case by exaggerated notions of the benefit to be expected from the universal adoption of the earth-closet system. On one important point the editor and his contributors are all agreed—viz., that the existing arrangement of sanitary areas is simply chaotic. "Simplification of areas and authorities," said Mr. Stansfeld, "was the object of the Act of 1872;" and he added that sanitary law can be effectually administered only "by securing the intelligent co-operation of local representative bodies." On this Mr. Cresswell very justly remarks:—

"The theory is admirable, but the facts are against us. We have at present neither simplified areas nor authorities; and Diogenes with his lantern would search in vain to discover any trace of 'intelligent co-operation' among the frequent townships, hamlets, chapelries, lighting and paving districts, and other 'ancient and unobtrusive' communities which are interspersed without sympathy or cohesion throughout the country."

The truth appears to be that a sanitary area should stand in some definite relation to the physical configuration of the country; for it is

on this that the solution of all problems connected with the disposal of sewage and other refuse, the supply of water for household purposes, &c., must primarily depend. The administrative difficulties in the way of the application of this principle might be overcome by vigorous action on the part of the central authority. Experience has abundantly proved that the obstacles arising from the conflict of petty local interests, from anxiety to deal tenderly with vested rights, from the ignorance and want of imaginative foresight so generally exhibited by elective bodies, can only be surmounted by the exercise of a certain amount of salutary despotism.

Sanitary Work in the Smaller Towns and in Villages. By Charles Slagg. (Crosby Lockwood and Co.) This little book, by an engineer, deals neither with the medical nor the administrative aspect of sanitary science, but with the means of carrying out those purposes which are generally admitted to be of primary importance to the maintenance of public health. Sanitary improvement in a village or small town means an outlay of money, an outlay which it is often difficult to meet. Hence the need of mechanical contrivances of a simpler and less expensive kind than those adopted in wealthy and populous centres. A large number of such contrivances are described by the author in language not too technical for the ordinary reader. The book is divided into three parts. The first is devoted to some of the more common forms of nuisance, such as pig-styes, slaughter-houses, &c., with the remedies appropriate to each case. The second deals with drainage; the third, with water-supply. The directions given will be of service, not merely to rural boards, but to the individual householder who is prudent enough to look into the operations carried out on his premises by bricklayers and plumbers, and energetic enough to force the rudiments of sanitary engineering on their reluctant minds.

Cup and Platter, or Notes on Food and its Effects. By G. O. Drewry, M.D., and H. C. Bartlett, Ph.D., F.C.S. (Henry S. King and Co.) This is a compilation of very elementary facts about our food and drink, with an introductory chapter on diet. The weakest part of the book is that which deals with the relation of particular articles of diet to special forms of disease. For instance, it is hardly correct to say that the malady of infant life known as rickets is due to a lack of phosphate of lime in the food, or to attribute *goutre* to an excess of lime in the water habitually drunk by those affected. A few hints on the relative value of different articles of diet, and the more usual methods of adulteration, may be of use to the writer of the next cookery-book. Upon the whole, however, it is not easy to make out for whose benefit the work is intended. Everything it contains—including even its blunders—is thoroughly familiar to the chemist and the physician; while its style is too insufferably dry to attract the general reader.

Fresh Air in the House and How to Secure It. By James Curtis, C.E. (Ward, Lock and Tyler.) A rather wordy pamphlet to recommend the systematic ventilation of all dwelling-rooms by a double system of vertical pipes, one of which admits a downward current of pure air from above the roof of the house, while the vitiated air makes its escape up the other. Continuity of flow is provided for by a difference of temperature, and therefore of specific gravity, between the ascending and descending columns. There is nothing very new in this suggestion. It is not so much to a lack of practicable methods, as to the ignorance of builders and the carelessness of a majority of the public, that the inadequacy of the provisions made for keeping the air we breathe up to a reasonable standard of purity must be ascribed.

SCIENCE NOTES.

ASTRONOMY.

Scintillation of the Stars.—M. Montigny has continued his researches on this subject with especial reference to the influence of the approach of rain on the twinkling of the stars. Eighteen hundred observations referring to seventy stars have been discussed, two hundred and thirty nights having been devoted to this work with the scintillometer, already described in these columns. The conclusions at which M. Montigny arrives are as follows:—1. At all times of the year the scintillation is more marked under the influence of rain. 2. Under all circumstances it is more marked in winter than in summer, and also in spring than in autumn for wet weather; in dry weather the spring and autumn are nearly equal in this respect. 3. Scintillation varies with the atmospheric refraction. 4. The approach of rain, and especially its continuance, affect the intensity of scintillation. 5. The amount of rain is always greater on the second of two days than on the first, but it is less in winter than in summer, and the more marked scintillation in winter results, therefore, from the increased density of the air due to the low temperature and high barometer. Similar conclusions are arrived at by grouping together the observations according to the intensity of scintillation, eighty-six per cent. of the days with very marked scintillation being under the influence of rain. The twinkling of the stars appears also to be very marked in windy weather, and strong scintillation is a sign of an approaching storm, the colours being more decided in the case of rain, and accompanied by irregularities in the image. It is to be remarked that this is the case notwithstanding the fall in the barometer corresponding to a decrease in the density of the air, which would naturally diminish the scintillation. As might be expected, the altitude at which twinkling first becomes sensible is increased by the approach of rain.

The Variations of Gravity.—The pendulum observations made in India have shown that there is a deficiency of attracting matter under that great continent, and this conclusion is borne out by a comparison of the geodetic and astronomical longitudes of stations on the east and west coast, from which it appears that the ocean bed exercises a stronger attraction than the raised land. In the *Astronomische Nachrichten* Herr Hann calls attention to this, and also to the circumstance that oceanic islands show an excess of attraction which cannot be accounted for by the nature of the rock of which they are composed. The theory that there are great cavities under the large continents appears hardly tenable, and the more probable supposition would seem to be that they rise above the sea-level by virtue of their specific lightness, floating perhaps like icebergs surrounded by a floe, with the molten liquid under a thin crust. There are, however, difficulties connected with precession and nutation and tides in a fluid interior, all of which Sir W. Thomson has pointed out, and we can only wait for further data. The balance of evidence, however, seems now to have changed, inclining to the hypothesis of a moderately thin crust with fluid or semi-fluid interior.

The Transit of Venus, 1882.—Prof. Bruhns has calculated the circumstances of this phenomenon, taking Leverrier's tables of the sun and Venus as the basis of his computations. This transit will be visible in England, but the best stations for determination of the parallax will be in America, and in the islands of the Southern Ocean. The experience gained in 1874 will be invaluable for these observations, for which it is to be hoped that all nations will again join in fitting out expeditions. In preparation for this, Prof. Bruhns has done good service in calculating from the best tables the circumstances of the transit.

PHILOLOGY.

THE eleventh volume of the *Hermes* concludes with an important number, almost entirely taken up with discussions on points of Greek scholarship. Gomperz publishes, from Hayter's copy of the original, the Herculean fragment of Polystratus *περί ἀλόγου καταφρονήσεως*, an important contribution to our knowledge of Epicureanism. The fragment of a Greek comedy recently discovered by Tischendorf, and assigned by Cobet to Menander, is discussed both by Gomperz and by Wilamowitz-Möllendorf, who christens the lost play *The Pessimist*. Zeller has a weighty paper on the controversy between Theophrastus and Zeno on the eternity of the world, and a shorter one on Chaerephon and Horapollon. Gardthausen ("Die Tachygraphie der Griechen") discusses the date of the introduction of shorthand writing among the Greeks. R. Neubauer completes (from a fragment misplaced among the Delian inscriptions) the catalogue of *ἑφημερίαι* in the *Corpus Inscriptionum Græcarum*, No. 281, besides contributing an essay on the chronology of the Attic archons from 135–171 A.D. There is an interesting paper by Niese on the documents quoted in Josephus, *Arch.* xiii., 14–16. Eberhard contributes some notes on Moschopolus *On the Magic Squares*, and J. G. Droysen on Duris and Hieronymus. The only contribution to Latin scholarship is Freudenbergs article on Aurelius Victor.

THE most important original papers in the two last numbers of the *Neue Jahrbücher* (Fleckeisen and Masius) are (vol. cxiii. and cxiv., part 8) A. Schäfer's on the Roman consulate, and Lüttger's on the date of the defeat of Varus: in the following number an essay by E. Wilisch on the fall of the Bacchiadae at Corinth, Reuss's paper on Agis and Aratus, and Förster's concluding article on Libanius. Among the reviews in these two numbers may be noticed especially Gutschmid on Baudissin's *Studien zur Semitischen Religionsgeschichte*, Christensen on Lange's *De patrum auctoritate*, and Eassner on Ulrich's *Agricola of Tacitus*, in the 8th part; in the 9th, Gotschlich on Döring's *Kunstlehre des Aristoteles*, Langen on Schöll's *De accentu linguae Latinae*, and Dünker on Merzdorf's edition of *Troilus Alberti Stadensis*. In the educational section of part 8 Hess concludes his review of Kern's *Ludwig Giesebrecht*, and Prühle continues his publication of the correspondence of Lessing, Eschenburg, &c. There are three interesting educational papers in this number: Eiselen on the present system of school certificates, "L. G." on the best method of introducing boys to the study of Greek art, and Fischer on the reform of the Gymnasia. In the following number Erler has an interesting paper on "Seminaries for Teachers in the Higher Schools," and Pansch discusses the best means of solving the "religious difficulty" in Gymnasia and Real-schulen. There are two contributions to the discussion of German orthography, an independent essay by Lohmeyer, and a review by Kohl of Sander's *Vorschläge zur Feststellung einer einheitlichen Rechtschreibung für Allddeutschland*. Hultgren contributes the first instalment of a metrical translation of Tibullus's elegies to Delia.

MEETINGS OF SOCIETIES.

PHYSICAL SOCIETY.—(Saturday, November 4.)

Prof. G. C. FOSTER, President, in the Chair. Dr. Guthrie read two letters which he had received from Dr. Forel, in reference to the "Seiches" or periodic oscillations which take place in the Swiss lakes. Since his communication he has found, in a pamphlet by Dr. J. R. Mérian, published in 1828, a formula which is strictly applicable to the phenomena under consideration. If t be the duration of half an oscillation, h the depth of the lake, and el its length—

$$t = \sqrt{\frac{\pi l}{g}} \left\{ \frac{\pi h}{l} + \frac{e^{-\frac{\pi h}{l}}}{e^{\frac{\pi h}{l}} - e^{-\frac{\pi h}{l}}} \right\}^{\frac{1}{2}}$$

Considering that probably this formula will be applicable to lakes of irregular depth if h be the mean depth, he has applied it to several with satisfactory results. In the case of Lake Wallenstadt, the formula having shown the mean depth to be somewhat greater than the generally accepted greatest depth, Prof. Forel took a number of fresh soundings and found a great basin of comparatively even bottom, and of such a depth as to render probable the mean depth given by the formula.—Dr. Stone exhibited some diffraction gratings, on glass and metal, ruled for him by Mr. W. Clark, of Windsor Terrace, Lower Norwood. The majority of them were close spirals about 1,000 to the inch, which, when held between the eye and a distant lime-light, exhibited circular spectra of great brilliancy. The metal gratings were of linear form, 1,000 lines to the inch, intended for use by reflection in a spectroscope. The spectra thus obtained were of much greater brilliancy than those ordinarily obtained by refraction, and presented obvious advantages for examining the ultra-violet rays.—Dr. Guthrie then briefly described some experiments which he has made to determine the effect of a crystalloid on a colloid when in the presence of water. Two or three lumps of rock salt were added to a jelly of size, and the whole hermetically sealed in a glass tube. The colloid parted with its water readily, a saturated solution of the salt was obtained, and the size became perfectly white and opaque. Experiments were also made, employing a more hygrometric salt, such as chloride of calcium.

SOCIETY OF BIBLICAL ARCHAEOLOGY.—(Tuesday, November 7.)

Dr. S. BIRCH, President, in the Chair. The following papers were read:—1. "Memoir of the Life and Labours of the late George Smith," by W. St. Chad Boscawen; 2. Notes on the Hymnarian Inscriptions contained in the Museum of the Royal Asiatic Society of Bombay, by Capt. W. F. Prideaux; 3. "Further Notes and Observations on the preceding Inscriptions," by Dr. Heinrich Müller; 4. "On the Writings of Ephraem Syrus," by the Rev. J. M. Rodwell. The writings of Ephraem, the Syrian deacon, generally, whether as commentaries or metrical homilies, offer numerous points of contact with the Holy Scriptures, not only through the affinity of Syriac to the Hebrew, and with reference to the *usus loquendi*, but directly as commentaries upon the sacred records. The Nisibean Hymns have a peculiar interest of their own. They throw light upon that peculiar point of history when Christianity was struggling with the ancient idolatries of Assyria, and when the orthodox Churches of the East had much to suffer, not only from the heathen, but at the hands either of persecuting or Arian emperors. The earlier Nisibean Hymns were written when Sapor II., king of Persia, was laying siege to Nisibis. The peculiar metres in which the hymns are written open a very interesting field for consideration, as it is quite possible that they were primarily suggested by, if not derived from, the rhythmic structure of the Davidic and other Psalms.

ZOOLOGICAL SOCIETY.—(Tuesday, November 7.)

Prof. NEWTON, F.R.S. Vice-President, in the Chair. The Secretary read a Report on the additions that had been made to the Society's menagerie during the months of June, July, August, and September, 1876. A letter was read from Dr. Otto Finsch relating to the supposed existence of the wild camel (*Camelus bactrianus*) in Central Asia. A letter was read from Mr. E. Pierson Ramsay, giving a description of the habits of some *Ceratodi* living in the Australian Museum, Sydney, which he had lately received from Queensland. Mr. W. K. Parker read a memoir on the structure and development of the skull in the sharks and rays. Prof. A. Newton made a correction of some of the statements in Canon Tristram's "Note on the Discovery of the Roebuck in Palestine." Lieutenant-Colonel Beddome gave the description of a new species of Indian snake from Manantawaddy, in the Wynaad Hills, which he proposed to name *Platyplectrurus Hewstoni*. Dr. G. E. Dobson communicated a monograph of the bats of the group *Molossi*. Dr. A. Gunther, F.R.S., read a Report on some of the recent additions to the collection of mammalia in the British Museum, among the more remarkable of which was a new form of porcupine, from Borneo, proposed to be called *Trichys lipura*; and a new marmoset, obtained

by Mr. T. K. Salmon, near Medellin, United States of Columbia, to which the name *Hapale leucopus* was given.

ROYAL MICROSCOPICAL SOCIETY.—(Tuesday, November 7.)

H. C. SORBY, Esq., F.R.S., President, in the Chair. A paper by the Rev. W. H. Dallinger was read, entitled "Experiments with Sterile Putrescible Fluids exposed alternately to an Optically Pure Atmosphere and to one charged with known Organic Germs of extreme minuteness." The previous researches of Messrs. Dallinger and Drysdale had shown that when one of the fish-macerations they employed was allowed to dry up and become brittle, the powder from it contained germs of some of the remarkable monads they described, and which would develop under favourable conditions. In the present experiments they used an air-chamber after Tyndall's plan, and tested it for motes by a beam of oxyhydrogen light. The germs were obtained from a maceration of haddock's head that had been kept for fifteen months, and found to contain a supply of the "springing and calyceine monads" of their former papers, many of them in a condition for emitting spores. A portion of this material was dried at a temperature of 150°, and subsequently kept for ten minutes at 145°, being five degrees higher than the heat the adult forms could stand. Dust from it was diffused through the Tyndall chamber, and after the heavier particles had settled in the course of four and a half hours a light-beam passing through it was found "less brilliant, but more uniform than in the air outside the chamber." Ten small glass basins filled with Cohn's Nutritive Fluid, freshly prepared, were then introduced: six being open, and four covered with glass lids. In this condition they were left for four-and-twenty hours, and then, by a contrivance which avoided all risk of admitting extraneous matter, the lids were removed from the four covered vessels. After four days the first six vessels were examined: calyceine monads were found in all, and in smaller numbers the springing sort. Two days later the four vessels were examined: in three there were no calyceine monads, and very few in the fourth; all exhibited the springing monads. The calyceine monads produce larger germs than the springing sort, and the probable explanation of the above facts is that the largest and heaviest germs settled down first from their state of suspension in the air, and that few were left to fall into the four vessels when their covers were removed. A fresh set of experiments confirmed this view.—Another paper described a new refractometer by Dr. Pigott. The instrument, which may be seen in the Loan Collection at South Kensington, is able to measure the refractive power of thin glass plates or other refractive bodies. It is founded upon the principle of the well-known experiment by which the image of a coin at the bottom of a basin is raised by pouring water over it. By very delicate screw movements the exact height to which the image of a small appropriate object is raised by the interposition of a refracting substance can be read off by inspection.—Mr. Wenham, on the same evening, contributed a paper "On the Measurement of the Angle of Aperture."

LONDON MATHEMATICAL SOCIETY.—(Thursday, November 9.)

PROF. H. J. S. SMITH, F.R.S., President, in the Chair. The reports of the treasurer and secretaries having been read and adopted, the following gentlemen were elected to form the council for the ensuing session:—President, Lord Rayleigh; Vice-Presidents, Messrs. C. W. Merrifield, Smith, and W. Spottiswoode; Treasurer, Mr. S. Roberts; Hon. Secs., Messrs. M. Jenkins and R. Tucker. Other members:—Profs. Cayley and Clifford, Messrs. T. Cotterill, J. W. L. Glaisher, the Rev. R. Harley, Drs. Henrici and Hirst, Messrs. A. B. Kempe and J. L. Walker.—Lord Rayleigh, having briefly returned thanks for the honour conferred upon him by the Society, called upon Prof. Smith to deliver his valedictory address "On the Present State and Prospects of Pure Mathematics." On the motion of Prof. Cayley it was resolved that the address should be printed in the Society's *Proceedings*.—Mr. Glaisher communicated a "Note upon Certain Identical Differential Relations."—The secretary read parts of papers by Mr. Spottiswoode "On

Curves having Four-point Contact with a Triply Infinite Pencil of Curves," and by Mr. E. B. Elliott "On some Classes of Multiple Definite Integrals."

NEW SHAKSPEARE SOCIETY.—(Friday, Nov. 10.)

F. D. MATTHEW, Esq., in the Chair. The thanks of the meeting were voted to Lord Derby for his present of 750 copies of "Stafford's Examination of Men's Complaints in 1583;" to Mr. Richard Johnson for his present of 750 copies of the revised text of "*The Two Noble Kinsmen*," edited by Mr. Harold Littledale, Part I. (and Part II. when ready); to Mr. C. —, Mr. Furnivall, and Miss Phipson for their present of 750 copies of the *Tell Troth*, Lane, and Powell volume; and to Mrs. Bidder, Mr. L. —, and the Rev. Stopford Brooke for their gifts of 10l. 10l. and 4l. 4s. respectively to the reprint of Prof. Spalding's Letter on *The Two Noble Kinsmen*.—Mr. Furnivall made a statement of some length as to the work at press and in hand for the Society, and said the Committee wanted 1,000l. a year instead of 500l. to produce the books needed. He then read a paper on "The Character of Hamlet not entitled to the Admiration often bestowed upon it." He believed that, as most folk got their idea of Satan from Milton, and then said it was from the Bible, so many made their own ideal of Hamlet and then declared it was Shakspeare's, though there was no foundation whatever for it in Shakspeare's text. Folk pitied Hamlet, then they loved him, then they glorified him, and turned a shirker of duty, a do-nothing, a putter-forward of specious subterfuges, into a Christian warrior and hero. Nothing was too good for him in Werder's eyes, and several English critics'. Mr. Furnivall followed Hamlet somewhat pitilessly through his whole career, from his mooning and spooning, instead of watching and acting, after his father's death; through his weakness after weakness and his subterfuge-full excuses for them; in staying at Court, in vowing that he would "sweep to his revenge," and then making notes on his tablets, saying he would go pray, dawdling, turning stago-manager, brutally jeering at Ophelia, quoting ballads and calling for a tune—like an overgrown schoolboy when his trick has succeeded—instead of killing the king at the end of the play; then mouthing rant about drinking hot blood, &c., and, of course, shirking his duty again directly after; then pretending that Heaven had made him stab Polonius, over whose corpse his brutal jeers must come again; still dawdling when he returned to Denmark, straying into graveyards, engaging in fencing-matches—anything to shirk his duty; at last letting Claudius's own plot, not his, work out the king's destruction, Hamlet at last stabbing him, not because he had murdered his brother, but because (1) he had poisoned Hamlet himself; (2) because he was "incestuous, murderous," therefore "follow my mother." Mr. Furnivall contended that whatever virtues Hamlet had, he basely and persistently shirked his duty, which was just a bore to him, and made mean subterfuges to excuse himself. Even at last, it was not as a duty to his father that he killed his uncle; and his friend, Horatio, put forth no such pretence in his behalf. He spoke

"Of accidental judgments, casual slaughters . . . And, in this upshot, purposes mistook Fall'n on the inventors' heads."

Yet we all pity, nay like Hamlet. This is because he typifies each one of us. Weak, shirkers of duty, we all are: but in so far as we are so, we are not to be admired; we are to be despised. In the discussion Mr. and Mrs. Peter Bayne, Miss Toulmin Smith, Mr. Matthew, Mr. Jarvis and others took part.

ROYAL ASTRONOMICAL SOCIETY.—(Friday, November 10.)

THIS was the first meeting after the recess, Dr. Huggins, the President, being in the Chair. Sir George Airy gave an account of the progress of his Numerical Lunar Theory, and exhibited some of the printed sheets of figures, which had required a peculiar arrangement on account of the large number of terms involved.—Mr. Dunkin then read a paper by Mr. Langley on the effect of sun-spots on climate, the chief question being whether the increased activity when the spotted area was a maximum did not more than make up for the loss of heat from the spots themselves. With reference to the variation of climate, Sir George Airy alluded to the observations of the underground thermometers at

Greenwich, and to the attempts he had made to connect the temperature of the soil with the yield of wheat.—In reply to the President, Mr. De La Rue stated that the measures of the sun-spots on the photographs taken at Kew were nearly completed.—Mr. Christie read a paper on the effect of wear in micrometer screws; and Mr. Penrose then described at some length a method which he proposed for taking account of the ellipticity of the earth in the reduction of lunar distances. It appeared, however, that this method had been in use for the last thirty years at Greenwich, and Mr. Marth claimed that it had been invented some years previously by Bessel.—A binocular eyepiece was then described by Mr. Thornwaite, and its action exhibited on a Newtonian reflector; after which Mr. Christie referred to the spectroscopic observations of the motions of stars and of Venus, and of the rotation of the sun and Jupiter which had recently been made at Greenwich, and mentioned a photometric observation of the gradation of light towards the limb of Venus, confirming a previous observation by Mr. Brett.—Several other papers were presented, among them being one by Mr. Finlay on the calculation of an occultation, and observations of a lunar eclipse by M. Arcimis, and of a solar eclipse by Mr. Tebbutt.

ROYAL GEOGRAPHICAL SOCIETY.—(Monday, November 13.)

SIR RUTHERFORD ALCOCK, K.C.B., President, opened the forty-seventh session of the Society with an inaugural address, in which he referred first to the return of the Arctic Expedition, and expressed an opinion that it had proved the impracticability of the Smith Sound route to the Pole, and dispelled the theory respecting an open Polar Sea. The fact that the British flag had been carried to a point within 400 miles of the Pole was a subject of congratulation, as to be first in such a struggle proved the possession of some of the best and highest qualities of our race. Sir Rutherford then announced that the work of the expedition would form the subject of an evening meeting of the Society at St. James's Hall on December 12, and that H.R.H. the Prince of Wales would preside. The President next touched upon the value of Cameron's researches, which, following upon those of Livingstone, had shown that legitimate trade by practicable routes could be established, settlements made, and the slave-trade suppressed. Mr. Stanley had contributed greatly towards solving the geography of the lake region by his circumnavigation of the Victoria Nyanza. After reference to the efforts of the various missionary bodies to found mission-stations in Africa, Sir Rutherford spoke of Colonel Gordon's work and the exploration of Lake Albert by M. Gessi. Mr. Stanley had been enabled to visit the southern end, and had found that it stretched further south than suspected by M. Gessi. The step taken by the King of the Belgians during the recess was a most important one. The great expense of the Cameron expedition had proved that, if Central Africa is to be opened to civilisation and commerce, it must be by a united international effort. At the invitation of his Majesty a Congress was assembled at Brussels, and this resulted in the establishment of an International "Committee of Civilisation and Exploration of Central Africa," to be supplemented by "National Committees" to be formed in each country. The King had consented to be first President of the International Committee, and it remained for the National Committees to be effectively constituted. That for Belgium had already been created, H.R.H. the Count of Flanders being at the head, while H.R.H. the Prince of Wales had consented to accept the post of President to the Committee forming in this country. A meeting at Glasgow had passed resolutions in favour of the establishment of a Scottish branch of the British National Society, with a view to the formation of a road from the northern end of Lake Nyassa to the south end of Lake Tanganyika, and also from the northern end of that lake to the coast at a point north of Cape Delgado. After anticipating some of the results that might be expected within a short period were public co-operation secured, the President went on to speak of the recent Oriental Congress at St. Petersburg, and of Colonel Sosnoffsky's expedition through North-Western China, which had proved that the route by way of Lanchau-fu to Zaisan is 1,400 miles shorter than the Kiachta one; that it is per-

fectly fit for wheeled vehicles, and passes through a populous, fertile and well-watered plain, three days only being passed in arid steppes. The importance of a route which would convey Russian goods from Novgorod and Orenburg by way of Semipalatinsk through Mongolia, and thence to China and the Amur, was quite apparent. The President announced that, in furtherance of the plan for the encouragement of the study of the scientific side of geography (for which a grant of 500*l.* per annum had been set aside by the Council), it had been arranged that not less than three lectures, by persons of recognised attainments, should be delivered each session. General Strachey had agreed to give the first lecture, on the general subject of "Geography in its Scientific Aspect;" Dr. Carpenter would deliver the second, on "The Physical Geography of the Ocean;" and Mr. Wallace the third, on "The Influence of Geographical Conditions on the Comparative Antiquity of Continents, as indicated by the Distribution of Living and Extinct Animals."—A paper was then read by Sir Douglas Forsyth, K.C.S.I., on "The Buried Cities of the Gobi Desert, Eastern Turkestan," a notice of which we are compelled to defer till our next number.

FINE ART.

Finger-Ring Lore; Historical, Legendary, Anecdotal. By William Jones, F.S.A. (London: Chatto & Windus, 1877.)

A WORK, by competent hands, on the history and archaeology of those digital adornments about which, not only so much poetry and sentiment, but so much mystery and so much delegated authority have clustered, from almost the earliest period to our own matter-of-fact and levelling times, has long been a *desideratum* to students of antiquity and history.

The varied handicraft displayed upon these, for the most part, small objects offers an equally rich field to the thoughtful observer of artistic excellence in invention and manipulation, and needed more careful and systematic illustration than the subject has hitherto commanded. True, we have Mr. King's learned remarks in his works on *Antique Gems*, &c., but these are in company with, and surrounded by valuable dissertations on other, although cognate, subjects, and are but limited. Mr. Fairholt, again, although not always accurate—as who can be?—had given us his "Facts about Finger-Rings" in the *Art Journal*, since republished with other essays in a pretty volume entitled *Rambles of an Archaeologist*; and much gossiping matter had been got together, mingling truth and error, in Mr. Charles Edwards' (of New York) *History and Poetry of Finger-Rings*, 1855.

The earlier works exclusively devoted to the subject, or to branches of it, such as those of Licetus, Gorlaeus, of Kirchman, Aringhi, Longi, Kornmann, Curtius (or De Corte), &c., are few, and old, and rare. Other literature of the subject must be sought in ponderous tomes by the earlier writers on antiquities of various countries and places; in later times it is to be found as separate occasional notices and papers in the publications of Antiquarian Societies and in some periodicals. But a thoughtful classification deduced from typical forms and ornamentation in relation to the periods and localities of their production, and their respective uses, is yet wanting.

A great deal of matter has been assiduously culled by Mr. William Jones in the volume of over 500 pages now before us, but, we may ask, does it answer perfectly to

the acknowledged want? and has that matter been sifted and digested by one who is conversant, not only with the statements he has collected, but also with the technicalities and characteristics of the objects of which the volume treats, and by which knowledge such statements may be more or less analysed? Is his work sufficient to make it a trustworthy book of reference for the learned, and a handbook to the student? or is it not rather a compilation of a popular nature?

The general reader will doubtless be amused by the curious anecdotes and scraps of history with which the volume is well stored, and many of which had been lost sight of or forgotten; to him much information will be conveyed. It is, in fact, a collection of fragments—some rich, some of worthless material—gathered together, from which a true artist, knowing their respective value, might have formed, with scientific method, a choice mosaic of well-adjusted and well-harmonised design and solidity: this book is rather a conglomerate of mixed and ill-adjusted pebbles.

We wanted, not so much an additional gathering of heterogeneous material, as its careful analysis and recrystallisation, purified and combined by the skill of one who, having gained special knowledge by the intelligent examination and comparison of many hundred specimens of all periods and countries, stimulated by pure love of the subject, and aided by a natural gift of observation and inference, would have been able to compose a work of the highest authority. There are, perhaps, hardly more than half-a-dozen men in England capable of such; that by Mr. Jones falls too far short of so high a standard to satisfy those who can appreciate the importance of this branch of archaeological enquiry, although it may be welcomed by the general reader. Finger-ring lore is a special subject, requiring special treatment, and implies a knowledge of rings as well as of their history.

Passing his first chapter, for the while, we can with more pleasure dwell on those that follow. As might be expected from some remarks in the preface, the second, treating of "Ring Superstitions," is the best part of the book. In this chapter Mr. Jones has collected together a large amount of curious narrative and anecdote on the mystical value of rings inscribed with cabalistic formulae, or set with stones of healing virtue; and, although much was already familiar to those who have taken interest in the subject, to the majority of readers it will present matter that is new and interesting.

The contents of this and of the following chapters may have the effect of drawing more attention to an engaging subject, and may waken a desire with many to study more minutely and observe more intelligently the numerous varieties of finger-rings preserved in those public and private collections to which they may have access. For all this the writer deserves thanks; and if he has only gathered fruit from orchards that are known, its collective exhibition in the literary market is a claim for commendation.

We dare not venture to quote from among so many, but prefer referring those for whom curious superstitions and poetic fancies may

have a charm to the book itself. We may be permitted, however, to point out a few of the weak points and omissions. There is no allusion to that early practice, referred to by Boldetti, of letting rings down by a cord through the upper grating, that they might touch and thence convey healing and other virtue from the sarcophagus of St. Peter, to the fortunate person to whom such a ring might be sent by the then Pope.

Of the so-called ring of the Blessed Virgin at Perugia we may remark that in form it is of a well-known type of later Roman times, as those cut from a single piece of Zaffarine chalcedony, or carnelian (not all of which are corded). The quoted correspondent of the *Standard* is wrong in describing it as "a plain gold circle, large enough for any man's thumb." And, by the way, the history of this ring given in Patrick's *Devotions of the Roman Church* was derived by him from Jo. Bap. Lauri's work *De annulo pronubo Deiparae Virginis* (1622).

The chapter on Investiture is also well done, full of interesting matter, beginning with the Royal Signet and alluding to its use in conferring different degrees of nobility, the confirmation of charters, &c.; also grants of land and its conveyance through the agency of the lord's ring, and similar facts and anecdotes. Whether the "evidence" "subscribed" at the purchase of Hanamel's field was sealed with his finger-ring or with a signet suspended to the wrist is, however, open to question.

On Ecclesiastical Rings Mr. Jones has gleaned abundantly from Mr. Waterton's published papers on the *Annulus Piscatorius*, on Episcopal rings, &c., and those of other writers, but to what extent he has perused or may be indebted to the valuable notes made by that pains-taking antiquary in the MS. catalogue of his own collection, we know not, as he makes no acknowledgment or allusion to such a work. That volume was secured by the writer for the South Kensington Museum, at the time when, at his urgent recommendation, the Waterton Dactylitheca, of some six hundred specimens, including gems in modern settings, was purchased by the authorities of that institution, and is now preserved in the Art Library. We think that Mr. Jones's work would have been more useful had he generally acknowledged the authorities from whom he has, more or less judiciously, compiled, by giving exact references to names, works, and dates. He throws no further light upon the still vexed question of the large so-called Papal rings of the fifteenth century of gilded bronze, the most complete series of which is owned by Mr. Octavius Morgan: some of hitherto unknown type have been taken to America by Signor Castellani. There is much information also in this chapter on the rings worn by ecclesiastics, nuns and others, as also upon rings of religious significance, iconographic decade rings, &c., but why the Indian ring, set with an inscribed turquoise surrounded by ten rubies, should have been referred to as a pious Christian's tangible remembrance for ten *Aves* and a *Paternoster* we cannot see. The type is not unusual in India, the surrounding stones varying in number and encircling sometimes a cluster, sometimes a

single stone, and frequently a mirror (the *chury* or *cheery*).

Among the numerous cuts on pages 268 to 273, illustrative of Early Christian rings, one only is credited to the private collection in which all, with a single exception, are preserved; a somewhat ungracious omission, the more so as the blocks from which these illustrations were printed, with some others, were gratuitously lent for the purpose, and, as it happened, inadvertently, without the consent of those most interested.

The English rings of the thirteenth century, some of which are referred to as episcopal and "stirrup-shaped," on page 230, may probably also have been worn by abbots, or even by nuns: the double ones of the same form were, possibly, holy sisters' espousal rings. We object to the term stirrup-shaped as applied to this form—a somewhat oval circlet rising to a point on which the stone is set—rather, they are pyriform; whereas certain Egyptian and archaic Greek rings are distinctly stirrup-like in make, a flat and elongated oval bezel, to the pointed ends of which a straight-shanked loop is attached.

St. Ursula's ring at Cologne, referred to at p. 259 as "of very early date," is of beautiful workmanship and much worn; but it happens to be a *fédé* ring of the later years of the fourteenth century, probably Italian, the nearly obliterated and illegible inscription round the hoop being in Lombardic lettering.

The excellent chapter on Betrothal and Wedding Rings will be perused with much interest, especially by the ladies; that on posy rings might with advantage have been included. The long list of posies gathered together by Mr. Jones is an important and valuable feature of his volume, and the returning fashion for their use will necessitate a frequent reference to it. We notice, however, that he does not refer to the rare Umbrian ring of the fifteenth century in the Waterton collection, inscribed in niello *ERVNT . DVO . IN . CARNE . VNA .*; two of similar make and period are before us, on one is the trite sentence **AMORE . VOLE . VOLE . FE .*, on the other **CHI . CANBIA . LOCO . DE . CANBIARE . VZANZA*. All three are from Perugia. It will be noticed how rarely English posy rings of the last century bear Latin mottoes. We know a heavy one inscribed with the self-sacrificing words *QUI . DEDIT . SE . DEDIT*. It may be doubted whether some of the rings supposed to be betrothal, or wedding, from their bearing the joined hands or *fédé* in relief, and inscribed with the sacred name or monogram, may not rather have been of a devotional character, perhaps espousal rings of nuns wedded to the service of Christ.

The ring figured at p. 314 is one of the well-known Madeira gemmal rings of modern make, and that at p. 318 is of those nielloed *fédé* rather than gemmal rings, of which fine examples are in the Waterton and the writer's collections.

Many curious and romantic scraps of history and fiction in which the ring plays an important part, with the occasional assistance of spiritual agency, are well put together in the chapter on Token, Memorial, and Mortuary Rings, and will be found amusing

and instructive. Of the memorial rings of Charles I. perhaps the finest that has come under the writer's notice belongs to Canon Dayman, some of whose ancestors suffered much in the royal cause. *Apropos* of the martyred monarch, it seems curious that he should have provided himself with a mortuary ring of nearly a century anterior date, and on which the letters M and L are interlaced, to give, on the scaffold, as a memento to the good Bishop Juxon, if the family history be true. With still less security could we endorse the Borgia signet (p. 434), without better evidence than itself can offer.

It has been said that no one reads a preface. Sometimes, however, it may serve as a gauge by which the depth and brilliancy of the contents may be estimated. That by Mr. Jones shows, too soon, the open joints of his armour; after confessing that it was "in going through a wide field of olden literature" that he had discovered the fact—already well known to antiquarians and art lovers—that there is "so much of interest in connexion with rings," he tells us how it is important as bringing various subjects "to our notice by invaluable specimens of glyptic art." What has "glyptic art" to do with the fashioning, the enamelling, or other enrichment of a puzzle, a decade, a jewelled Renaissance, or a hundred other ornamental rings, antique and modern? That term is applied, but perhaps with doubtful correctness, to the art of the gem-cutter in intaglio or in cameo—the *sculptor*, not the goldsmith who sets the stone in iron, silver, or in gold, as a signet ring for his patron, or a graceful pendant for some matron's neck.

In the first chapter, after a long foot-note about the supposed "Joseph's ring," we have a series of extracts from Scripture applying to signets, some of which may have been rings, but more were not. Then we are told that the earliest rings are of pure gold, and, further on, that their earliest use was doubtless as signets: we cannot think so. Egyptian and Etruscan scarabs are stated to have been generally used for rings: we believe that their use in *colliers* and other ornaments was equally or more abundant. Quoting approvingly Mr. King's statement, which may, perhaps, have been intended relatively, that Etruscan rings of gold are very rare, Mr. Jones shortly after, and more correctly, refers to their frequent occurrence. At p. 19 we read of Etruscan rings—

"They are frequently found with shields of gold and of that form which we call Gothic—that is, elliptical and pointed—called by foreigners *ogive*, with raised subjects chiselled on the gold, or with onyxes of the same form, but polished and surrounded with gold. There are some particular rings which appear more adapted to be used as seals than rings, and they have on the shields reliefs of much more arched and almost Egyptian form."

We pass over other errors of this passage, and ask ourselves whether Mr. Jones will argue, from this "Gothic" discovery, that pointed architecture had its origin in Etruria or Egypt?

In short the whole of this account of Egyptian and Etruscan rings is inexact and insufficient; moreover, it is painful to meet

with such phrases as the "stomach" of a scarabæus, "mineral stones," and "the Etruscans, the ancient inhabitants of Italy," as though there were none other; &c. &c.

By the note to p. 48 Mr. Jones concludes that Lord Bolingbroke's ring referred to by Swift was of amber; was it not rather a ring set with a piece of amber in which a gnat was embalmed, a rare curiosity at that day, and doubtless brought from Catania?

The portion of the chapter devoted to Anglo-Saxon rings is more satisfactory, but we cannot see why a figure of one of the "Martin Luther" rings should be introduced among them at p. 64. "The gold Middle-Age ring," of rare form, figured at p. 71, is of silver gilt, not gold; it and others of similar type on pp. 79 and 257 are German rather than French; another such, but larger, and inscribed, is in the writer's possession. But we must refrain from further notice of errors in this chapter, which ought to form the back-bone of the work, but the bulk of which is derived from Fairholt and from King, without discriminative judgment.

Glancing at the last chapter, on "Remarkable Rings," which might well have followed immediately upon the first, where some equally remarkable are noticed and figured, we find again more faith than discrimination. Mr. Jones rightly quotes, almost *verbatim*, Mr. Soden Smith's notice of the more remarkable rings in the Devonshire Collection. He ought to have known that archaeologists decline to believe that the "Darnley Ring" is genuine, or the "Rienzi Ring" to have been that of the Tribune. The diamond signet in the Royal Collection, said by Mr. King to have been made for Charles II. when Prince of Wales, turns out to be that of his unhappy father. The ring of Roger of Sicily is not unique; others precisely similar, and probably of equal modern antiquity, have from time to time appeared in the market. That of St. Louis has been too much "*ajustez*." The Braybrooke cameo of Elizabeth is not by Valerio Vicentino. The signet ring that belonged to Lord Buchan did not bear the arms of Mary, Queen of Scots, and therefore is not *apropos* of anything she did.

The less said about the Luther rings the better, and the love-knotted initials of some William and Sarah are but poor warranty for the so-called Shakspeare's ring, despite Haydon's gushing note to Keats; other initials similarly united are frequent upon gold and silver signets of that period.

Very inadequate mention is made of some of the more important collections of rings in public museums or in private possession; one or two are now and again referred to their respective localities or owners, but no special notice is given of such cabinets as that of Mr. Franks, of Lord Ashburnham, of Mr. Octavius Morgan, of Mr. Evans, Mr. Cook, and others; we could name one, sections of which have been exhibited from time to time, numbering over 700 examples of all periods and countries, exclusive of gems in modern mountings.

The revision of the proofs of this volume has been carelessly done; thus we have at p. 15 "Padre Geruchi"; at p. 379 "Garuchi" for Garrucci; p. 267 Signor "Castel-

lane"; p. 43 "Rhine" for "Rhone." The paragraph on Indian rings at p. 78 is repeated *verbatim* at p. 84. At p. 238 "Ghirlandago"; p. 246 "Loretto"; and occasional careless writing, as in the description of the Doge's espousal of the Adriatic. While, in his preface, Mr. Jones thanks his publishers for their liberality in illustrating the volume, he omits acknowledging the loan of blocks from various sources.

But we must repeat that, notwithstanding its many faults, this book is so full of anecdote and story that its want of archaeological accuracy may be condoned in its interest to the general reader. It is the compilation of a diligent searcher among books and magazines rather than the work of one deeply acquainted with the special characteristics of the objects of which he treats.

C. DRURY FORTNUM.

THE SOCIETY OF BRITISH ARTISTS.

A WINTER Exhibition of Paintings and Sketches was opened to the public at the Suffolk Street Gallery on Monday last. It is a characterless sort of display; here and there a good or goodish performance, amid a large slush of mediocrity, and a firm substratum of rubbish. We shall specify first a few things of more than the average value or importance, from all sections of the exhibition, and afterwards proceed through it sectionally so far as may appear needful.

The work we like best of all is a small water-colour by Mr. Smetham, almost sunk out of sight—*Looking into the Sepulchre*; the Magdalen and her two companions gazing in the dark morning into the tomb of Jesus, wherein a marvellous globe of rayed light replaces the body of the risen Saviour. The boughs of trees and shrubs sway aside in both directions, leaving an open space for the tomb and the women; they gaze in reverence rather than astonishment or perturbation. This little work is a genuine outcome of a religious mind and artistic faculty; it has gravity and grace of design, and is hushed, lovely, and mystical. Amid numerous inventions of similar calibre, Mr. Smetham has never probably done himself more justice than in this. Another Biblical subject is *The Sower of Tares*, by Mr. Priolo: not certainly a work of any great attainment, but showing, as in the limbs of the sleeping figures, a somewhat higher endeavour in design than the minor exhibitions of the day accustom us to. Five husbandmen are slumbering in a tent: the "Enemy" slinks through the moon-lit field outside, and sows the tares. Mr. Wallis sends *Arranging for the Marriage, an Idyll of the Sacristy*, in southern Italy. There are two priests, one of them in colloquy with the bride-elect, a barefoot peasant-girl in her early teens, the other conferring with the bridegroom. The former priest wipes his hand on a towel, and eyes with good-humoured complacency the dish of red mullets which the damsel and her little sister have brought round for acceptance: the other is seated on a marble bench projecting from the richly-decorated wall. This work is something between a sketch and a picture: the faces of the young people are extremely handsome, or one might say pretty, and would bear more of naturalistic development with great advantage to the whole. *The Dinner*, by Mr. Moormans, is a work of larger size and pretensions—a hilarious and well-assorted company in the costume of about 1620. The perspective of the table and its occupants is very clever; and the whole thing has a good deal of unity and completeness, as well as efficiency, in its own way—which, however, does not go far beyond the level of well-ordered and methodised furniture-art. Sir John Gilbert contributes a pleasant sketch of *Owen Glendower's House*, commonly

called the *Parliament-house*, *Dolgelly*, painted last year, and of more than common interest just now, in view of the menaced destruction of this homely-picturesque relic; also *A Standard-bearer*, a small figure somewhat in the Meissonnier manner. *Dinner-time, a Sketch*, by Mr. Calthrop, is capitally done, though too opaque in handling: a boy sousing his visage in a tub at the sink, before sitting down to his meal. In Mr. Calthrop's opaqueness takes a dun and leathery tinge: in Mr. W. L. Wyllie the same blemish shows with chalky garishness. His *Enkhuizen on the Zuyder Zee* is nevertheless very enjoyable, with the arbitrary forms and tattered outskirts of its exultant cloud-masses: a water-colour of *Amsterdam*, by the same artist, is quite as good, and not chargeable with the like defect. The *Zaandain* of Mr. C. W. Wyllie, with a foreground of corn-sheaves in the fields, and a plenteous array of windmills along the horizon, is again a very agreeable work.

Sir Francis Grant, who is an honorary member of the Society of British Artists, appears on the present occasion with two pictures: a respectable portrait of *The Honourable Mrs. William Grey*, evidently not a very recent production, and a large canvas of *The Duke of Cambridge, at the Battle of the Alma, leading the Guards up the Hill in Support of the Light Division*—also, no doubt, of rather remote date. Here the dogs of war are let loose in a very tame style, proportionate to the mainly portrait-like character of the piece. With this we may couple two small Crimean battle-subjects to which no artist's name is attached in the catalogue, spiritedly grouped and thrown together—*The Guards at Inkerman*, and *Charge of French Cuirassiers*. Mr. Donaldson makes but little out of *Margaret in the Church*, taunted and tempted by Mephistopheles: his landscapes are far preferable, especially the one in water-colours named *Lake in Arundel Park*. *The Connoisseur*, by Mr. Dever, is sprightly, and moderately mature in finish. A young French nobleman, of a period preceding by a few years the first Revolution, has received the visit of an elderly dame and her bright-eyed daughter, who turn over his china and other curiosities. The mother is busy inspecting a blue kyllin in front, while behind the damsel holds a miniature Cupid with bow and arrow, pointed towards the young man, who is half-seated on the edge of a table: they interchange glances which show that they both appreciate the significance of this situation. Messrs. J. D. Watson and Charlton co-operate in a well-sized picture entitled *A Check*—gentlemen in the hunting-field, one of whom has dismounted to adjust his saddle: this is a simple unelaborated work, not of very marked quality, but able in its line.

We shall revert to this exhibition on a future occasion.

PICTURES IN THE HAYMARKET.

Two leading picture-dealers in the Haymarket, Mr. Tooth and Mr. McLean, have a fresh stock of works on view: oil-pictures in the former case, and water-colours in the latter.

Mr. Tooth's exhibition includes fifty-eight of Mr. Goodall's deservedly prized sketches and studies in the East—works which, when left fairly to themselves, and not smartened up into pictures, are often of uncommon excellence, as, for instance, the *Blind Beggar* and the *Nubian Harper*. Also *In Debate*, a vivid sketch of an aged bishop, by Pettie; *Southampton Water, Sunset*, and *The Gravel-Pits*, by Linnell; *The Tailor's Shop*, a lively caricaturish scene, by Jimenez; *Sempstresses*, a good specimen of Frère; *The Bath and Prayer in the Desert*, secondary but none the less very able examples of Gérôme; *Sunshine and Clouds*, companion-pictures by Boughton, of too artificial a type, and a clever little piece of humour, *The Passing Squall*; *Clearing Off*, a Highland cattle-piece by Peter Graham; *The Close of Day*, by Mc

Whirter; *The Long Sleep*, an old farmer dead in his chair, with his brace of dogs, by Briton Rivière; *A Creek on the Upper Thames*, by Mignot, a fine work very sweet in feeling; *Summer*, by Coleman, a quaint figure of a naked girl, of fanciful character like a fairy-tale; and *The White Cockade* by Millais, a most masterly example of his handling, colour, and chiaroscuro, though a little harsh and forced in the selection of the tints.

In Mr. McLean's Gallery we remark—*Tynemouth*, by Fildes; some single figures of women, by E. K. Johnson; *Hoisting the Standard and The Dog-Fancier*, by Gow; *Prayer in the Desert*, by Haug; flower-pieces by Mrs. Coleman Angell; *Pevensey Castle*, by George Fridd; *The Widow*, by Israels; *Water-Lilies*, by A. Guérin; *Interior of a Cathedral in Spain*, a brilliant piece of work, by Spanaro; *Tigers at Play*, by Basil Bradley; *A Cold Morning*, by Frère; *Chamois on the verge of a waterfall*, by Rosa Bonheur; *The Listener*, by Cipriani; *Morning at Newlyn, Cornwall*, by J. Dickinson; *Springtime on the Trent*, by Edwin Ellis; and *A Storm coming on in the Highlands*, by Dodgson.

Each of these exhibitions contains about 170 works. W. M. ROSSETTI.

NOTES AND NEWS.

WE learn that General di Cesnola is engaged upon an exhaustive work on the antiquities of Cyprus, which will be ready for publication in a few months. It will contain a description of the different localities explored by him during the ten years (1866-76) of his official residence in that island—i.e., Kitium, Amathus, Paphos, Soli, Golgos, Idalion, Cytherea and Salamis, &c., and lastly Kurium. The Introduction will sketch the early history of Cyprus; and a full description will be given of the excavations and the survey of the island. General di Cesnola has discovered no less than thirty-three ancient burial-grounds, and identified the site of seventeen ancient cities, from which the treasures have been exhumed. The book will contain about 300 illustrations, and a map of Cyprus. In an appendix will be printed all the inscriptions discovered—about 200 in number—in Cypriote, Greek, Assyrian, and Phœnician. Mr. C. W. King, of Cambridge, will contribute a notice of the gems found in the treasure of Kurium, and Lord Lilford one on the birds of the island.

ON Saturday next there will be a private view of a series of sketches and drawings made by Mr. H. A. Harper in Sinai and the Holy Land. The exhibition of these drawings will be held in Messrs. Agnew's gallery in Waterloo Place.

MR. TISSOT is likely very soon to surprise the admirers of his recent works in painting by an essay in a widely different style. He is now, we believe, engaged upon an allegorical picture, which will probably be exhibited next year.

MR. E. J. POYNTER, R.A., is now engaged upon his diploma picture, to be presented to the Royal Academy. It is a study of two female figures, one draped and the other nude, and is specially designed, not with the view of illustrating any particular theme, but as an example of art-practice. Both figures are seated, and they are so arranged in relation to one another as to form a graceful and consistent composition.

It is probable that during the course of next season a very large and valuable collection of the works of David Cox will be brought into the market. Mr. Ellis, of Streatham, whose death has been recently announced, was one of the most intimate friends of the great water-colour painter, and a constant companion in his artistic rambles. His collection, which numbers upwards of 300 examples, possesses for this reason a peculiar interest. It was formed in direct communication with the artist, and it includes many slight sketches and studies, highly significant of the

artist's mode of work, which only a friend would be likely to obtain. A large number of the drawings are concerned with the scenery of Derbyshire, and the collection also includes one or two pictures in oil.

MR. ALBERT MOORE is now finishing two companion designs, each of a single female figure, painted upon a somewhat larger scale than he has recently chosen. The subject of both pictures is so far identical that in each the lady holds a book from which she is or has been reading. In the first the motive is that of a complete and absorbed attention. The head is slightly bent in order that the eyes may rest upon the pages of the open volume which she supports in the right hand. In the second of the two designs, the only one that is as yet absolutely finished, the artist has chosen a moment of repose and reflection. With a gesture entirely natural and interesting as showing the artist's research of the most simple and abstract motive for his design, the hand which holds the volume has dropped by her side, and the face turned upwards bears a meditative gaze as though the reader's progress had been suddenly arrested by some vivid image that still enchains her thought. This impression is supported by the left hand, which rests negligently upon the hip and is half concealed by the folds of drapery in which the figure is clad.

At the meeting of the Cambridge Philological Society on the 9th inst., Mr. Percy Gardner read a paper on an unpublished vase in the British Museum, with representations—the names of the figures being inscribed—of the seizure of Thetis and Peleus, on the inside, and, on the outside, of the combat of Aeneas with Diomedes, and of Herakles with Kyknos, from the *Iliad* and the Hesiodic *Scutum Heraculis* respectively.

AN important archaeological discovery has been made in the church of St. Peter ad Vincula in Rome. Between the altar and the apse, in a longitudinal line, a marble sarcophagus has been found about two metres in length. On it are sculptured five groups in alto-rilievo, in excellent preservation, apparently of fourth or fifth century work. They represent (1) the Saviour raising Lazarus, whose sister is kneeling down close to the grave; (2) the miracle of the loaves and fishes; (3) Jesus and the Samaritan woman at the well; (4) Jesus predicting to St. Peter his triple denial; and (5) Jesus delivering the keys to St. Peter. Inside the sarcophagus are seven compartments, which have led to the belief that it contains the bodies of the seven holy Maccabees, who, as ecclesiastical history and tradition hold, were buried in this basilica.

A VERY agreeable and interesting exhibition has been started of late in Brighton (Dyke Road), a collection of British birds, got together by Mr. E. T. Booth, a local gentleman, who appears to be a keen sportsman and observant naturalist. All the birds in the museum were killed or captured by this gentleman. There are 306 glass cases for the birds; the great majority of these are already filled, but there are still several vacancies as yet. The number of specimens far exceeds the number of cases: perhaps three specimens per case would be a moderate computation. The great charm of the collection consists in the care and taste with which the stuffed birds have been treated, with all sorts of appropriate rock-work, grass, and foliage, sands, imitation ponds, &c., &c., so as to bring out, in the liveliest colours of truth, the actual habits and associations of the creatures; they are made to do what they would naturally be doing, and every detail is carried out (entirely, as we understand, by Mr. and Mrs. Booth) in the most delicate, complete, and intelligent manner. On the whole, we have never seen anything in the way of taxidermy to equal, or even approach, this museum, for a clear perception of what is most necessary and most pleasant to tell, and a graceful artistic sense in arrangement and execution. To

give an idea of the birds here represented, we name at haphazard the first and last half-dozen entries in the catalogue:—Osprey, swift, goat-sucker, swallow, golden plover in summer, the same in autumn, little stint in summer, the same in autumn, little grebe, red-neck grebe, stonechat, and bullfinch.

THE Committee for the Byron Monument have not approved for execution any one of the competitive designs recently sent in, as referred to by us last week. They have, however, in inviting a further competition for May next, asked six of the present competitors to come forward again, subject to some arrangement for meeting their expenses. We presume that among these six must be included all or most of the five contributing artists to whom we more especially adverted in our previous remarks.

THE grand ceremony of prize-giving took place at the Académie des Beaux-Arts on October 28, under the presidency of M. Meissonnier. A somewhat tardy *éloge* on Eugène Delacroix, who has now been dead for thirteen years, was pronounced on the occasion by the Vicomte Henri Delaborde. The *Chronique* gives the following list of laureates:—Grand prix for painting (the subject being, as before stated, *Priam asking Achilles for the Dead Body of Hector*), MM. Wencker and Dagnan, pupils of M. Gérôme. Grand prix for sculpture (the subject being *Jason carrying off the Golden Fleece*), MM. Lanson, Boucher, and Turcan. Grand prix for architecture, MM. Blondel, Bernard, and Roussi. For engraving, MM. Boisson and Roussi. MM. Wencker, Lanson, Blondel, and Boisson have also carried off the prizes founded by M^{me}. Leprince, each in his own particular department.

WE are sorry to learn that this restless, energetic nineteenth century of ours is at last forcing its way even into mediæval Nürnberg, which has long resisted its invading forces. One of the obtrusive war-monuments with which Germany has been everywhere commemorating her victories was erected last month in the quaint narrow Adlerstrasse in Nürnberg. Even Rauch's monument to Dürer, excellent as it is in itself, and placed in a good position, always seems a little incongruous in its mediæval setting, so one may judge of the distracting effect of a huge modern Victory bearing the Imperial crown among the many noble and beautiful monuments that are the heritage of Nürnberg from her art-workmen of the fifteenth and sixteenth centuries. It is characteristic of our modern modes of division of labour that the present monument was *designed*, it is stated, by Prof. Wanderer, but by whom *executed* is not said. In olden times the artist and the workman were one. Peter Vischer and Adam Kraft worked with their own hands on the magnificent shrines that have handed down their names to posterity.

PROF. WISLICENTUS is at present exhibiting in Düsseldorf two large compositions symbolical of Spring and Summer, which are destined for the National Gallery of Berlin. They are intended to be wholly ideal works, but are not quite free from *genre*. They have excited much adverse criticism.

FRANCE has recently lost two distinguished sculptors. M. Jean-Joseph Perraud, a member of the Academy, a chevalier of the Légion d'honneur, and well known by his numerous works, died at the beginning of this month, at the age of fifty-six. At about the same date M. Paul Cabot, a sculptor of considerable note, though not a member of the Academy, nor decorated like M. Perraud, succumbed to a disease that had necessitated a painful operation. M. Cabot worked for some years in Russia, where he executed busts of many of the Imperial family, and likewise designed a monumental fountain at Odessa, and numerous sculptures and decorative works for the church of St. Isaac at St. Petersburg. He was a pupil of Rude, and continued to work in the modern spirit of that eminent master to the last.

AN interesting biographical account of Jean-Baptiste Huet, a painter of whom very little is known, although he was Court Painter to Louis XV., is contributed to last week's *L'Art* by M. Genevay. A portrait of Huet is given, and numerous reproductions from his works.

A FINE collection of pictures, formed by the Infant Don Sebastian de Bourbon, himself an artist of merit, is at present being exhibited at Pau, as one of the attractions of that fashionable resort. The collection consists of about 700 paintings, among which the names of Murillo, Velasquez, Titian, Ribera, Goya, Rubens, Rembrandt, and other great masters frequently occur.

THE *Art Monthly* again gives a specimen of Blake's art, in a photograph from a drawing of the Ascension of the Virgin, in the possession of Mr. Fisher, of Midhurst. It is a slight, but graceful work. The other illustrations of the number are *The Dairy Maid*, from a sketch by Mr. T. Graham, and Lord R. Gower's sculptured head of Christ, entitled "*It is Finished*," in the last Royal Academy exhibition.

THE STAGE.

ONE of the things that Mr. Forster did *not* tell us in his *Life of Dickens* is how far Dickens's handling of his themes was influenced by that of brother novelists. Some day it may be an interesting matter for enquiry how the author who began his career with a work in which there is no plot at all ended it with a work in which the plot is neither more nor less than something like the best in English fiction; and when that question comes to be carefully gone into, it may probably be found that the author of *Edwin Drood* took account of the literary taste of 1870 much as the author of *Pickwick* had taken account of the literary taste of 1836. Dickens began his career amid the successes of the novel of adventure, and ended it amid the successes of the novel of plot. In the novel of plot—now happily somewhat out of fashion again—no one had succeeded better than Mr. Wilkie Collins; and Mr. Wilkie Collins's success, together with his personal relations with Dickens, brought his work, we may be sure, very much before the mind of the master novelist. Once at least it was arranged for the two men to work together, and *No Thoroughfare* was produced. Into the secrets of collaboration it is difficult to go; but one need not be very penetrating to conjecture that to *No Thoroughfare* each novelist brought the qualities for which he had long been recognised. The parentage of Walter Wilding gave fit matter for the art of Mr. Collins, and the characters of Joey Ladle and Sally Goldstraw must stand, of course, among the slighter creations of the master. The drama, though ingenious, is without charm: were it not for the cellarman and Sally it would not unfrequently wax tedious. For Wilding is himself so uninteresting a personage that the question of his parentage, however ably manoeuvred, is not one that has power to hold our interest. And Obenreizer, a worthless man with the art to be considered worthy, lacks in the drama—unless, indeed, the drama have the aid of Fechter—most of what might make his fortunes appear probable. The character is played now at the Olympic by Mr. Arthur Stirling, who brings to its representation all sorts of excellent endeavour, but wants the lightness of touch, the delicacy of treatment, needed to make the personage quite readily acceptable. George Vendale, gallant and free, is a character for Mr. Henry Neville; and he it is who plays it, as he played it on the piece's first production, several years ago. Joey Ladle can hardly have been better played in the old days than it is now by Mr. W. J. Hill, whose unction is perfectly in keeping with the part. The heroine, Marguerite, is represented by Miss Carlisle, in her style that is always refined, sometimes perhaps monotonous:

leaning certainly to the side of tameness, though never without grace. Miss Maggie Brennan gives the performance piquancy—sprinkles what salt she can over the whole. That is her especial quality. Force she wants, *finesse* she may want, subtlety she may want. Asked, as she was not long ago, to take up a part in which for many a night before Mrs. Bancroft had displayed an ability second to that of no comedian on our stage, Miss Brennan was tried indeed, and was found partially wanting. But in a character needing no show either of high excitement or subtle pathos—in a character simply and quaintly comical, with a dialogue agreeably acidulated—Miss Brennan has no superior. As Sally Goldstraw, nurse of the Foundling, she is seen not badly in *No Thoroughfare*.

WHY should *La Boule* be taken to task because it is not the same as *Frou-frou*? An out-of-doors sketch in water-colour, so that it have its own right quality of vividness, is not to be reproached as inferior to a large studio-work. There are differences of kind as well as of degree, and no comparison is possible between *La Boule* and *Frou-frou*. *Frou-frou* is a comedy for a serious comedian—one, too, which a comedian of genius happened to make more famous than it would otherwise have been—*La Boule* is a merry pastime, written for the delectation of those who have dined amply at Brébant's, and designed to be interpreted with the freedom of the Palais Royal. And now *La Boule* has come to the Criterion, and *Hot Water* is interpreted by Mr. Charles Wyndham, Mr. Righton, Mr. Clarke, Miss Fanny Josephs, Miss Nellie Bromley, and Miss Eastlake. The piece has borne transplanting, perhaps, a little better than we had expected, but it is not in effect the same thing by any means that it was in Paris. The comic situations are of course preserved; they are only a little less sensibly comic. Much of the original dialogue is at the Criterion also, but the witticisms of Meilhac and Halévy do not gain by translation, and their witticisms were never more pronounced and never more Parisian than in *La Boule*. But *Hot Water*, after all, is something very different from an elongated farce and from a comic drama conventionally comic. It is not only good animal spirits that send it on its way successfully: the thing has observation that is close and original. The cast is for the London stage, as we have already indicated, really a liberal one. Few comic theatres, without making important additions to their company, could have brought out the piece with such a strong support, at least on the side of the men. Mr. Wyndham is much in favour, and he gives to the kind of part to which in general he wisely restricts himself an air of ease and reality which have made the over-sanguine see in him thus early a second Charles Mathews. But he has not the sparkle of the elder comedian, as the elder comedian was "within the memory of men" not only "still living," but not yet middle-aged. However, he rattles through the part of the hero of *Hot Water* as well as need be. Mr. Righton could hardly be surpassed as the ancient *beau*. Mr. Clarke's dry and rarely varied humour has sufficient scope as the servant Muddle. Mrs. Pattleton, the wife of the hero—one of the couple, indeed, whose needless matrimonial squabbles are supposed to make the interest of the piece—is represented by Miss Fanny Josephs, pleasantly and with gentle comedy. The character of Marietta, an actress, is rendered with sufficient vivacity by Miss Nellie Bromley; and that of Lady Rose—a young woman who has little to do with such plot as the story contains—is made acceptable by the grace of Miss Eastlake. *Hot Water* makes the audience merry, and answers perhaps something more than that humble purpose in doing so.

MR. BUCKSTONE has reappeared at the Haymarket Theatre, in a familiar part and familiar piece.

MR. HOLLINGSHEAD announces the engagement of Mme. Chaumont, who will appear to-night and on several following nights at the Opéra Comique. Mme. Chaumont's performances, as we need hardly remind those of our readers who know the Parisian theatres, are in character almost unique. Levasseur, who played in London a dozen years ago, was perhaps the only other comedian who could do so much unassisted.

M. AUGUSTE VITU and M. F. Sarcey are receiving subscriptions for the widow and other heirs of M. Duvert, the dramatic author, whose claims as a writer of excellent old-fashioned vaudeville we stated more fully the other day; and M. Duvert's works, in six volumes, are to be published by subscription by Charpentier *fil*s—the proceeds, when the publisher is reimbursed, going to the writer's family. The subscription for the six volumes is twenty francs.

MUSIC.

NEW MUSICAL PUBLICATIONS.

WITH a pile of nearly sixty pieces of new music, exclusive of large works, lying before us and awaiting notice, it is obviously impossible to do more than make a few remarks upon the more important, and dismiss the others with a single word, and in some cases without a word. There is so much music published in the present day of little or no real value, that it is a mere waste of time to speak about it. After putting aside all pieces of this class, there still remains much to be criticised, and we trust the composers and publishers will be indulgent if we give in many cases less space to our remarks than the merit of the music would demand.

Taking first instrumental works, the most important undoubtedly is Mr. Walter Macfarren's *Second Sonata (in D major) for Piano and Violin* (Novello, Ewer and Co.). It is satisfactory to find that we have among us musicians who cultivate the higher forms of composition merely from love of the art; for nobody would think of publishing a sonata as a pecuniary speculation. Mr. Macfarren's work is very pleasing, skilfully written, and it lies very well for both instruments, showing an intimate knowledge of their capabilities; its weak point is that it reminds us too decidedly of Mendelssohn's sonata in the same key for piano and violoncello. Except in the slow movement it is almost impossible to avoid being struck by the general resemblance of the two works. Mr. Macfarren, however, might have taken a far worse model; and his sonata does great credit to his musicianly skill. His *Two Nocturnes for the Pianoforte* (Novello, Ewer and Co.) have more individuality, and are excellent drawing-room pieces. *Trois Pensées Capricieuses pour le Piano*, par Frédéric W. Fuller (Stanley Lucas, Weber and Co.), are three pleasing little pieces, in which again the Mendelssohn influence is clearly to be seen. But why does an English composer give us a French title? Is he ashamed of his own tongue? The fashion is an absurdity. *Variations on an Original Theme, in G minor*, by Francis Davenport, Op. 12, No. 2 (Stanley Lucas, Weber and Co.), are decidedly clever, and above the average in originality; they are, however, in our opinion, somewhat dry. The theme itself is not very interesting, and the variations follow suit. Four pieces by Franz M. D'Alquen, entitled *Cantilena Affettuosa*, *Minuetto Sentimentale*, *Minuetto Grazioso*, and *Frühlings-Gedanken*, second impromptu (Brighton: J. and W. Chester), show much gracefulness of idea, and are certainly likely to be popular; on the whole they deserve it, though here and there may be found licences in the harmony of which strict theorists will hardly approve.

Messrs. Ashdown and Parry have sent for review a number of drawing-room and teaching pieces, of which the mere catalogue will suffice; we will merely say that they are all good of their

kind—which is not the highest kind—that they will be found useful as teaching pieces, as they abound in scale-passages, arpeggios, broken chords, and octaves; and that they are of various degrees of difficulty, but none of them beyond the reach of an average advanced pupil at a boarding-school. The pieces are the following—Sydney Smith: *Le Bivouac*, *Airs Ecossais*, *Mosé in Egitto*, and *Il Trovatore*; Boyton Smith: *La Danse des Sauterelles*; Edwin M. Lott: *Snowdon* (Fantasia on Welsh airs), and *In the Highlands* (Fantasia on Scotch airs); and Louis Diehl: *Coralline* (Caprice), *La Maja* (Mauresque), and *The Magic Harp* (Morceau de Salon). For the guidance of teachers we have named these pieces as far as may be in the order of difficulty, Mr. Sydney Smith's pieces requiring the most execution, while Mr. Diehl's are, on the whole, the easiest. A series of scales and finger-exercises published under the title of *Technical Practice*, by J. Henry Pollard (Stanley Lucas, Weber and Co.), is usefully and systematically arranged, without presenting any specially novel feature. Parts 30, 31 and 32 of the *Organist's Quarterly Journal* (Novello, Ewer and Co.) are of about the average merit: that is to say, they contain some very good pieces (especially the Minuets by Messrs. Hamilton Clarke, Silas and Henry Smart, the Fugue by Mr. F. Archer, and the Fantasia by Mr. W. S. Hoyte), and a considerable number of indifferent ones. Every allowance, should, however, be made for the editor, Dr. Spark, who has to provide entirely new and original works for each number. Apparently the supply of high-class organ-music is not equal to the demand.

In vocal music, the place of honour should be given to six of the solo numbers from Prof. Macfarren's oratorio *The Resurrection*, composed for the last Birmingham Festival (Stanley Lucas, Weber and Co.), and noticed in our report of the festival at the time. The complete score of the oratorio is not yet published, and the six numbers now before us are the songs, "Let us have grace," "For this our heart is faint," "Now is our salvation nearer than when we believed," and "His right hand shall hold us up;" the duet "In due season we shall reap;" and the trio "The peace of God, which passeth all understanding." We prefer to reserve any detailed notice of the music until we are able to speak on the work as a whole; meanwhile we would call attention to the publication of these separate numbers, and especially commend the very charming trio, which struck us in hearing the oratorio at Birmingham as one of the most effective pieces in the work. *Three Lyrics from Heine's Book of Songs and Two Songs* ("Piping down the valleys wild," and "Infant Joy"), by M. G. Carmichael (Stanley Lucas, Weber and Co.) show the same remarkable aptitude for composition that we have before noticed in this young lady's music. Miss Carmichael, though Schumann's influence is occasionally discernible in her writings, has more than ordinary individuality; and while these songs show here and there marks of inexperience, and little clumsiness which further study will doubtless enable her to avoid, they are far above the average of merit. The Heine songs are particularly good. *Gone and My Marguerite*, two songs by Leo Silvani (Swan and Pentland), while hardly so original as those just noticed, may yet be commended as well written, and showing genuine feeling. *I am the Angel*, song by Rosetta O'Leary Vinning (Stanley Lucas, Weber and Co.), is in no respect inferior to several other songs from the same pen which we have seen. With good singing it cannot fail to be effective. *Under a Lilac Tree*, by Arthur O'Leary (Novello, Ewer and Co.), is a very pleasing and well-written song, which can be heartily commended. *Era Tuall*, Irish song, *Para ten skien*, Ode by Anacreon, and *Donc gratis eram tibi*, Ode by Horace, composed by Charles Salaman (Novello, Ewer and Co.), are the work of a thorough musician, who has never yet (so far as we know) published any

rubish. We doubt, however, whether he has been very happy in his treatment of the accents in Horace's ode; at least he appears to scan his verses in a very different way from that which was taught in schools five-and-twenty years ago, when we learned Horace. With this reservation we have only praise for the songs, which are very graceful and melodious. *The Ivy Tower*, song by Berthold Tours (Stanley Lucas, Weber and Co.), is clever, but contains, we think, too violent modulations for a piece of its class. Within six bars we find four changes of key, three of which are very abrupt, and, moreover, have no apparent warrant in the text. *Shall I Compare thee to a Summer's Day*, song, by Robert Hoar (Hutchings and Rouer), is a setting of Shakespeare's eighteenth sonnet, not strikingly original, but thoughtful, and by no means destitute of good points. *Jesus, tender Shepherd*, sacred song, and *O'er the Waters*, barcarolle, by Martin S. Skellington (Keith, Prowse and Co.), are two very good songs, which evince considerable taste on the part of their composer. *Two-Part School Songs* (second set), by J. F. Borschitzky (London: J. F. Borschitzky), are in reality a set of solleggi, which, to render them more interesting to the pupil, are set to words, instead of being sung, as usual, merely to vowels. They are well adapted to their purpose as exercises, and we suppose the composer did not intend them for anything more.

EBENEZER PROUT.

HANDEL'S *Acis and Galatea* occupied the whole of last Saturday's concert at the Crystal Palace. The work had not been given at Sydenham for seven years, and it is so seldom heard in public that the revival had almost the character of a novelty. The solo parts were all in excellent hands, the distribution being as follows: Galatea, Miss Catherine Penna; Acis, Mr. Shakespeare; Damon, Mr. Henry Guy; and Polypheme, Signor Poli. The chorus singing was extremely good, and Mozart's charming additional accompaniments were played to perfection by Mr. Mann's orchestra. This afternoon Raff's overture to "Ein feste Burg" is to be given for the first time in England, and Miss Anna Mehlig will play Henselt's piano-forte concerto.

At the second Monday Popular Concert, last Monday, Mdme. Norman-Néruda was the violinist, leading Schumann's fine quartett in A minor, and Haydn's in F (Op. 50, No. 5), in both which works she was supported by Messrs. L. Ries, Zerbini, and Piatti. Mr. Charles Hallé was the pianist, playing Beethoven's early solo sonata in F major, Op. 10, No. 2), and joining Mdme. Néruda and Signor Piatti in Schubert's great trio in E flat, Op. 100, a work which is in general most unaccountably neglected, though the companion trio in B flat (No. 1) is very frequently to be heard. The greater technical difficulty of the later work may, perhaps, militate to some extent against its popularity; but no such reason need be taken into consideration at the Monday Popular Concerts, where none but artists of the first rank are ever heard.

On Saturday last Messrs. Hodge and Essex, the agents for the "Estey" American organs, opened their new show rooms in Argyll Street with a musical *soirée*. The tone and power of the "Estey" organs were shown off to great advantage by Mr. Augustus Tamplin; the instruments appear to have considerable variety of quality, and to be capable of more expression than many of the American organs that we have previously heard. In addition to Mr. Tamplin's performances, vocal and instrumental selections were given by Mdme. Liebhart, Mdme. Redeker, Herr Wilhelmj, Herr Niemann, and other artists. The show rooms are spacious and of good acoustic properties, and would be well adapted for chamber concerts.

HERR FRANKÉ's third Subscription Concert took

place at Langham Hall on Tuesday evening. The programme included Schubert's magnificent quintett for strings in C major (Op. 163), the "Deutsche Reigen" of Kiel for piano and violin, Brahms's piano quintett in F minor, two solos by Popper for violoncello, and songs. The performers were Messrs. Franke, Van Praag, Holländer, Daubert, Pettit, and Beringer, as instrumentalists, and Mdme. Redeker as the vocalist. The rendering of the various pieces had, as a whole, much to commend; in the more difficult passages for the strings the intonation was not always entirely above reproach, and the performances are as yet wanting in that finished ensemble which nothing but long practice together by the players can give; but Herr Franke has evidently good material at his disposal, and there is no reason why in time he should not succeed in gaining for his quartett party a very high reputation.

On Tuesday last M. Edmond Andradé commenced at the rooms of the Society of Arts, John Street, Adelphi, a course of six lectures on the Galin-Paris-Chevé method of teaching music. The first lecture was introductory, explaining the special features of the system; the remaining discourses will be devoted to the following topics:—A Common-sense Theory of Music, Musical Notation, Sight Reading, Piano Teaching, and Harmony. The lectures are given in connexion with the Women's Education Union.

M. ERNEST REYER has been elected successor at the Académie des Beaux-Arts to the late Félicien David. The choice will be received with general satisfaction, as M. Reyér deservedly holds a high place among French musicians.

M. EDOUARD BATISTE, for more than twenty years organist of the church of St. Eustache at Paris, and professor of the Conservatoire, died on the 7th inst., at the age of fifty-six.

THE death is also announced from Nice of the formerly celebrated bass singer, Tamburini. He was born at Faenza on March 28, 1800, and was, consequently, seventy-six years of age. He was the contemporary of Persiani, Grisi, Malibran, Rubini, and Lablache, and was in his time considered one of the first singers in Europe. He retired from the stage in 1855, and for many years lived at Sèvres, where he had some property. He recently removed to Nice by the order of his physicians, and died there on the 8th inst.

TABLE OF CONTENTS.

	PAGE
FREEMAN'S HISTORICAL AND ARCHITECTURAL SKETCHES, by DOUGLAS W. FRESHFIELD.	439
THE OFFICES OF THE OLD CATHOLIC PRAYER-BOOK, by the Rev. Dr. LITTLEDALE.	400
HEICAULT'S RÉVOLUTION DE THERMIDOR, by G. MONOD.	402
DRYDEN'S DISTRICT OF BAKARGANJ, by Major-General SIR F. J. GOLDSMID.	403
NEW NOVELS, by MRS. OWEN.	404
CURRENT LITERATURE.	405
NOTES AND NEWS.	406
FOREIGN REVIEWS OF ENGLISH BOOKS.	407
NOTES OF TRAVEL.	407
THE ARCTIC EXPEDITION, III.—THE SEA OF ANCIENT ICE, by CLEMENTS R. MARKHAM.	409
CORRESPONDENCE:	
Early Coins of Bokhara, by Prof. P. Lerch; Dr. Schliemann's Discoveries at Mykenae, by the Rev. A. H. Sayce.	500
APPOINTMENTS FOR NEXT WEEK.	500
THE VEDA AND ITS INFLUENCE IN INDIA, II., by Prof. MAX MÜLLER.	501
CURRENT SCIENTIFIC LITERATURE.	502
SCIENCE NOTES (ASTRONOMY, PHILOLOGY).	503
MEETINGS OF SOCIETIES.	503
JONES'S FINGER-RING LORE, by C. DRURY FORTNUM.	505
THE SOCIETY OF BRITISH ARTISTS, AND PICTURES IN THE HAYMARKET, by W. M. ROSSETTI.	507
NOTES AND NEWS.	507
THE STAGE.	508
NEW MUSICAL PUBLICATIONS, by E. PROUT.	509
MUSIC NOTES, TABLE OF CONTENTS, NEW PUBLICATIONS.	510

NEW PUBLICATIONS.

Austin (Stella), For Old Sake's Sake, 12mo	(Masters)	2/0
Bather (Archdeacon), Charges of, edited by C. J. Vaughan	(Macmillan & Co.)	4/6
Biographies of Good Women, edited by C. M. Yonge	(Moxley & Co.)	6/0
Boyd (A. C.), Merchant Shipping Laws, 8vo.	(Stevens & Sons)	25/0
Boyle (Fred.), The Savage Life, 8vo.	(Chapman & Hall)	12/0
Chambers' Journal, vol. for 1876.	(W. & R. Chambers)	9/0
Church Builder (The), vol. for 1876.	(Rivingtons)	3/0
Clean of the Cats: Stories of the Feline Animals, 4to	(Seeley & Co.)	5/0
Clemance (C.), New Testament Church Order and Discipline, 8vo.	(J. Snow & Co.)	2/6
Creasy (Sir E. S.), First Platform of International Law, 8vo.	(Van Voorst)	21/0
Dobson (Edward), Pioneer Engineering, 8vo	(Lockwood & Co.)	10/6
Eighteen Etchings by French, English, and German Artists, with Notes by P. G. Hamerton, Imp. 8vo	(Seeley & Co.)	31/6
Euripides, <i>Hecuba</i> of, with Notes, &c., by F. A. Paley, 12mo	(Deighton & Co.)	1/6
Farrar (F. W.), Fall of Man, and other Sermons, 3rd ed. 8vo	(Macmillan & Co.)	6/0
Farrar (F. W.), In the Days of thy Youth, Sermons, 8vo	(Macmillan & Co.)	9/0
Floyer (E. L.), Poems, 12mo	(Griffith & Farran)	2/6
Friendly Counsellor; or, Advice to Young Men and Young Women, 8vo	(Ward, Lock & Co.)	5/0
From New Year to New Year, by Author of "Copsy Annals," 8vo	(Seeley & Co.)	2/6
Garrett (Rhoda and Agnes), Suggestions for Home Decoration in Painting, 8vo	(Macmillan & Co.)	2/6
Glen (Alex.), River Pollution Prevention Act 1876, 8vo	(Knight & Co.)	2/6
Globe Encyclopedia, vol. 2, 4to	(T. C. Jack)	12/6
Goffard (Julian), Kaspar and the Seven Wonderful Pigeons of Wetzlar, 12mo	(Marcus Ward & Co.)	2/6
Golden Words for the Young, Illuminated, 8vo	(Griffith & Farran)	2/6
Green (S. G.), Kingdoms of Israel and Judah after the Disruption, Part I, 8vo	(S. S. U.)	2/6
Grote (John), Treatise on the Moral Ideals, 8vo	(Deighton & Co.)	12/0
Hackett (H. B.), Commentary on the Original Text of the Acts of the Apostles, 8vo	(Hamilton & Co.)	12/6
Hammoud (C. E.), Outline of Textual Criticism applied to the New Testament, 2nd ed. 12mo	(Macmillan & Co.)	3/6
Home (Massachusetts), Carstairs, 3 vols. 8vo	(Chapman & Hall)	31/6
Home Words, vol. 1876	(Chapman & Hall)	1/6
Home (Washington), Bracebridge Hall, illustrated by R. Calver, 8vo	(Macmillan & Co.)	6/0
James (A. M.), True Conversion, 12mo	(Hatchards)	2/6
Jebb (H. C.), Attic Orators from Antiphon to Isæus, 8vo	(Macmillan & Co.)	1/0
Joux d'Enfer, Written and Spoken by French and English Wit, and Humourists, collected by H. S. Leigh, 8vo	(Chatto & Windus)	6/0
Kingston (W. H. G.), Snow-Shoes and Canoes, 8vo	(Low & Co.)	7/6
Lear (E.), Languishable Lyrics, 4to	(R. J. Bush)	6/0
Lightfoot (J. B.), St. Paul's Epistle to the Galatians, 3rd ed. 8vo	(Macmillan & Co.)	12/0
Lofie (W. J.), Plea for Art in the House, 8vo	(Macmillan & Co.)	2/6
Louis Broadhurst; or, First Experiences, 12mo	(Griffith & Farran)	3/6
Mackay (Charles), Forty Years' Recollections of Life, Literature, &c., 1820-1870, 2 vols. 8vo	(Chapman & Hall)	25/0
Macready's Reminiscences, &c., edited by Sir F. Pollock, cheap edition, 8vo	(Macmillan & Co.)	7/6
Mahaffy (J. P.), Rambles and Studies in Greece, 8vo	(Macmillan & Co.)	8/6
Mason (P. H.), Hebrew Exercise Book, 2nd ed. 8vo	(J. Hall & Son)	18/0
Melville (J. C.), Flora of Harrow, 8vo	(Longman & Co.)	4/6
Meyer (F. J.), and W. Wemigh, Steam Towing on Rivers and Canals, 8vo	(S. S. U.)	5/0
Morning of Life, vol. 2, 8vo	(S. S. U.)	2/6
Nichol (John), Tables of European Literature and History, A.D. 800-1870, 4to	(Macmillan & Co.)	6/6
Ogilby (Mrs.), Makers of Florence, 8vo	(Macmillan & Co.)	21/0
Parker (E.), Heroes of Ancient Greece, 12mo	(W. B. Nimmo)	3/6
Parker (John W.), Sermons on the Church Seasons: Advent to Whitsun-Day, 8vo	(Rivingtons)	6/6
Payer (Julius), New Lands within the Arctic Circle, 2 vols. 8vo	(Macmillan & Co.)	33/6
Pemberton (Loftus L.), Judgment and Orders of the Court of Appeal and High Court of Justice, 2nd ed. 8vo	(Stevens & Hayes)	50/0
Phillips' Family Atlas, new edition, folio	(Phillip & Son)	21/0
Planché (J. H.), Cyclopædia of Costume, vol. 1	(Chatto & Windus)	73/6
Plauti Aulularia, with Notes by W. Wagner, 12mo	(Deighton & Co.)	4/6
Reliquary (The), vol. 14, 1875-6, 8vo	(Hemrose & Sons)	11/6
Routledge (Jas.), Chapters in the History of Popular Progress, chiefly in Relation to the Freedom of the Press and Trial by Jury, 8vo	(Macmillan & Co.)	16/0
Sanson (A. E.), Lectures on the Physical Diagnoses of Diseases of the Heart, 12mo	(Churchill)	4/6
Service (John), Salvation Here and Hereafter, 8vo	(Macmillan & Co.)	6/0
Shelburne (Earl of), Life of, by Lord E. Fitzmaurice, vol. 3, 8vo	(Macmillan & Co.)	16/0
Simmonds (D. L.), Hops: their Cultivation, &c., 8vo	(Spott)	4/6
Smoker's Guide, Philosopher, and Friend, 12mo	(Hurdwicke & Bogue)	1/6
Spender (J. K.), Mark Eymer's Revenge, 3 vols.	(Hurst & Blackett)	31/6
Stephens (E.), Modern Infidelity Disarmed, 8vo	(Hemrose & Sons)	3/0
Stevenson (Mrs. A. E.), Henry St. Clare, 8vo	(Hemrose & Sons)	3/0
Summary of Man, 8vo	(Hamilton & Co.)	6/0
Taylor (Bayard), Diversions of the Echo Club, 16mo	(Chatto & Windus)	2/0
Tegetmeier (W. B.), Scholar's Handbook of Household Management and Cookery, 12mo	(Macmillan & Co.)	1/0
Three Years at Wolverton; a Public School Story, 8vo	(Marcus Ward & Co.)	5/0
War Office List for 1876	(Harrison)	4/6
Webb's Fishing Book, 8vo	(B. W. Gardiner & Son)	2/6
Westall (W.), Tales and Legends of Saxony and Lusatia, 12mo	(Griffith & Farran)	4/6
Wordsworth (Chr.), Diocesan Addresses Delivered at his Third Triennial Visitation, 1876, 8vo	(Rivingtons)	2/6

TERMS OF SUBSCRIPTION

TO

THE ACADEMY.

	YEARLY.	HALF-YEARLY.	QUARTERLY.
	£ s. d.	£ s. d.	£ s. d.
If obtained of a Newsvendor or at a Railway Station	0 13 0	0 6 6	0 3 3
Including Postage to any part of the United Kingdom.	0 13 2	0 7 7	0 3 10
Including Postage to any part of France, Germany, India, China, &c.	0 17 4	0 8 8	0 4 4

SATURDAY, NOVEMBER 25, 1876.

No. 238, New Series.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

LITERATURE.

The Christians of Turkey: their Condition under Mussulman Rule. By the Rev. W. Denton, M.A., Author of "Servia and the Servians," &c., &c. (London: Daldy, Isbister & Co., 1876.)

Slavs and Turks: the Border-Lands of Islam in Europe. (London: Leisure Hour Office, 1876.)

THOSE who are still curious to learn what the *status quo* actually is in Turkey, and how far the Turks are capable of "ameliorating" it, will find a variety of data on which to base their conclusions set before them in a popular form in Mr. Denton's little book. Mr. Denton, who has largely relied on Blue-Books for his information, has been at some pains to show the peculiar value of such accounts of Turkish misgovernment as have found their way into English consular reports. Indeed no part of his book deserves more attentive consideration than the Introduction, in which he shows on the direct testimony of English consuls, and from the direct evidence of English Blue-Books, that our Levantine diplomacy has long been engaged in a conspiracy of silence as to the wrongs of the Rayah. These are grave charges, which nothing but the most direct evidence would justify us in believing, but the documents are placed before us by Mr. Denton, and they are such as unfortunately carry conviction with them. These serious charges, however, are not directed against any Government in particular, but rather against the general conduct of the Foreign Office since the Crimean War.

To take a case in point. In the early part of 1860, Prince Gortschakoff issued his circular on the increasingly serious condition of the Christian provinces under the rule of the Porte, especially of Bosnia, Herzegovina, and Bulgaria. This circular was forwarded by our Government to Sir Henry Bulwer, then our ambassador at the Porte, with instructions to draw up and forward to our consuls throughout Turkey a list of questions regarding the true character of the Turkish provincial administration. But Sir Henry Bulwer, fearing, it would seem, that the worst allegations of Prince Gortschakoff might be more than corroborated if the consuls were left to their unaided judgment in the matter, took the precaution to enclose under the same cover as the "Questions" a circular of his own, rightly called by one of the consuls "an instruction," in which he gave them to understand, as clearly as diplomatic circumlocution would allow, that any confirmation of the Russian charges

would be highly unacceptable at the Embassy, on whose favour, as he took occasion to remind them, they depended for their very bread.

"That his circular," says Mr. Denton, "was regarded by the consuls as a dictation as to the kind of answers desired by Sir Henry Bulwer, and 'welcome to the Embassy,' is evident from a circumstance which, if it were not for the gravity of the offence against the first principles of morality, would be simply ludicrous. By some mistake in the office of the Ambassador, the list of questions was received by one consul without the circular which should have accompanied it. On August 4 that gentleman forwarded his answers in simple childlike faith that his Excellency required truthful answers to his questions. A few days, however, after the report had been sent the circular arrived under another cover. It was then evident to him that he had committed a great blunder. . . . He undertook to confute himself, and wrote a despatch full of lamentation at his simplicity, and overflowing with apologies for speaking the truth. In this latter document the consul professes that he is not so competent to speak as his Excellency, his ideas are all 'crude,' and he seeks to recall his former statement.

"I furnished," pleads the consul, 'what information I could, without being aware of the motives dictating the questions, and without being in possession of the valuable instructions conveyed in the other circular. I shall therefore endeavour now to supply the deficiencies of my replies. . . . Your Excellency expresses the belief that it is an exaggeration to contend that things are in a much worse state than, under the circumstances, might be expected. This view of the case is fully corroborated by my experience. . . . I hope that I may be held excused if I have too freely given utterance to these crude notions on a subject the consideration of which may not strictly form a part of a consul's attributes.'

We agree with Mr. Denton that it is a melancholy spectacle to see a man of mature age making appeals for piteous consideration because he has unfortunately spoken the truth! But how often, we should like to know, have these incitements to *suppression* veri been crowned with success? Dr. Sandwith, whose integrity no one would call in question, writes as follows to Mr. Denton:—

"When I was in Turkey about two years ago" (the author should have given the date of this letter), "I had a long conversation with a consul, that curdled my blood with horror concerning the cruelties and barbarities of the Turks, chiefly towards the Christians. . . . 'At all events,' I remarked, 'you have the satisfaction of reporting all these horrors in your despatches?' 'Oh dear no,' he answered, 'I dare not. We have received more than a hint that our Government is determined to uphold Turkey; and if I were to tell the truth, and describe things as they really are, my career would be ruined. More than one consul has been severely snubbed for doing so.'"

We need not multiply such extracts. Enough has been said to show the peculiar value of testimony as to Turkish misgovernment when it appears in English consular reports. Indeed, it says a great deal for the honesty of English consular officials that, in spite of the influences brought to bear on them, Mr. Denton should have been able to compile mainly from their reports what those who know Turkey best will acknowledge to be a fairly accurate view of the condition of the Christian Rayah under Mussulman rule. We have to complain now and then of a certain want of verbal accuracy in Mr. Denton's quotations, and that he is too prone to add

to facts which speak for themselves superfluous sermonising of his own. It would have been wise if Mr. Denton had expunged some of these commentaries, and inserted in their place an account of some such crying scandals as the oppression of the Fanariote hierarchy, which he has altogether ignored. There is also a certain confusion of arrangement, but Mr. Denton was perhaps wise, in a compilation of this kind, not to attempt a too rigorous classification of the evils incidental to Turkish rule, and what the book loses in philosophical method it may gain in general interest.

It is a very gloomy picture that these English reports on Turkey set before us. In the Asiatic provinces of the Empire the wildest extravagances of prophecy are prosaic facts. Were we to describe them in detail we should lapse almost unconsciously into the very words of the Apocalypse. Throughout beautiful lands, once the garden of the world, the human species is becoming extinct. Works of irrigation, the masterpieces of bygone dynasties, are indistinguishable ruins. The Great Desert of Arabia, encroaching on the once fertile Syrian campaign, has crept onwards year by year, overlapping and overlapping, till the sandy Ocean has joined hands with the Mediterranean. Around Aleppo alone, in the space of twenty years a hundred villages have disappeared. From Smyrna to Ephesus the traveller may ride through fifty miles of the most fertile soil, blessed by the finest climate under the sun, without seeing an inhabitant or a cultivated field. Vast and fruitful tracts of country in Turkish Armenia, the Troad—nay, the very environs of the Bosphorus—tilled only twenty or thirty years ago with all the care of garden husbandry, are to-day a howling wilderness, scattered here and there with graves and ruins. On the borders of Armenia rises still, with lofty walls and large stone houses, a city, peopled, it is said, within the memory of man, with 60,000 souls; but it is a city of the dead. "The finest country in the world," says Sir George Bowen, "has been more wasted by peace than other lands have been wasted by war;" and "there is not," in the words of Mr. Senior, "a palace on the Bosphorus that has not decimated the inhabitants of a province."

In the European provinces, as might be expected, the work of havoc is not so thorough, but the picture presented to us is hardly less gloomy. It seems idle to talk of introducing the luxuries of good administration into a country where the most indispensable securities for life and property are wanting. In spite of Hatts and Irades and Imperial promises, the fact remains that there is not a single province where the evidence of a Christian counts for anything in a court of law, and few where it is even nominally admitted. But the most characteristic aspect of the present state of Turkey is the absolute insecurity of life and limb. Anyone at all acquainted with Turkey as it exists at the present day will be quite prepared for the numerous extracts from consular and other sources collected by Mr. Denton to show that the murder of Rayahs by Turks is an everyday occurrence throughout the empire, and that in almost

all cases the murderers escape scot free. One of our consuls has been at the pains to collect evidence of 1,100 such murders committed in a single district in the space of nineteen years. This being the state of Mohammedan feeling, a hint from those in authority is generally at any time sufficient to stir up a massacre; and, indeed, one consul expressly observes that "the popular fanaticism never breaks out until the fanatical tendency of the Governor is visible"—the Governor himself being careful to take his cue from Stamboul. In the case of the massacres of Scopia and Damascus this complicity has been proved; and we have already heard the first whisperings of the truth as to the origin of those in Bulgaria. "Pashas," says Mr. Consul Finn, "(with but one exception that I have known) are *always* promoted when dismissed on the complaint of consuls." This is never more true than after a massacre. For his share in the Syrian massacres, Kurshid Pasha was made Governor of Rhodes. The infamous Tahir Pasha, who presided at that massacre, passed the rest of his life in ease and affluence on an ample pension; while Namik Pasha, under whose auspices the butchery of Jeddah was concocted, "was first rewarded with the office of Minister of War, and then appointed Pasha of Bagdad."

We seem to be reading of some more recent promotions; and, in fact, nothing can be more erroneous than to regard the wholesale bloodshed and outrage that have of late desolated parts of Roumelia as at all exceptional in their character. Looked at from the stand-point of the most recent Turkish history, there is nothing abnormal about these occurrences except their magnitude, and even that is nothing new. In their origin, in their hideous details, in the complete break-down of justice after the event in spite of European pressure, in the decoration of the chief instruments concerned, the Bulgarian atrocities show that the Turk, if he is nothing else, is at least consistent. Nor is there much in occurrences like these to excite surprise. These frantic ebullitions are but symptomatic of a certain stage in the Sick Man's complaint. Turkey has been for many years passing through the last phase of a declining dynasty, and that phase is one of terrorism. Terrorism, in the case of Governments and dominant castes and races, springs mainly from panic fear, and in the case of the Divan and the Mohammedans of Turkey its causes are not far to seek. The recent massacres are due, as Mr. Denton says, to the instinct of self-preservation, and they spring from the alarm felt by the Turks at the increasing numbers, wealth, and influence of the Christians. We have here before us evidence of the most striking character to show that the Turkish race is dying out year by year, while in spite of repression, extending to murder and wholesale massacre, the Rayah, as steadily, is increasing and multiplying. The most degrading vices, widespread infanticide, epidemics bred by unwholesome dwellings, the man-tax of the conscription, have all played, and are playing, their part in that great tragedy. "In towns," says Mr. Senior, "where there were 3,000 Turks five or six years ago, there are now not 2,000. . . .

In the Province of the Dardanelles the deaths exceed the births by about six per cent." In 1830, according to our consul, Mr. Blunt, Smyrna contained 81,000 Turkish inhabitants and 20,000 Christians. In 1860 the proportions were reversed. The Christians numbered 75,000 and the Turks only 41,000. We need not multiply such statistics. The most cruel deficit of the Turks is to be found in the Bills of Mortality, and were it not for the vitality of those non-Mussulmans to whom in the course of nature this wasted inheritance must ultimately escheat, our Government might find itself unawares defending the integrity of a desert, or sticking for the local autonomy of a grave-yard!

Those who wish to learn something of those races of European Turkey which are destined at no distant date to succeed their present rulers, may consult an interesting series of papers which appeared not long since in the *Leisure Hour*, and have now been reprinted in a compact little pamphlet entitled *Slavs and Turks, or the Borderlands of Islam in Europe*. We could recommend this little handbook the more cordially—for the ignorance of the public on the subject is generally crass, and the papers before us are not by any means without merit—were it not for the numerous inaccuracies into which the writers fall. We say *writers*, because from internal evidence it may be gathered that more than one pen has been employed—and from the fact that the Dinaric Alps are repeatedly spelt "Diarnic" in one chapter, "Dinarian" in another, and in others again enjoy their proper orthography, we are tempted to exclaim with Mrs. Malaprop:—"You are not like Cerberus, three gentlemen at once, are you?" This triune arrangement has certainly the merit of allowing one chapter to set right the errors of another; and if in the first we were informed that "Montenegro has attained to a *quasi-independence* of the Turk," we breathed more freely in the third, where the writer says truly that "Montenegro has never submitted to Mussulman rule." We know of no mountain called "Domitor," and "Borgoris" will not be found in the roll of Bulgarian kings; while the assertion that "when Bosnia came under Turkish subjection the Herzegovina soon afterwards shared the same fate" contains almost as much of slipshod history as grammar. A Black Mountaineer would certainly object to being reckoned—as one of the writers reckons him—among "Slavish" peoples, and we doubt whether he would much care to be called a "Slavo-Serb." The statement that the Serbs and Croats "renounced Paganism about the year 624" will not bear the test of modern criticism. From a writer who has never heard of tenth-century *Paganism* we cannot be surprised to get a meagre and incorrect account of the early Protestants of Bosnia, and no account at all of those in Bulgaria. Coming down to more modern times, we find the old organisation of the Military Frontier spoken of as still existing, and are left to infer that the writer has not so much as heard of the *Theilungsgesetze*. In spite of the author's assertion to the contrary, there is a very good road between Serajevo and Mostar; and part of the Bosnian railway, which he sets

down, on the same page, as a mere project, has been open for traffic for at least two years. Again, what is the good of reprinting at this time of day a paragraph discussing the prospects of the Andrassy note? There are, besides, some by no means palatable missionary gushings about Bulgaria, and we are informed that "the one thing needful" in Albania is, not (as some secular minds might have imagined) "political reconstruction," but—Protestant propagandism.

If we have had our grumble at the shortcomings of the little handbook before us, we have all the more pleasure in repeating that, in spite of its inaccuracies, it presents in a short and intelligible form a lively and, on the whole, a truthful picture of the various Christian peoples of European Turkey. To those who, whether from ignorance or party spirit, shut their eyes to the really good qualities of the Southern Slaves, we commend in particular the description of Montenegro—the true nobility of its inhabitants, their glorious "mountain story" and romantic land. As we are on the eve of a new Conference, or Congress, it may be well to call to mind that in 1814 we handed over Cattaro, the one sea-port of Montenegro, which the valour of her sons had aided us to recover from the French, to her selfish neighbour. The cession of Cattaro to Austria ranks among the atrocities of diplomacy, and it rests with this generation to redress it.

ARTHUR J. EVANS.

Histoire de Quatre Ans, 1870-1873. Par Théodore Duret. Tome Premier. (Paris: Charpentier, 1876.)

In this first instalment of his "History of Four Years," M. Théodore Duret tells the story of the fall of the Second Empire. It does not come within the scope of his work to describe the earliest causes or symptoms of its decadence, such as the elections of 1863, the appearance of the *tiers parti* in 1866, the interpellation of the Hundred and Sixteen in 1867, and the elections of 1869. He starts with the Ministry of January 2, which ushered in the memorable year of 1870. It was a time full of excitement and hope. After eighteen years of repression and stupor, France had again found her voice, and public opinion was loudly declaring itself against personal government. The Irreconcilables in the Corps Législatif regretted the formation of a Ministry from the Right and Left Centres, and the consequent break-up of the Opposition. But the *bourgeoisie*, whose growing discontent was much more dangerous to the Napoleonic dynasty than the implacable animosity of the workmen, were well pleased with the turn affairs had taken, and looked forward to obtaining before long all the reforms they much cared about. For them the most significant figure in the Ollivier Ministry was not the brilliant, shallow, and presumptuous talker who was its nominal head, but M. Buffet, who, after eighteen years of opposition, had committed the *bêtise* of taking office under the Man of December just eight months before he was to become the Man of Sedan, and whose obstinate, and even pedantic, attachment to constitutional forms

was supposed to guarantee a thorough change of system.

The difficulty of the new Ministry lay less in the opposition of their late allies of the Left than in the determined hostility of the Bonapartist confederacy. These men saw that their long *exploitation* of France was interrupted, and that unless the newly-inaugurated Parliamentary régime could be somehow smothered they would soon be as completely banished not only from the higher but from the lower walks of public life, as the Legitimists had been during the reign of Louis Philippe. For the first time, therefore, since the *coup d'état*, Bonapartism was in opposition. Its most active spokesmen took no pains to conceal their hostility to the Ministry, and, though on divisions they mustered only about a fifth of the Corps Législatif, it was evident that at the first hint from the Tuileries they would be joined by a majority of that servile assembly. As for the Senate, its hostility was unmistakable. The constituent functions of that body were in themselves incompatible with Parliamentary government of any sort. Whatever M. Ollivier might be prepared to swallow, no one doubted that a Ministry in which M. Buffet consented to sit must inevitably and without delay undertake to provide some other machinery for revising the Constitution.

On this ground, therefore, the two parties awaited each other. The Bonapartist ring were by no means sure of the Emperor. None knew better than they how nerveless his grasp was becoming, and many of them were persuaded that while he was dallying with constitutional government the substance of power was really slipping through his fingers. Their public language, however, betrayed no misgivings. They professed to know that the Emperor was merely allowing the Parliamentarians a trial in order that their inability to preserve order and satisfy the country might be more clearly demonstrated, and they begged everyone to notice that he had not allowed Marshal Leboeuf to be displaced from the Ministry of War.

These uncertainties were put an end to by the Ministerial announcement of March 28. The Bill read by M. Ollivier proposed to divest the Senate of its power of interpreting and modifying the Constitution, and to convert it into a mere Upper Chamber; but it at the same time re-affirmed the right of the Emperor to resort to a *plébiscite*—in other words, to paralyse Parliamentary action—whenever it should seem good to him. Moreover, in the course of the debates which followed it appeared that a *plébiscite* was to be taken immediately.

March 28, therefore, is justly regarded by M. Duret as virtually terminating the essay of Parliamentary government begun on January 2. Messrs. Buffet and Daru showed what they thought of it by resigning office. It was in truth no pedantic pride on the part of the Liberals, no short-sighted impatience of an empty form, that made them regard the Emperor's proposal as equivalent to a declaration of war. The Left Centre was willing to acquiesce in the *plébiscite* for that once, if it might be renounced for the future, or even to give it a permanent place in the

Constitution under certain restrictions. But the tenacity with which the Emperor clung to it in its unconditional form indicated but too clearly the use he intended to make of it. Not the Liberals alone, but the servile majority of the Corps Législatif understood that it was a return to the old régime, and the former at once found themselves in a minority of thirty-four.

Assuming it to be impossible, as it no doubt was, that the Empire could maintain itself as a limited monarchy, Napoleon III. had acted wisely for his dynasty in resorting once more to a *plébiscite*. M. Duret tells us that it was generally looked on as settling the government of France for many a year to come. The Liberals, much as they disliked it in prospect, had but imperfectly estimated the damage it would inflict upon their cause. They had vastly exaggerated the amount of active hostility to the Empire in the country, and the result was a painful disappointment to them. Interest in politics at once began to languish. That part of the *bourgeoisie* which had seemed disposed to insist on the abandonment of personal government, took fright at the disorderly proceedings instigated by some of the more violent revolutionists, for whom even a Republic would have had no charms if it was obtained in a peaceful and orderly way. It was hoped that after all the Emperor would be content with having formally asserted his old claims, and that practically he would leave the government in the hands of Ministers responsible to the Corps Législatif. M. Ollivier was still loud in his professions of Liberalism, and optimists were willing to be persuaded, contrary to their better judgment, that his presence in the administration offered some guarantee against a return to despotism, and its accompanying waste and jobbery. Thus during June, 1870, France appeared to have entered on another long period of lassitude and torpor.

The events which immediately led to the great war are described by M. Duret with remarkable calmness and impartiality. He is less disposed than I am to think that the Hohenzollern candidature was expressly intended to precipitate the struggle. Count Bismarck, in his opinion, was averse to pushing a claim which was looked on with decided disapproval by Europe; and if Napoleon III. had been content with its renunciation, and had not senselessly and arrogantly demanded that King William should pledge himself not to permit the candidature at any future time, he would have come out of the dispute with sufficient credit. But a war had become necessary, if not for the Emperor himself—who, after the *plébiscite*, might count on an undisturbed exercise of power during the few remaining years of his life—yet for the Bonapartists. It did in fact bring them back into office, and nothing but the rapid and stunning disasters which followed prevented them from wreaking a bloody vengeance on the Republican leaders. M. Granier de Cassagnac, indeed, did openly counsel such a course, and probably to this day regrets that his advice was not taken.

M. Duret, if I am not mistaken, considers it a great misfortune that the Corps Législatif did not anticipate the revolution of

September 4 by hastening to adopt in the early hours of that famous day the resolution of M. Thiers, indirectly deposing the Emperor, and creating a "Government for the National Defence," which would thus have been free from the disadvantages of an insurrectionary origin. He shows very clearly that the delay was due, first, to the Empress, who, though constantly professing a desire that the salvation of the country should be placed before the interests of the dynasty, could not be induced to abdicate; and, secondly, to the conduct of General de Palikao, who struggled to have himself named head of the Government. While the precious morning hours were wasted in these vain struggles of the Bonapartists to save something for their faction out of the wreck, the mob arrived, and the Assembly was dispersed.

Those who wish to refresh their recollection of that stirring time will find M. Duret's book a model of clearness, whether in political or military narrative, while his candour and moderation are such that it is not easy to discover to what section of the Liberal party he belongs. His patriotism is of that sober and enlightened kind, which, whatever people may say, has become more common among his countrymen since the war, and which affords the fairest promise of a speedy reinstatement of France in that influence which Europe so sorely misses at the present moment.

EDWARD SPENCER BEESLY.

The Complete Poems of Robert Herrick.
Edited by the Rev. Alexander B. Grosart.
Three Volumes. (London: Chatto & Windus, 1876.)

In dedicating these volumes to an eminent living poet, Mr. Grosart speaks of this as "the first adequate edition" of the poetry of Herrick. As a matter of fact, Herrick has received more care and attention from his editors than any other poet of his age except Milton, and Mr. Grosart has not been able to perform for him such immense services as his exhaustive industry performed for Giles Fletcher, Crashaw and others. Mr. Hazlitt's edition, we must contend, was tolerably "adequate," but, notwithstanding, Mr. Grosart's exceeds it in fullness and usefulness. If, however, by "adequate" is meant "perfect," we cannot admit that this last most able and careful edition has attained the utmost height of excellence. Before making any strictures, however, let us recapitulate the main points of novel excellence in these volumes.

In the first place, Mr. Grosart, who has a genius for discovering biographical facts, has unearthed an interesting document bearing upon Herrick's life—namely, the will of his mother, which was drawn up and proved at her death in the year 1629, the same year that saw her son made vicar of Dean Prior. By considering the condition of the collateral branches of the Herrick and Wingfield families at the time of the Commonwealth Mr. Grosart has moreover shown that the reports of the poet's extreme poverty and living upon charity during the years that followed his ejection are exceedingly improbable, since he had plenty of wealthy

relatives in London. Another new point of interest is the great probability that Herrick intended to publish a volume of personal poems addressed to private friends by name, fragments of which we possess scattered up and down through the "Hesperides," in the seventy-five pieces celebrating kinsmen and acquaintance. Beyond this no new fact has come to light, the events of the last twelve years of his life being, unfortunately, as obscure as ever.

The other points in which the new edition has the advantage of its predecessors are these. An index of first lines is given, a thing without the help of which it is laborious to the last degree to work critically with the text of Herrick. This is a very important feature indeed. There is, moreover, a glossarial index, and what Mr. Grosart calls "other helpful apparatus." The portrait reproduced from the original edition of 1648-47 is carefully engraved, but does not deserve the extravagant eulogies of the editor, who would have rendered us a greater service if he had given a facsimile of the pretty frontispiece that surrounds this portrait in the first edition, wherein two winged boys drop garlands through the air, while five others are dancing a round upon the grass below, and Pegasus, on an adjoining hill, rears into the air with lyrical excitement. We consider the omission of this charming piece of Paganism a serious one.

Finally, the text is very carefully modelled on that of the 1648-47 edition. I have collated it with that text in various places, and found no inaccuracy. This is the more fortunate as, as we shall see, the Introduction is very badly printed. Of the pieces attributed by Mr. Hazlitt to Herrick, Mr. Grosart very properly rejects thirteen as undoubtedly not from his hand. He adds but one hitherto unedited poem, an epitaph in eight lines, of some merit, but here printed in the most maddening way, with long s's at the ends of words. The reader must turn to the passage (iii. 113) to see how unpleasant is the effect of this eccentricity.

The Memorial-Introduction itself will certainly not escape criticism. It is exceedingly interesting and valuable, especially the biographical portion, but it extends to the enormous length of 285 pages in all, and those readers who prefer that an editor should simply introduce his author with a bow, and retire, will certainly not approve of being so long detained by Mr. Grosart. It is not desirable to curtail an editor when he has much to say of a novel and valuable kind; at the same time it is certainly annoying to be so resolutely button-holed in the vestibule of a classic. Since it takes Mr. Grosart 285 pages to make "an attempt," as he says, "at an adequate Estimate of these Poems and of the Man," we would suggest that in future issues of this series, the Memorial-Introduction should form an initial volume by itself. It would then be handy for the student, and would in no way interfere with the pleasant reading of the text. This plan commends itself to us all the more as Mr. Grosart cannot refrain from quoting *in extenso* poems that please him, so that pieces recur twice, and fragments even three times, within the same volume. This

particular Memorial-Introduction is quite remarkable for its extreme typographical inaccuracy. The editor pays me the compliment of quoting, with alternate praise and blame, a few passages from a paper of mine on Herrick. Mr. Grosart says, in his enthusiastic style, that he quotes my "conceptions, *ehou!* misconceptions," with "sorrow and wonder." But the sorrow and wonder are mine when I find myself misquoted *forty-one* times! It will be admitted that "*blazè* Randolph" and "the *Augustus Friars*" are, to say the least, singular expressions.

While occupied with the critical part of the Introduction, it may not be deemed impertinent if I refer to a point on which Mr. Grosart is certainly misleading. In the paper above referred to I took the opportunity of remarking that Herrick appeared to me to have learned much of a technical kind from Ben Jonson's beautiful Masques, and I even ventured to suggest that the younger poet's peculiar treatment of fairy-lore might have been suggested to him by Jonson's "Oberon." On this Mr. Grosart says: "Mr. Gosse is again strangely wrong as to the source of Herrick's 'Fairy' poems. Misled by the title—and the mere title or one word 'Oberon' could never suggest such poems—he assigns to Jonson his inspiration. But Jonson's 'Oberon' has nothing whatever on Fairies or Fairy-land." Mr. Grosart must be dreaming. "Oberon, the Fairy Prince" is the title of Jonson's Masque. The scene is laid in "seats of bliss in Fairy-land." The palace opens, and the whole nation of Fays is discovered. All the central portion of the piece is sung by Fays and Elves, who constantly refer to this being "Fairy-land." There could not possibly be a more complete fairy-drama than Ben Jonson's "Oberon." Again, critically, we have but to read such a poem as the epithalamium at the end of "The Hue and Cry after Cupid" to see how deeply Herrick was indebted as a metrist to Ben Jonson.

To Mr. Grosart is due the credit of having been the first to collate the Herrick poems in "Wit's Recreation" (1640) with the "Hesperides." This is a great service done to the students of the poems. But he entirely omits to note the variations contained in "Wit a Sporting in a pleasant Grove of New Fancies. By H. B.," printed in London in 1657, "H. B." being understood to be Henry Bold. He merely notes that various pieces of Herrick's were printed in that collection. As about half of the little volume is Herrick's, the fact ought not to be so hurriedly dismissed, and as being published not only in Herrick's lifetime, but while we believe him to have been still in London, the most important of these variations ought certainly to have been recorded in the notes. Unfortunately "Wit a Sporting" is excessively ill-printed, and many of the variants are mere blunders. The following, however, are not wholly without interest. In "On Himself" (Grosart, i. 103), the awkward line—

"No herbs have power to cure love,"

is certainly improved, and rendered more like Herrick, in "Wit a Sporting," where it stands—

"No herbs can cure the power of Love."

In the famous "To the Virgins," the first stanza is thus given in "Wit a Sporting":—

"Gather the rose-buds while you may,
Old Time is still a-flying;
And that same flower that smiles to-day," &c.

The last line of "To Robin Redbreast" reads—

"Here, here the tomb of William Healey is,"

instead of "Robin Herrick," an alteration and perversion that requires explanation. In "Not to Love" (G., i. 179) the sixteenth line reads in "Wit a Sporting"—

"And how she is on her left part,"

which, as an extension of the preceding line, about her heart, is at least more intelligible than the odd reading of the "Hesperides":—

"And how she is her owne least part."

In "His own Epitaph" (G., ii. 190) the fourth line reads—

"So I, now having rid my way,
Fix here my pen and make a stay,"

instead of—

"Fix here my Button'd Staffe and stay."

Not to be tedious, I will quote but one more variation, this time in "To Anthea," stanza 1:—

"Bid me to live, and I will live,
Thy Servant for to be,"

which is horrid, but may possibly represent an evil after-thought of Herrick's own; and stanza 3:—

"Or bid it languish quite away,
And it shall do 't for thee."

Another point in which Mr. Grosart reproves me very severely is a remark of mine on the singular unconsciousness which permitted Herrick to busy himself with his little pastorals and madrigals during the very heat of the struggle for liberty. I remarked, perhaps too laxly, that the "Hesperides" was brought out a few weeks before the king was beheaded. Mr. Grosart considers this innocent statement "utterly erroneous," "imaginary," "unfortunate," and "mistaken." He further adds, but on what authority I cannot discover, that the volume was published *early* in 1648. Supposing that this were the case, it would have been not more than twelve months before the king's death, and during the most exciting period of doubt, perplexity, and national peril. If, however, the "Hesperides" was published, as seems to me quite as likely, late in the year, its appearance would be made only a few weeks before the king's execution, as I suggested. It has always appeared to me probable that the "Noble Numbers" went to press while Herrick was still at Dean Prior, and that he brought the sheets up to town with him on his ejection. An opportunity now offering for the publication of the unclerical "Hesperides," he kept back the "Noble Numbers" for some months more, while he hurried the "Hesperides" without arrangement or order into the printer's hands. All this, of course, is pure conjecture. But it is not conjecture that his little amorous poems occupied his best attention during part at least of the most critical year in the history of the English Commonwealth.

The tone of this article, I lament to perceive, is almost unduly controversial. But Mr. Grosart is so earnest, and even so

vehement, a worker in the field of early poetry, and so unsparing of the faults of his certainly less careful predecessors, that if one is not willing to stand aside and passively to admire his zeal, one is forced to gird up one's loins to combat a most agile and untiring antagonist in the very best fashion possible. This must be my excuse for criticising so strenuously a book that I heartily admire and commend.

EDMUND W. GOSSE.

Life, Letters, and Journals of George Ticknor.
Two Volumes. (London: Sampson Low & Co., 1876.)

Owing to the skill attained by Mr. Ticknor, in the course of his experience of men and cities, in throwing off pen-portraits, and illustrating character with discriminative and kindly detail, the two volumes of his biography have served to such an extent as a repertory of anecdote to the critics that the grand lesson of his life has run a risk of being overlooked. A genial soul, and, as regards his years in Europe, a man of good average health, George Ticknor's sketches of his many friends and acquaintances are subject to no spirit of fickleness according to the state of his bile or gout; and hence it is no wonder that readers and reviewers have agreed to ignore the serious purpose in an abandonment to the delights of enjoying the plums of the pudding. There is great excuse, truly, for this very pretty fun; but perhaps it is time to have an eye to the solids, and in this view to read "Ticknor's life," not so much for its *mots*, its anecdotes, its "people we have met," as for the aims and achievements of its central figure—the sustained purpose, and the fulfilled mapping-out of a career from early manhood to an old age singularly honoured and useful. Born at Boston in 1791, of parents in easy circumstances, and both more or less connected with education, George Ticknor found, when he passed out of his father's hands into those of the teachers at Dartmouth College, that the latter were not so capable as the former. Hence (small blame to him, at the age of fifteen or sixteen) "he was idle in college and learnt little." But he retrieved the loss of time under the tuition, subsequently, of a former pupil of Dr. Parr, who taught him a fair amount of scholarship, and admitted him, with special favour, to his literary suppers, where the youth imbibed the real love of ancient learning which becomes a life-passion. So much was this the case with Ticknor, that, although he qualified for the bar, and even paid by his earnings at it his first year's office expenses, he was fain to make a clean breast of his mistake to his kind and indulgent father, and obtain his permission to exchange Tidd and Chitty for German and Spanish, and to proceed to Europe to study its languages and literature. This was no fitful project of one who did not know his own mind. It was no *fainéant* turning his back on a laborious profession for a life of amusement and dilettante-ism. "He saw," says his biographer, "that he should be more happy and useful as a man of letters than as a lawyer," and, feeling his country's urgent

need of scholars, teachers, and men of letters, resolved "in turning from law to literature to exchange one form of hard work for another." "I must spend," he writes to a friend, "some time in Italy, France, Germany, and Greece." "This going to Europe is a sacrifice of the present to the future; a preparation for greater usefulness and happiness after I return." And so, after nine months spent in gauging the hindrances to studying German—his first aim and quest—in a country where there were less facilities for acquiring it *then* than for learning Persian or Arabic *now*, and in visiting distinguished Americans, such as President Adams and ex-President Jefferson, with a view to European introductions, the young Bostonian starts for Europe at the age of twenty-three, with fresh, unworn spirits, a zest for society, an exact and retentive memory, and, above all, a staunch tenacity of purpose. To the run of young men of his tastes and spirits a May and June in England, especially in London amid the pick of its literary society, and with the *entrée* to the "Literary Exchange of Murray's bookstore" might have proved a Capua, all the more subtle because its charms were of kin to his grand aim and quest; but he pressed on to Göttingen for the beginning of August, to make his home there for the next twenty months; and exchanged his London gaiety for a programme which spurned delights and lived laborious days, while he pursued a systematic round of lectures and preparations, in German with Beneke, the English professor; in literary history with Prof. Eichhorn, who also lectured on the three first Evangelists; with Dr. Schultze, the best Greek instructor, on the Greek poets; with Blumenbach in Natural History; besides informal lectures and conversations with his ideal scholar, Dissen. Taking his "hours" rigidly with each, he allowed himself no relaxations but a daily walk with his compatriot, Everett, a five days' run with him to Hanover, and a six weeks' tour in North Germany, at intervals, and a fortnightly light supper with the Göttingen Literary Club, into which they were elected in the winter. The trips and tours were fruitful in introductions to all the greatest German scholars—Wolf, Hermann, Beck, Schaefer, Thiersch, and others. The sojourn in the University showed him the meaning of instruction, and the difference between "reciting to a man and being taught by him;" and it was a treat to revel here in "something like a library"—a treasury of 200,000 volumes, liberally lent out to students, in comparing which with Harvard he says of the latter, "I thought it a large library; when I came back it seemed a closetful of books." The only shadow cast on his satisfaction was the retrospect of wasted time which he could not overtake, and which made him admire Wolf's well-thumbed German lexicon, and reverence the well-worn Greek lexicon of ex-President Jefferson. But a tenacious purpose and strong principle of self-storage amid his European opportunities left scant space for unavailing regrets. At Göttingen his daily course was three recitations and nine hours' study a day. When he reached Paris, and

found himself received in its best and most intellectually fascinating society, he set himself a rule and system of self-improvement which must have entailed much self-denial. Few but himself could have made a rule of rising daily at six and employing every moment from that hour till 5 p.m. with teachers of French, Italian, La Langue Romaine, and the French literature, in spite of dinners overnight at Mme. de Staël's, and evenings with Chateaubriand. It was the same when, with the highest introductions and facilities for amusement, he found himself at Rome. The Eternal City is no sooner reached in 1818 than Prof. Nibby is engaged to visit with him its ruins and antiquities, and he sets to work at learning to speak Italian, in six hours a week with an Italian architect. It was from Rome that he wrote, a year after it was first offered, his final acceptance of the Professorship of Belles Lettres, French, and Spanish at the University of Harvard; but as he made it a *sine qua non* that he should first visit Spain, a land to him of singular fascination, he soon exchanged the hard work of Rome, and the converse of the Bunsens and Humboldts, with the *conversations* of the Duchess of Devonshire and the Buonapartes, for a like round of blended study and society in Madrid, Seville, Salamanca. Here he begins to work at 5.30 a.m., and goes on with a cup of coffee till 11 a.m., when he has a master in Spanish till 1 p.m. Then comes his second, and solid, breakfast; and then, to acquire a double amount of Spanish, he has a second and superior Spanish teacher who reads Spanish poets with him for two or three hours a day, with enthusiasm, taste, and feeling. It was these readings that doubtless strengthened his addiction to the great literary work of his life, and are the germ of his *History of Spanish Literature*. How he made all these work together for his main object may be seen by his attraction to the Cruz theatre at Madrid—because there he could hear the national drama of Lope de Vega, and Calderon—and by his making his excursions and introductions subserve the inspection of the great Spanish libraries, untapped mines of manuscripts and early printed books. Perhaps, however, his wanderings in the south of Spain had more fruit, in *souvenirs* of Don Quixote and the Spanish Ballads, than his researches in the libraries of the Escorial and Salamanca. After all his pains, he had before returning to Boston to have recourse to the King's Library at Paris for books on Spanish and Portuguese researches, which neither Seville, Granada, Madrid, nor Lisbon could yield.

Evidence of the same steadfast quest of national literature and bibliography might be found in his Scotch sojourn, which was not cut short by his mother's death; but it is time that we turned from the contemplation of his acquirement of knowledge to that of his use and manifestation of it. It was on June 6, 1819, that Ticknor returned to Boston, after four years' absence, at the age of twenty-seven, a man of affairs, of culture, and of extensive knowledge of men and books. Two months later he was installed in his Harvard Professorship, and forthwith devoted himself to teaching the languages

of France and Spain, as well as lecturing on their literatures, besides giving sixty lectures a year on all the elegant literature of Europe. Living still with his father, he had filled a copious library with his European purchases; and as he had learnt in Germany the secret of attractive lecturing, he lectured without manuscript so easily and fluently that he succeeded in rousing his classes to enthusiasm more effectually than the governing body, which, however, as years ran on, he took the lead in reforming. In 1821 his father died, and he shortly afterwards married the daughter of the founder of the Greek chair at Harvard, a sister of one of his brother professors. From henceforth we find him working with untiring energy at University reforms, at movements for amalgamating the Athenaeums and libraries of Boston into a great public library on the Göttingen model, in school examinations, and public lectures, and reviews in the *North American Quarterly*, until after holding his professorship fifteen years—years spent in a charming home of his own, with the blessing of children and of such friends as the Prescotts, Everett, and others—the death of his little boy and the consequent shock to his wife's health compelled him to resign his professorship to a fit successor, Longfellow. He sailed for Europe from New York in the spring of 1835, carrying with him his wife and daughters, and travelling, during the English portion of his time, somewhat in nomad fashion in a thoroughly-equipped covered drag with four horses. What additions he made during the next three years to his troops of friends in Oxford, Dublin, York, Edinburgh, London, Dresden, Vienna, Florence, Rome, Paris, others have told, and may tell. His underlying purpose was still to follow up Spanish literature, with Tieck at Dresden, and Wolf at the Imperial Library at Vienna, as well as at Fauriel's Sorbonne lectures in Paris. Nor less so to see all the best public and private libraries, the Vatican with Monsignor Mai, the Spencer Library at Althorp, and the Bodleian at Oxford. It was at the close of this second sojourn in Europe that he met at dinner in London a "Mr. Lewis, an evidently very scholarlike person," the kindred soul whom, as Sir George Cornewall Lewis, he seems to have ranked in the same esteem and value, if not familiar intimacy, as Sir Edmund Head and Mr. Edward Twisleton.

After the second return home, Ticknor found politics a concern to him beyond his former wont, through his intimacy with its accepted leaders, and with the ablest and most honest minds in the United States, though his literary habits kept him from being drawn into their vortex. The fruits of a life of acquisition were to be borne in another field. From 1838 to 1848 his "opus magnum," based on twenty years of study, was being steadfastly, though with lingering fondness, pursued. By the beginning of 1846 the work had been brought up to 1700 A.D., and the completed task was issued in 1849, with the warm imprimatur of his friend W. H. Prescott, who discharged for it that task of revision which his own works had enjoyed at Ticknor's hands. It is superfluous to discuss a book which, written for general readers, has won so signally

the favour of the most fastidious scholars also. Mr. Richard Ford, of the *Handbook of Spain*, Ludwig Tieck, Motley, Everett, Lord Stanhope, rendered it the highest tributes of approval; and the work is one of which the popularity seems to defy supersession, as it deserves to do. Another achievement of this life of purpose—the establishment of the Boston Free Library, mainly owing to the earlier researches and mature administrative powers of Mr. Ticknor—came seven years later. When Boston roused itself to accept and meet Mr. Bates's gift of 50,000 dollars to a free library, who but Ticknor could be singled out to devise its plan, or select its books? This institution might be called the child of his old age, for which at the age of sixty-five he adventured with his family another visit to Europe, its libraries and book-marts, and to which, at his death, he bequeathed his beloved Spanish Library. That death came not till he was truly full of years and honours, having added to his other achievements "the best monument that one man of letters ever reared to his friendship for another," the biography of his friend Prescott, who died in 1858, and whom he survived thirteen years. These latest years were passed in a tranquil indulgence of friendship, memory and hope, and in the congenial study of biography. Many of his correspondents died before him, and he calmly awaited his time. It is characteristic of the now octogenarian that after he had taken to his bed, in his last illness, his friend Dr. Bigelow and he were heard quoting Greek together, *à l'envi l'un de l'autre*. Truly if this man had been tied by a severe father to the office desk, which was his first profession, there would have been one less example of tenacity of purpose, and Samuel Rogers had never said "How these Bostonians do work!" JAMES DAVIES.

Lichens from an Old Abbey: being Historical Reminiscences of the Monastery of Paisley.
(Paisley: J. & R. Parlane, 1876.)

ABOUT half-way through this book there is a passage which so thoroughly explains the principle on which it was written that it ought to have been printed on the title-page as a motto. For the benefit of future readers here it is: "Where facts fail us, we lawfully resort to fancy." No doubt the result may be very interesting, but it is not what is usually expected from "Historical Reminiscences."

As an example of the way in which this principle is carried out, here is the author's account of Eschine de Londonia (Loudonia?) Lady of Molla, wife of Walter Fitzalan, Steward of Scotland, the founder of the Abbey:—

"Eschine de Londonia, Lady of Molla, becomes the wife of the Steward. That she was beautiful and worthy of her lord, we are entitled to believe. One of the privileges of fiction, which history has a right to claim, is this faith in the beauty, grace, and virtue of all those who have come down to us from remote traditional times, without contrary imputations. Particulars having been denied us, we philosophically generalise, and accept the individual for the type. The woman, veiled in the obscurity of eight centuries, becomes the ideal lady. Norman by no means she; Scots-Saxon, with eyes softly blue; some Celtic fervour and

devotion spiritualising her face; her aspect generous, and features pearly fair, with the rosy flush of Northern breezes, like a soft dawn, lighting them into the purest human sweetness; reasonable and benign; no fickle impulses, no exacting egotism, no self-worship; a woman of household pleasures—to be loved by her husband with a constant love, to be tenderly revered by his vassals. Her brown lashes droop not coyly—they are lifted with modest, serene trust in herself and in her world. Her thoughts keep company with her. Such must Eschine of Londonia be."

Why? As far as we can gather from this book there is hardly any information about her, except the mention of her name in one or two charters. But then this "historian" claims "the privileges of fiction," and the result is that no one can tell where the history ends and the fiction begins. In a similar strain we are told that John of Fordun "may have talked" with Richard Rolle, the hermit of Hampole, with Langland, and even with Chaucer; and some space is taken up by descriptions of them. This passage occurs in a chapter on the *Chronicus [sic] Clugniense*, which was a transcript and continuation of the *Scotichronicon* by the monks of Paisley; and its place might well have been supplied by a description of the MS., which is said to be preserved in the Royal Library at St. James's.

It quite goes against the grain to find fault with this book, for its compilation has evidently been a labour of love, but the mistakes are so extraordinary that it is impossible to pass them over without notice.

In the chapter on the foundation of the Abbey, a good deal is said about a chest of silver in a mill given by Walter, the steward, to Radolph of Kent, "the peaceful mill where old Radolph of Kent kept his said silver chest." This was very puzzling, but luckily the charter itself is printed in the appendix, and the silver chest turns out to be nothing more than *unam marcum argenti*, a rent of a mark from the mill. It looks as if the author had heard the charter read, but had not seen it himself; yet he (or she) translates *dimidium marcum*, a few lines lower down, rightly enough.

Another remarkable piece of mistranslation occurs in the description of the tomb of the children of the last abbot, Claude Hamilton. The following lines:—

"Felices animas, vobis suprema parentes
Solvunt, vos illis solvere quae decuit,"

which express the rather hackneyed sentiment that it would have been more fitting for the children to bury their parents, are thus rendered:—

"Blessed souls, to your death this is devoted.

He that hath taken you, hath done what becometh him."

If the inscription had been Etruscan, such a "shot" would have been excusable; but one would have thought it impossible for anyone to print as a translation of a simple Latin sentence what has not even a vestige of the meaning of the original.

Still, with all these errors, if there are any people at Paisley who love the memory of their old abbey, this book will store their minds with vivid, though fanciful, pictures of Walter the steward; of Princess Marjory, the daughter of Robert Bruce, who was killed by a fall from her horse in the neigh-

bourhood; of Lord Claude Hamilton, the firm friend of Queen Mary; and of many other personages whose names are now, perhaps, hardly known in the town in which they once ruled, and thus teach them to look upon their old church with a new and higher interest. C. T. MARTIN.

NEW NOVELS.

Seventeen to Twenty-One; or, Aunt Vonica. By M. M. Bell. (London: F. Warne & Co., 1876.)

Maidenhood; or, the Verge of the Stream. By Mrs. Valentine. (London: F. Warne & Co., 1876.)

The Leaguer of Lathom. By W. Harrison Ainsworth. (London: Tinsley Brothers, 1876.)

Maggie? By Frank Barrett. (London: Tinsley Brothers, 1876.)

If anybody wishes to know the reason of the title *Seventeen to Twenty-One*, we can only inform him that the author formerly wrote a book called *Seven to Seventeen*. It would be a very interesting problem in arithmetic to find out how many more volumes Miss Bell will require to carry her titles to the verge of human life. As the heroine, to whom this title probably alludes, is twenty when the book begins, there is a certain vagueness in the arrangement which complicates the problem. *Seventeen to Twenty-One* is, however, so much more a child's book than a novel intended for grown-up readers that it may claim some indulgence. Its main subject is the Robinson Crusoe existence of a young aunt and her orphan nieces and nephews, in a half ruinous Scotch castle. The author uses words, names, and incidents in a perilously inexact manner. A very slight acquaintance with Scotch history would have taught her not to give the name of Gordon to an old family domesticated for centuries on the banks of the Tay; and a very slight acquaintance with European history would have shown her that an Austrian officer serving with his regiment could not well have been killed in one of the skirmishes which preceded Waterloo. She uses the word "crypt" as if it were synonymous with aumbry; and her Scotch dialect is more suggestive of a diligent study of the glossaries to the Waverley Novels than of actual experience. To notice these little matters is sometimes counted cavilling, but it is very certain that attention to the said matters in most cases decides the value of a novel.

Mrs. Valentine's book is of very much the same kind as Miss Bell's, but it is much better written, is more life-like in its characters and dialogue, and has the advantage of a regularly constructed plot. It is also tolerably free from blunders: although, owing doubtless to the fatality which seems to beset writers of her kind, Mrs. Valentine has spoken of somebody as running the "risk of being tortured" at the Bloody Assizes by refusing to answer a question put by Jeffreys. That unlucky judge has quite enough to answer for without impossible fictions of this kind being laid upon his memory; and Mrs. Valentine may find full information on the subject of torture with-

out going beyond her Macaulay. It is not improbable that some confused idea about the penalty for "refusing to plead" has got into her head; but novelists should clear their minds of confused ideas, at least as to the subjects on which they are going to write. It may be mentioned that both the books just noticed are produced, not in the usual novel form, but in single volumes of handsome shape and good print, but defaced by hideous illustrations.

In *The Leaguer of Lathom*, Mr. Harrison Ainsworth has once more turned to Lancashire for a subject. The famous lady who shares with Lady Blanche Arundell and the Marquis of Winchester the fame of the three most gallant sieges of the Civil Wars has already been utilised in *Peveril of the Peak*. But Sir Walter did not meddle with her early glories, or with the time when Lathom surpassed Wardour Castle in luck, and Basing House in the fact of being commanded by a woman. Mr. Harrison Ainsworth does not confine himself to the actual siege, and indeed his central figure is not so much the Countess Charlotte as her husband, whose ill-fated and in many ways tragical figure seems to have impressed him greatly. The book is mainly composed of sketches of the battles and sieges in which the Earl took part. The personal or romantic element (contributed chiefly by a handsome young gentleman named Standish, and two foreign damsels who in a manner pull caps for him) is not very prominently brought forward. Many, however, of the situations—such, for instance, as the blowing up of Hoghton Tower and the betrayal and sack of Bolton—are by no means lacking in dramatic interest, and would have borne more elaborate treatment. As it is, these volumes in parts bear perhaps a little too much resemblance to the battles and sieges of the book of Joshua, or to those quaint chapters of the *Holy War* wherein Bunyan enumerates the numbers, captains, and dispositions of the "doubters" and "blood-men" who molested Mansoul.

Critics of novels are not, as a rule, expected to indulge in general principles: nor, indeed, does the matter which is commonly brought before them supply much temptation to any such indulgence. But occasionally there appears a book at once good enough and bad enough to demand the assumption of the voice of the Preacher, and to induce one to point out to the author the way in which at least he should not go. Mr. Frank Barrett's *Maggie?* (an eccentricity of title which we do not much admire) is such a book, and the commandment which he has forgotten is no new one. Novels differ from some other kinds of literature in that they require that both matter and manner should be attractive, the *genre ennuyeux* being as bad in subject as in style. Very excellent and immortal poems have been written on a broomstick, but of the excellence and immortality of a novel with a broomstick for subject we doubt. Now, Mr. Barrett has succeeded in acquiring a very tolerable manner. It is not exactly original; indeed, it is little more than a variety of one which Thackeray invented and perfected, and of which Mr. Black is at present the patentee; but it is fresh enough for all purposes, and at

its best, as in some of the earlier interiors of the Carey household in this book, is really good. But his incidents and his characters are not good at all. The plot, such as it is, turns partly upon an incomprehensible confusion between two girls of the name of Margaret, and partly on an equally incomprehensible scheme whereby a retired grocer and stock-broker wins five thousand pounds at loo. In both of these matters a heavy villain is mixed up, and an exceedingly foolish young man also forms a link between them. There is a publisher who drops his h's, but is not so amusing as Mr. Mugford; a literary man who jibes at his wife, but is more insignificant than Pendennis; a good Samaritan with a beard, whose end is more lamentable than Warrington's; and a beneficent little housewife, who is a shade less ladylike than Laura. The actual heroine is the interrogative Margaret, an angel with chesnut locks, immense artistic powers, and but scanty grammar. There are several other people who are generally commonplace or conventional. This is not a favourable account to give of a book, and yet, strange to say, the book is by no means bad. The Careys (the literary man and his wife) are very good at first, and not bad afterwards; the bearded Samaritan is excellent in his earlier stages; and there are besides isolated scenes, many pleasantly and some pathetically written. But wherever the two villains appear they spoil everything. Mr. Barrett has some (and those not the commonest) characteristics of an excellent novelist. We should advise him to look out for a partner who possesses those which he lacks, and to start afresh on the dual principle. With a capable coadjutor to invent situations and criticise characters, he ought to write a capital novel. Of course if he can qualify himself to be his own coadjutor, so much the better.

GEORGE SAINTSBURY.

GIFT BOOKS.

WE should think that no one in these days can reasonably doubt that there is such a place as Fairyland. Its existence is clearly demonstrated by the number of tales which are written about it. Every year the supply grows larger, and no two are exactly alike, though some bear a strong family-resemblance to one another.

Johnnykin and the Goblins (Macmillan and Co.) is a story written and illustrated by Mr. Charles Leland. Parts of it are so funny that we are surprised the whole is not funnier. When the five fingers are supposed to represent five mannikins and laugh at Johnny's joke they are delightful.

"We never heard a joke before in all our lives," said Thumbikin. "I once heard *part* of a one," he added; "and we always did all our laughing on that. After this we shall always laugh at your joke instead. I say," he added anxiously, "it'll keep, won't it?" "Yes, as long as you choose to keep it." "We'll have it on Tuesdays and Thursdays and Saturdays from twelve till ten, and then a little bit of it before going to bed."

The "Dreadful Stupids" also are very amusing, and Johnnykin's conversation about them with Marjolaine when he asks her if she likes looking at them and she answers:—

"Certainly; we think it's charming, it's so very dull, and bores one so; it almost makes me feel sleepy. You know," she added, "that we never sleep in Goblin Land." "Ah," said Johnnykin, "now I understand it all; you refresh yourselves with stupidity just as we do with sleep." "Yes." "Then I think you would find mortal life very nice," replied Johnnykin."

The verses which are interspersed through the volume are rather weak, and not worthy of Hans Breitmann, but most of the illustrations are good. On the whole, though somewhat disappointing as coming from Mr. Iceland, *Johnnykin* is sure to find favour with many readers.

The Pearl Fountain, and other Fairy Tales, by Bridget and Julia Kavanagh. (Chatto and Windus.) This is a volume of genuine old-fashioned fairy-tales, which really please children much better than the books half allegory, half nonsense, which are showered upon them at present, and in which they get hopelessly puzzled as to whether the writer is laughing at them or with them. We confess to a liking for fairies that are fairies, and hags that are hags, and not tall mysterious women who give quantities of good advice when we want to know how the story goes on. In this book we have fountains of which all the drops are pearls which can be carried away in sacks, and hens whose feathers are all of gold. "Fire and Water" is a charming little story.

The Rose and the Lily: how they became the Emblems of England and France. A Fairy Tale, by Mrs. Octavian Blewitt. (Chatto and Windus.) The chief interest of this book lies in the illustration which was done for it in 1875 by George Cruikshank at the age of eighty-three. The eyes of the Demon of Evil looking out of the lake are worth a certain portion of the weariness induced by the story, which might have been better if it had not been told in such studiously affected language.

On a Pincushion, and other Fairy Tales. By Mary de Morgan. Illustrated by William de Morgan. (Seeley, Jackson, and Halliday.) This is another good collection of fairy tales not too heavily weighted with wise teaching and deep meaning, simply and prettily told, and charmingly illustrated. "The Toy Princess" is one of the best fairy stories we have read for some time.

Carrots: Just a Little Boy. By Ennis Graham. Illustrated by Walter Crane. (Macmillan and Co.) This is a much prettier story than its ugly name denotes. We question the wisdom of perpetuating in a book the name which causes such severe suffering to many childish hearts, but possibly the story may have been written to reconcile some special little Carrots to the infliction. Carrots is a very delightful little gentleman with red hair, who gets into a variety of scrapes, but is invariably true and honest. Ennis Graham understands children and writes for them tenderly and simply; all the characters are well sustained, and the kind little sister Floss will be a special favourite, though we think she was preternaturally wise to quote her mamma's beautiful definition of Heaven: "It isn't like a place exactly. It is just being quite good."

Only a Dog. By the Author of "Hetty's Resolve," &c. (Seeley and Co.) One of the most delightful acquaintances we have made among the new books is the dog Peter in this pathetic little story. Peter is saved from drowning by a little London waif, who shares his poverty with him. After a time Peter's master becomes a hop-picker, and is afterwards taken into the employ of a clergyman as a garden-boy. Peter is his constant and most faithful friend, rescuing him from bad company, from stealing, and from many scrapes, watching by a sick boy till he dies, saving the gardener's family by giving an alarm of fire, and nobly saving the lives of some puppies of whom he had been jealous. Altogether Peter is a dog of whose friendship anyone might be proud. The book is nicely got up and well illustrated, and deserves to be one of the most popular gift-books of the season. We could wish there were more dogs like Peter—or men either, for that matter.

Dwellers in our Gardens, by Sara Wood (Groombridge and Sons), is a most attractive little

book of natural history, telling in pleasant language the manners and customs, and many curious and interesting particulars, of snails and spiders, butterflies, ants, bees and song-birds.

Aunt Judy's Christmas Volume (George Bell and Sons) is full of pleasant reading as usual, but we miss the long story from Mrs. Ewing which generally makes the volume of permanent worth in the schoolroom library. There are some short stories by her which are excellent in their way, but make us wish for more, and there is a good serial by Mrs. Reilly called "The Girls of the Square," which contains a useful warning against early attempts at verse-writing.

Good Things for Boys and Girls. (Strahan and Co.) Boys will like *Good Things* this year, because it is full of adventures and stories of the sea. It is a remarkably nautical volume. There are serial stories called "The Mystery of the Island," "Convoying H.M.S. *Brutus*," "The History of a Lifeboat," and "Clerk or Sailor," beside papers on "Warships and Torpedoes," "Deep-Sea Telegraphy," "The Maelstrom," &c. The first-named story is a long serial by the late Henry Kingsley, which will have a sad interest for those who remember that he will never write anything more for this magazine, to which he has been such a constant and genial contributor. Among other contributions are several from David Ker, Matthew Browne, William Gilbert, &c.

Routledge's Every Boy's Annual for 1877. (Routledge and Co.) This seems a thoroughly healthy volume, which will please healthy boys. We are glad to see that it appears quite free from sentimentality. There is a long serial by Jules Verne, and there is also a serial by the Rev. W. Adams, called "The Boys of Westonbury: or, the Monitorial System," beside numerous papers from Mrs. Sale Barker, Colonel Drayson, W. H. Kingston, and other popular writers for boys. The illustrations do not seem quite up to the mark of former years.

Little Wide-Awake (Routledge and Co.) is full of pretty pictures and varied letterpress, and will be quite as popular with the little ones as former volumes have been, but "Mamma's Sunday Talk" is rather stiff reading, and not calculated to make the miracles very interesting in the nursery.

Rosie and Hugh; or, Lost and Found, by Helen C. Nash (Samuel Tinsley), has all the appearance of a one-volume novel, but it is in reality a very simple story in large print. It is not very natural that a little girl should be picked up by strangers at Lucerne—as Rosie was—and that though her relatives were making diligent search for her, they should not find her for many years. However, if they had, this story would never have been written, and we think that the children will therefore be grateful for the stupidity of the police.

Mother Goose's Nursery Rhymes. With 300 Illustrations. (Routledge and Sons.) A volume in gorgeous binding which contains most of the nursery favourites and has some delightful additions, such as "The Walrus and the Carpenter," "Freddy and the Cherry Tree," &c. But we are sorry to see Tom Thumb's Alphabet reproduced in it, for the children have quite good sense enough to know that it is not really funny, but somewhat vulgar. "I don't like men with little bodies and big heads, that make ugly faces," says the three-year-old critic by our side, so we turn over Tom Thumb's Alphabet without looking at it, and come to some charming songs with music, and the story of John Gilpin, and many pictures that we do like very much.

Hood's Comic Album. (Office of Fun.) We are sorry to say that we have looked through the Album without a smile, and laid it down with a sigh. It may be our own fault, but we do not think it is. *Fun* exhausts itself during the year,

and is apt to grow slightly hysterical about Christmas time. Mr. Austin Dobson's ballad seems to us again the best thing in the volume.

We have received several volumes of the Rose Library, which has certainly produced some of the pleasantest books we have had in a cheap form. It has added to those which we have already noticed, *The Guardian Angel*, by Oliver Wendell Holmes; *My Wife and I*, *Betty's Bright Idea*, *We and our Neighbours*, *The Ghost in the Mill*, and *Captain Kidd's Money*, by Mrs. Beecher Stowe; *My Summer in a Garden*, by C. D. Warner; and *Hans Brinker, or the Silver Skates: a Story of Life in Holland*. The two last-named require special notice—the first for its quaint suggestiveness, and the latter for being one of the best children's stories that we know. Messrs. Sampson Low are doing good work in bringing out this healthy kind of literature in a cheap and cheerful form, and we hope the Rose Library will become as well known as it deserves to be. We have also received from Messrs. Sampson Low a shilling series of Jules Verne's stories, which are too well known and appreciated to require more than a passing mention:—*Martin Pay, the Indian Patriot*; *Dr. Ox's Experiment*; *Around the World in Eighty Days*; and *A Winter Amid the Ice*.

MESSRS. WARNE AND Co. contribute largely to the amusement and instruction of the youthful public. No Christmas books are more popular than those of "Aunt Louisa," who this season may be said to outvie herself. Her *Horses and Dogs* consist of twenty-four pictures from the noted works of Herring and Landseer, which have now ceased to be copyright, splendidly printed in colours by Butterfield. "High and Low Life," "Laying Down the Law," "Dignity and Impudence," "A Distinguished Member of the Humane Society," and other famous dogs, are here reproduced. The subjects chosen for *London Favourites* consist of an alphabet of animals, childhood's playmates, and a new version of "A, apple pie": the pictures all very good, but not equal in interest to those of Herring and Landseer. The *Home Book for Young Ladies*, edited by the same talented writer, Mrs. Valentine, the "Aunt Louisa" of the more juvenile books, is the reproduction of a work published more than ten years since, and now altered to meet the modern tastes, "Lawn Tennis" and other new games being added, and directions for the making of "Point Lace," Church embroidery, and other works and accomplishments, forming in the whole a complete manual for young ladies. The *Natural History Album* contains 500 illustrations of the animal kingdom, printed in oil-colours, with descriptive letter-press in large clear print. Equally clear in type is *Aunt Friendly's Sunday Keepsake*, with illustrations of every great event recorded in the Holy Scriptures, and numerous animals and objects of natural history mentioned in the Bible. *The Swan and Her Crew* gives the history of three adventurous young naturalists who build their own boat, in which they visit the eastern coast of Norfolk, its tidal lakes, rivers, and marshes, recalling the scenes described with Chinese accuracy by the poet Crabbe. These abound in fish, and swarm with wild fowl, the reeds and rushes being the haunts of many rare visitants to our island. All these are well described and profusely illustrated. Mrs. Trimmer's *Story of the Robins* needs no comment: for more than eighty years it has been the children's delight.

We have likewise received from Messrs. Routledge a new edition of the *Arabian Nights*; and from Messrs. Marcus Ward and Co. illustrated reprints of *The Vicar of Wakefield* and *Robinson Crusoe*, beside a revised and enlarged edition of *Notes of Travel in Egypt and Nubia*, by J. L. Stephens. Messrs. De la Rue and Co.'s admirable almanacs, diaries and pocket-books are like good wine, which "needs no bush."

NOTES AND NEWS.

WE are glad to hear that Mr. W. J. Stillman is preparing a book on the Insurrection in Bosnia and Herzegovina, mainly examining its causes and the influences that stimulated it in the light of his recent personal experience.

MESSRS. LONGMANS will shortly publish a volume by Mr. J. Bass Mullinger, relating to Carolingian history. It deals with the revival of learning under Charles the Great and the movement which connects that revival with the University era; the main purpose of the work being to trace out both the Patristic and the purely Pagan elements in mediæval education, and to show how, under the influence of the great teachers of the ninth century, the monastic and ecclesiastical societies were induced to embrace a more liberal conception of Christian culture than had up to that period prevailed.

MR. S. R. GARDINER has in the press two more volumes, to be published by Messrs. Longmans. They will be entitled *The Personal Government of Charles I.: a History of England from the Death of the Duke of Buckingham to the Declaration of the Judges in Favour of Ship-Money, 1628-1637*. The author has had the advantage of consulting the despatches of foreign ambassadors preserved in the archives of Paris, Brussels, Venice, Simancas, and elsewhere. But he rests his case mainly on the chronological arrangement of facts more or less known, though often needing critical investigation. Historians have usually been content to pass over this period slightly, presenting their readers with a few important trials, or other acts of the Government, often out of the proper order of events. The view taken by Mr. Gardiner is that there was no general discontent till about 1634, and that the causes of the Puritan Revolution are to be looked for between that year and 1637. The informal Declaration of the Judges on ship-money marked the high tide of Charles's apparent prosperity. The revolution began with the popular applause given to Prynne, Burton, and Bastwick, in the summer of that year, and with the tumults occurring in Edinburgh almost at the same time. The book opens with the preparations for the Parliament of 1629, and, after an account of the session which followed, describes the measures taken by the king to establish his authority, after his breach with the House of Commons. Then follow the sentences on Chambers, Leighton, and Eliot, the abortive diplomacy with France and Spain, the Emperor and Gustavus Adolphus. The prevailing tendencies of thought are illustrated from the lives and works of representative men—Milton, Sibbes, Herbert, Ferrar, Massinger, &c. The narrative of the king's visit to Scotland is prefaced by an account of the passing of the Five Articles of Perth, and the great measure for the commutation of tithes. Laud's entrance upon the archbishopric is followed by the king's decision on the position of the Communion-table at St. Gregory's, the defence of the Somersetshire Wakes, and the first trial of Prynne before the Star Chamber. Then comes the first writ of ship-money, and the claim to the sovereignty of the seas, together with the secret plot for an alliance with Spain against the Dutch. Wentworth's government of Ireland down to the progress in Connaught is then described, and the account of this is followed by one of the second writ of ship-money. The metropolitical visitation and the mission of Panzani are next treated of. The failure of Arundel's mission to Vienna leads to a review of the progress of toleration in the New England settlements, while the last chapter treats of the sentence on Mountnorris and the third writ of ship-money, the resistance to which is checked for a time by the Declaration of the Judges.

MESSRS. SOTHERY, WILKINSON AND HODGE announce for sale, on the 27th inst. and four following days, the library of Italian books of the Cavaliere J. Marchetti, of Turin, comprising an

extensive collection of MSS. and books printed on vellum, curious works, many of the fifteenth century, texts quoted by the Accademia Della Crusca, Aldine editions, and other rarities.

THE Clarendon Press has finished printing the first volume of Prof. W. T. Sellar's *Roman Poets of the Augustan Age*. It is mostly concerned with Virgil, and will be published probably before Christmas.

THE author of *Songs of Two Worlds* has in the press the complement of his *Epic of Hades*, one part of which was published by Messrs. Henry S. King and Co. early in the year. The new portions will comprise "Tartarus," or Part. I., and "Olympus," Part III., between which must be read the "Hades," already published. The author has, of course, the precedent of the Laureate for this arrangement.

MR. E. S. SHUCKBURGH, late Fellow of Emmanuel College, Cambridge, has in preparation an edition of Lysias, being selected orations, with introductions and exegetical notes, for use in colleges and schools. The volume will be published by Messrs. Macmillan and Co.

MESSRS. BICKERS AND SON have now ready for publication Mr. H. B. Wheatley's new library edition of *Percy's Reliques*, in three volumes octavo, uniform with their *Percy's Diary*, in the "Chiswick Press Series." Mr. Percy Fitzgerald is engaged in editing for the same series a complete edition of Sir N. W. Wraxall's *Memoirs*.

THE November number of the *Journal des Economistes* contains an interesting review of Sir Henry Maine's *Early History of Institutions* by M. Ad. F. de Fontpertuis.

MESSRS. WILLIAMS AND NORGATE will publish before the end of the year Mr. John Pennethorne's large work on the *Geometry and Optics of Ancient Architecture*, illustrated by examples from Thebes, Athens and Rome. It will be in imperial folio, and be illustrated by fifty-six plates, many of them in colours.

A VOLUME of selected Sermons of the late Rev. John James Tayler, Principal of Manchester New College, is being prepared for publication.

ON the 15th inst. the centenary of the birth of the poet Ling was celebrated in several towns of Sweden. A monument to his memory at Ljungra, his birthplace, was unveiled, and in Stockholm the festivities took an organised form. Ling was no less celebrated as an athlete than as a poet, and set on foot a scheme of national gymnastic which has proved singularly successful. He died in 1839.

IN consequence of the approaching demise of the *Jahrbuch für Romanische und Englische Sprache und Literatur*, Dr. Eugen Kölbing announces that he will bring out, at irregular intervals, under the title of *Englische Studien*, essays on English literature and grammar, and short unpublished texts. The first part, which will contain four papers (chiefly literary), all by the editor himself, is announced to be published next month, by Henninger of Heilbronn.

THE new German review for English philology and literature, named *Anglia*, which we mentioned last week as to be edited by Prof. Wülcker and Dr. Trautmann, will contain texts of Early-English manuscripts, as well as essays and reviews. In the first number will appear the "Legend of Celestine," and the alliterative poem of "Susanne," both edited by Dr. C. Horstmann, of Sayan, Silesia, and some fragments edited by Prof. Zupitza, of Berlin. Mr. Furnivall has promised to contribute prints of some Early-English carols and songs to later numbers: and the editors hope that many of the Early-English Text Society's editors will print in the *Anglia* selections from their forthcoming books, until a public is found in England to support a journal of like kind.

PROFESSOR PISCHEL's long-expected edition of *Sakuntalā* has at last appeared. It is published by Schweser at Kiel, printed by Brill at Leyden. The labour bestowed upon this edition is extraordinary, as the minute *varietas lectionis* on every page will show. The editor collated five MSS. of the text, two of Candrasekhara's commentary, one of Sankara's. All these are written in Bengali. He used partially one Devanāgarī MS., and recollated all the other Devanāgarī MSS. used by Prof. Boehtlingk for his edition. In addition to this, he examined for the first time three MSS. written in Telugu, one written in Grantha, another written in Malayālam characters, and went through the three Dravidian commentaries, two of which are written in Grantha, the third in Devanāgarī. Of former editions he chiefly used three published in India, and Chézy's edition, published at Paris in 1830. Of this *editio princeps* he says:—

"It is true that Chézy's edition is a very imperfect work, and that it abounds in typographical and other more serious errors. But this is not so much the fault of the editor as of the time and circumstances under which it was accomplished. Chézy is, indeed, worthy of much praise for his energy and zeal, and I look on this book as a second issue of his edition, which I have been fortunately able to bring out in a more correct shape. After all, Chézy's edition has been to the present day the only one from which a true idea of Kālidāsa's *Sakuntalā* could be obtained." This is high praise coming from the first critical editor of this famous play. Prof. Piscchel considers the Bengali recension of *Sakuntalā* as the original, and gives that text critically restored. The chief merit of his edition is the attempt made by him to restore the Prakrit of the plays to something like grammatical accuracy. The love-scene (pp. 61-66) between the king and Sakuntalā, which is absent in the two other recensions, the Devanāgarī and the Iṣṭavidyā (discovered by Prof. Piscchel), is extremely beautiful, and the dialogue handled with a delicacy and innocent purity quite surprising in an Eastern poet. It is difficult to understand why it should have been left out in the other recensions, unless the theatrical representation vulgarised the poetical conception of Kālidāsa. Prof. Piscchel has dedicated his work "to the memory of his dear friend, Robert Caesar Childers."

MR. GARDNER writes that the list of subscribers to the reprint of the *Registrum Monasterii de Passelet* is so far filled that he is unable to guarantee that all who apply for further copies can be supplied.

A NEW tale by the author of *St. Elmo* will be commenced in the *Ladies' Treasury* for January, entitled "A Life's Drama." Mrs. Warren will contribute to the same magazine, during next year, a new domestic story, and Mr. Robert Scott Burn a series of illustrated papers on Cottage-Building.

DR. RICHARD MORRIS's *Specimens of Early English*, selected from the chief English authors, A.D. 1250-1400, which he published in the Clarendon Press series, soon ran out of print. For his second edition he determined to carry up the book to the close of the Anglo-Saxon period, and down to Spenser, making it two volumes instead of one. The second volume he put into the hands of Mr. Skeat, who produced it in 1871, *Specimens of English Literature, from the "Ploughman's Crede" to the "Shepherd's Calendar,"* A.D. 1394-1579; the first volume Dr. Morris has not been able to finish till now. His *Glossary*, of 180 pages, is just complete, as well as his Preface, and the book will be ready by Christmas. It will begin where Mr. Sweet's *Anglo-Saxon Reader* leaves off.

THE New Shakspeare Society is in luck again. It is to have two books presented to it by members next year. Dr. Ingleby will give it his second and enlarged edition of his *Shakspeare's Centurie of Prayse*, a collection of the contemporary notices of Shakspeare or his plays, for which

he has collected above seventy fresh instances since his first edition; and Mr. Richard Johnson, who has this year given the Society the first part of Mr. Harold Littledale's revised edition of *The Two Noble Kinsmen*, will, in 1877, give the second part.

In reference to Mr. Buxton Forman's new edition of Shelley, Mr. Swinburne writes to us:—

"I have not time, even if I wished, to rehandle the question of Shelley's text on this occasion of the appearance of a new edition. Perhaps, too, in this case the expression of approval (which I naturally feel) would come more gracefully from any other hand, as in such main points as the rejection of *Queen Mab* and promotion of *Alastor* in its place to the post of precedence as Shelley's first published poem, Mr. Forman has acted on the suggestion of my already published notes—as also in the restoration of its genuine text and original title to *Laon and Cythna*. I should like, notwithstanding, to acknowledge with all due regret (however fruitless) and apology (however late) the inexplicable slip of my pen in writing 'yawning streams' for 'yawning caves' (*Alastor*, p. 37 of this new edition)—where Mr. Forman suggests an emendation which seems to me as inadmissible on metrical grounds as it is undeniably ingenious on the ground of construction—and the equally unaccountable oversight which allowed it to stand when I came to correct the proofs—a task, however, at which I am usually almost as bad a hand as Shelley himself seems to have been. Of 'other passages misquoted in (my) essay,' I find one instance equally unpardonable as a mark of haste, for which I am bound, and willing, to do penance: the misreading 'air of night' for 'birth of day,' in a quotation from the *Prometheus Unbound* (Act i.). This was evidently due to pure carelessness and lazy trust in a memory which played me false. The only other slip I can trace is less important by a good deal—'I would' for 'I will' give All that the Cyclops feed upon their mountains' (v. 165-6 of the Greek text). I find no other misquotation great or small in my essay; but certainly the first two of these are scandalous, and deserve the Orbilian sentence of Macaulay on Croker's 'construe' of Euripides."

UNDER the significant heading "A Splendid Tribute," the *American Journal of Education* makes the following extract from a lecture said to have been given by Prof. Huxley before the American Science Association at Buffalo:—

"I have visited some of your great universities, and meet men as well known in the Old World as in the New. I find certain differences here. The English universities are the product of Government: yours of private munificence. That among us is almost unknown. The general notion of an Englishman when he gets rich is to found an estate and benefit his family. The general notion of an American when fortunate is to do something for the good of the people."

And the editor proceeds to indulge in the jubilant self-laudation which is naturally suggested to a patriotic American by such a comparison. By what strange confusion or misreporting such words can have been attributed to Mr. Huxley it is difficult to understand. Prof. Huxley writes to us:—

"I certainly was not guilty of the absurdity of saying that 'the English Universities are the product of Government,' nor anything like it. The contrast which I drew was between the immense sums which are being given in the United States for the purposes of the higher education, science, and art, by private individuals, and the relatively scanty gifts of the same kind in this country. Having in my mind the Queen's Universities, the Scotch Universities, and the London University, all of which are subsidised by the Government, it may be that I said something about our going to the Government to found Universities, instead of endowing them by private funds. The last two sentences are rightly reported in substance, but not verbally. I said that the ambition of an English rich man was to 'buy an estate and found a family.' The Americans don't take this line, so they often dispose of their wealth more usefully."

THE November number of the *Theologisch Tijdschrift* contains a thorough article on Lord Amberley's *Analysis of Religious Belief*, by Prof. C. P. Tiele, who, while doing full justice to the conscientiousness and love of truth displayed by the author, professes himself greatly disappointed by the incompleteness and partisan character of his "analysis." Prof. Oort discusses the origin of the name "Sadducees," which he explains—"House of Zadok," a name given in the time of the Chronicles to the whole aristocracy, lay as well as Levitical, of Jerusalem. A century later, the Sadducees became a compact party in opposition to the Pharisees. Prof. Tiele reviews Mr. Fairbairn's *Religious Studies* (favourably); and Prof. Kuenen, Graf Baudissin's *Studies on Semitic Religious History*, an excellent work, of which a review appears in our present number. The Literary Survey contains short articles by Tiele on the three recent translations of hymns from the *Rig-Veda*, by Geldner and Kaegi, by Ludwig, and by Grassmann—the preference is given to the last-mentioned; by Kuenen, on Geiger's posthumous works, vols. i.-iii.; Frensdorff's edition of the *Masora Magna*, vol. i.; Reuss's *Les Prophètes*; Goldziher's *Mythology among the Hebrews* (a detailed review is promised), and G. Smith's *Chaldean Genesis* ("we do not find that which we sought—certainty"); and by Rauwenhoff, on Rambert and Chavannes' *On Alexandre Vinet*. Prof. Tiele also gives an introductory notice of his own short handbook to the study of the History of Religion (described lately in the ACADEMY).

THE following Parliamentary Papers have lately been published:—Judicial Statistics, 1875, for England and Wales: Part I.—Police, Criminal Proceedings, Prisons; Part II.—Common Law, Equity, Civil and Common Law (price 2s. 10d.); Statement exhibiting the moral and material Progress and Condition of India during the year 1874-75 (price 1s. 1d.); Accounts relating to Trade and Navigation of the United Kingdom for September (price 4d.); Digest of Evidence taken before the Royal Commission on the Practice of subjecting Live Animals to Experiments for Scientific Purposes, with a List of Witnesses (price 6d.); Returns relating to Pilots and Pilotage for 1875 (price 1s. 5d.); The Fifty-fourth Report of the Commissioners of H.M. Woods, Forests, and Land Revenues (price 2s.); Copy of Resolution respecting the Transfer of the India Museum to South Kensington, with the Opinions recorded thereon (price 1d.); General Digest of Endowed Charities for the West Riding of the County of York (price 1s. 7d.); Twentieth Report of H.M. Civil Service Commissioners, with Appendices (price 3s.); Thirty-Seventh Annual Report of the Registrar-General of Births, Deaths, and Marriages in England—Abstracts of 1874 (price 2s.); Report on the Discipline and Management of the Military Prisons, 1875, by Lieut.-Col. Du Cane (price 3d.); Agricultural Returns of Great Britain, 1876 (price 3d.); Abstracts of Statements of Receipts and Expenditure on account of Highways in England and Wales (price 10½d.); Index to Report of Committee on Employers' Liability for Injuries to their Servants (price 3d.); Report of the Royal Commissioners on Spontaneous Combustion of Coal in Ships, with Minutes of Evidence, &c. (price 3s.); Statement of the Trade of British India with British Possessions and Foreign Countries for the Five Years 1870-71 to 1874-75 (price 3s. 8d.); The Report of the President of Queen's College, Cork, for the Session 1875-6 (price 8d.); Reports of the Directors of Convict Prisons on their Discipline and Management (price 3s. 4d.); Report on the Laws relating to the Relief of the Poor in Holland (price 2d.); Further Return relating to Cases of Extradition of Prisoners under Treaty between Great Britain and the United States (price 10d.); Statement of Accounts of the Metropolitan Water Companies for 1875 (price 4d.); Index to the Reports from the Committee of Public Accounts (price 3d.); Accounts of Trade and Navigation for October

(price 4d.); Statistical Abstract relating to British India from 1865-6 to 1874-5, Tenth Number (price 7d.).

FRIEDRICH RITSCHL.

Heidelberg: November 18, 1876.

The death of Prof. Ritschl, at the mature age of seventy, has removed from among us a man whom it will be very difficult to replace in the Philological Chair at the University of Leipzig. But the loss of that University is small when compared with that of the cause of philological studies throughout Germany, nay throughout Europe. For Prof. Ritschl was without any doubt the chief and foremost man, the leader of that host of classical teachers who occupy the class-rooms of our German universities and gymnasia, and he was the embodiment of that method of severe and critical investigation which is the characteristic mark and merit of modern philology.

Prof. Ritschl was a man eminently qualified to be a teacher. He had none of that haughty indifference to the persons of those who came to him to learn which seems to grow upon some teachers with their increasing popularity. He could let himself down to the level of his pupils, and, by seeming to work with them rather than for them, he inspired them with confidence and with that kind of delightful enthusiasm which is kindled by the discovery of truth.

What position Prof. Ritschl held in philological science, especially in the department of the older Latinity and the dramatic writers, is too well known to require special notice. His labours bestowed on Plautus have opened a new era in this particular department. But it would be a great mistake to suppose that any portion of classical antiquity was unfamiliar to him. From Homer down to Josephus, from Aeschylus to Dionysius of Halicarnassus, from Umbrian and Oscan down to the latest grammarian and scholiast, extended the field in which he worked indefatigably and successfully. And in all his productions that terse and vigorous style, whether he wrote Latin or German, was evidence of a clear and logical mind. His writings are models of scientific composition. The most abstruse and, at first sight, driest subjects became interesting and attractive if he handled them in his masterly style. He wrote and spoke in a simple, natural, easy manner, avoiding all bombast and rhetorical embellishments and all philosophical slang. The German language, often so obscure and provokingly difficult, is in Prof. Ritschl's writings transparent as glass. And yet style and perspicuity are but the secondary merit of his writings. His vast range of learning, his well-directed research, his exhaustive comparison of previous labours, his severe logic and sound method, and above all his common sense never deserted him and generally led to the discovery of new truths. If the science of philology has reached a much higher position now than it occupied forty years ago, it is owing to the exertions of a great number of zealous and able scholars, but among them nobody can claim a greater share of merit than Friedrich Ritschl.

W. IHNE.

NOTES OF TRAVEL.

A VERY important paper, "On the Surveys and Reconnaissances from 1870 to 1875 for a Ship Canal across the American Isthmus," prepared at the request of the American Geographical Society of New York, in view of the recent movement in France for an international exploration and survey, was read before that society at a meeting on October 31, by Commodore Daniel Ammann, chief of the Bureau of Navigation, who has had general supervision of these surveys during the past eight years. Though no less than ten routes across various points of the Central American isthmus have been examined and surveyed with great labour since 1870 by the Ameri-

can engineers, the results are as yet purely negative, and nothing positive has been accomplished. It seems likely, however, one of three routes—that by the Lake of Nicaragua, which Count de Lesseps considers to offer the fewest difficulties in its execution; that by Panama, fully surveyed by Commander Lull in 1875, and the favourite one of the American Government; or that by the Atrato-Napipi river—will be ultimately accepted as the one to be worked, for all agree that the union of the Atlantic and Pacific is a necessity that must be accomplished, and that before many years have passed. Those who look most hopefully to the accomplishment of this new highway of traffic count on a trade of about three million tons annually as soon as a ship-canal shall be opened across Darien, and that new channels of trade and production would be developed. An official report on the surveys of the Panama route appears in the "Report of the Secretary of the Navy for 1875."

A DESPATCH received at Rome on November 19 from Aden announces that the Italian Scientific Expedition to Eastern Africa has arrived at Shoa, after experiencing some difficulties, and that the Marquis Antinori and his companions were then in good health. The fifth *bulletino* on the progress of this expedition has just been issued by the Italian Geographical Society, and contains the Reports by Marquis Antinori and the engineer Chiarini, sent from Tull-Harré, in July, with Captain Martini's account, given on his return to Rome in September, and a summary of the doings of the expedition up to September 20.

MESSRS. HACHETTE have just issued the first volume of M. Ernest Desjardins' great work, *Géographie historique et administrative de la Gaule Romaine*, which contains the Introduction, references to texts consulted, and the comparative physical geography of the Roman period and of the present time, illustrated by fifteen maps.

WE can very cordially recommend *Brown's Popular Guide to the Isle of Man* (Philip and Son), issued from the *Isle of Man Times* Office, Douglas. The plan on which it has been written, that of employing gentlemen resident in various districts of the island and thoroughly acquainted with these, has secured accuracy in detail and great fullness of information about every part of this most interesting little primitive world. The very numerous woodcut illustrations are from well-chosen photographic views, but have suffered much from somewhat rude execution and bad printing. A very excellent historical summary, and a chapter on the geology of the island are appended. It is, perhaps, too much to expect some account of the peculiar fauna and flora of the island in a popular guide, else this would have added still more to the interest of the well-told physical history of Mona which concludes the book.

AT a recent meeting of the Geographical Society of Paris, under the presidency of M. Malte-Brun, M. Daubrée read letters received from the Abbé Montrosier, who has explored, with great success, both banks of the Mekong in Cochin China, which is in process of becoming a French river. M. Maunoir gave news of the expedition of MM. Marche and Brazza on the banks of the river Ogowé, the mouth of which belongs to France. These travellers have now passed beyond the limit of the region formerly known, and are assured that the Ogowé, after flowing from northward within a degree of the equator, bends round sharply to the south. The expedition had sustained considerable losses in consequence of a boat accident. M. Malte-Brun, making use of the chart prepared by the American Admiralty, gave a *résumé* of the discoveries of the Arctic Expedition under Captain Nares, and explained the reasons for the abandonment of the hope of finding an open Polar Sea, a chimera in which the Society had indulged for several years. Captain Nares and his brave companions have reached the Columns of Hercules of Arctic navigation, but

the rich mines of coal found in Discovery Bay have given an unexpected *fulcrum* for the lever by which the Pole must be surmounted. The assembly warmly applauded the President when he congratulated the British officers on the brilliant success which they have achieved. Dr. Grandet read a memoir on the progressive displacement of the axis of the globe, endeavouring to show that, notwithstanding the investigations of Laplace, the Pole, which we have been making such efforts to attain, will in time come to visit us in our temperate latitudes.

OXFORD LETTER.

Queen's College, Oxford: Nov. 20, 1876.

Oxford must be the halidom of masons and carpenters. The Bodleian Library has been their last victim. Since the beginning of the Long Vacation nearly half the building has been in their hands; the librarians have had to descend into semi-subterranean regions, and the readers have been expelled from their old haunts. Rumour says that the familiar recesses which have witnessed the composition of more than one great book are not to be restored; but what rumour says does not always come to pass. It speaks much for the management of the library that, in spite of the crisis it is passing through, a visitor would hardly notice the disarrangement it has suffered: books are provided with the promptitude to which the librarians have accustomed us, and the work of cataloguing has been uninterrupted. The library was visited in the summer by a Greek, Dr. Lampros, of Athens, who came to consult it on Byzantine matters; also by Dr. David Müller, the young Himyaritic scholar. Some Hebrew MSS., now at Vienna, have lately been offered it for sale; but until they have been examined their value must remain doubtful. The great event of the season, however, has been the Principal Librarian's discovery of a MS. of the *Jugurtha* of Sallust in the binding of a folio known as *Hamilton* 33. The latter came originally from Erfurt, and so far as its legitimate contents are concerned, is perfectly valueless. Not so, however, its binding; the MS. utilised for the purpose containing the larger part of the *Jugurtha*, and being as old as the beginning of the eleventh century. It is not the first time that the casket has proved to be worth more than the relics inside it.

Dr. Neubauer has returned from St. Petersburg, where he was deputed by the university to examine the second Firkovitz collection of Hebrew and Hebraeo-Arabic MSS., and has presented his report upon them to the Vice-Chancellor and the Council. These MSS. are of high importance, as they consist of rolls and fragments obtained by Dr. Firkovitz from the Karaite synagogues of Egypt and Hit in Mesopotamia, and furnish texts either wholly or partially lost, as well as copies of parts of the Old Testament of an earlier date than any previously known. After the death of Firkovitz, the MSS. passed from the possession of his family in the Crimea to the Imperial Library of St. Petersburg, and Dr. Neubauer considers that this second collection is of greater importance than the first, which was acquired by the Russian Government in 1862. The oldest of the Biblical MSS. is dated 913-33, and the Massorah, or Commentary, attached to them affords a number of various readings occasioned by the different traditions of the Rabbinical schools of Babylonia and Tiberias. Works on exegesis, grammar and lexicography are especially numerous, many of which were supposed to have been lost. There are also works on philosophy, medicine, mathematics and astronomy, as well as poetical compositions and controversial tracts, written some in Hebrew and some in Arabic. As is not unfrequently the case in works of the kind of the tenth or eleventh centuries, certain of the fragments, though in the Hebrew language, are inscribed in Arabic cha-

acters. Altogether, the Russians are to be congratulated upon the prize they have secured.

To turn from Russia to Oxford, we also have good reason to congratulate ourselves on having obtained the services of the two new professors of Chinese and Anglo-Saxon. Dr. Legge has already given two lectures upon Chinese and its 40,000 characters, the second lecture being distinguished by the presence of the two Chinese Commissioners sent by the Peking Government to the Exhibition at Philadelphia. Mr. Earle pleaded the claims of Anglo-Saxon in an interesting and suggestive lecture, in which he noted that our present unhappy mode of spelling—the *bête noire* of philologists and teachers—is ultimately due to the Norman Conquest. Two entirely different alphabets were thereby brought into collision with one another—the Anglo-Saxon *c*, for instance, having the sound of *k*, and the French *c* the sound of *s*—and a compromise was effected between them with its usual results. Though not, perhaps, strictly professorial, I cannot pass over the address of the Rector of Lincoln last week at the distribution of prizes in the Oxford City Schools of Science and Art. As might have been expected, it was full of happy irony and epigram, but the public, it is to be feared, are somewhat like the deaf adder that stoppeth her ears. If, as the Rector told us, our taste has been getting worse instead of better during the last thirty years, there is scant chance of any improvement for a long while to come. After all, it is hard to expect the natives of a climate chiefly remarkable for fog and rain, where the clouds seem never able to get near enough to the earth, to show much appreciation of colours and their harmonious grouping. Roses, it is true, grow in England as well as in France; but then the French have the sun and we have only the prophets.

A number of good books have either just appeared or are on the point of appearing. I need only allude to Mr. Robinson Ellis's *Commentary on Catullus*; the name of the author is sufficient to indicate the value of the work. The first volume of the long-expected edition of *Homer's Odyssey* by the Rev. W. W. Merry and the late Rev. J. Riddell, has also been published; the work could not have fallen into better hands. Mr. Thomas Arnold's edition of *Beowulf*, with notes and commentary, has further made its appearance, and put that most interesting and important of all our old poems within the reach and comprehension of the modern Englishman. Meanwhile we are soon to have Mr. Sweet's *Anglo-Saxon Reader*, so that Prof. Earle's pupils will have no reason to complain of a want of text-books. Mr. Bywater's work on the fragments of the pre-Socratic philosophers of Greece is making its way through the press; the book will be a great boon to students, as it has been compiled with more than German care and thoroughness. Another work which will reflect great credit upon Oxford scholarship may be expected about Christmas. This is an edition of the Authorised Version of the Bible, with footnotes describing the various readings and renderings of the Hebrew and Greek text, and the authorities upon which they are based, by Messrs. Cheyne, Driver, Goodwin, and Clarke. Messrs. Eyre and Spottiswoode are the publishers, and in these days of Biblical revision the book ought to be received with a warm welcome.

The new Celtic Chair has at last taken solid shape and consistency. The statute relating to it has been passed, the electors have been appointed, and the election will take place in the course of next term. The professor will find plenty of work in store for him. There is abundance to be done in Celtic philology, as well as in the criticism of Celtic literature, and we in Oxford are anxious to be enlightened about both.

The excitement of last term about University Reform has been damped by the Long Vacation and the collapse of the Reform Bill. Both the advocates and the opponents of Research seem quite content to drop the question of Reform for the present. Indeed, the "Researchers,"

as they have been inequiphoniously christened, feel themselves somewhat on the horns of a dilemma. Reform in the direction they desire must come either from within or from without. But within, the majority are naturally disinclined to root up a system from which they have received nothing but benefit; and without, the temper of the House of Commons was pretty well shown by the last debate on the Universities Reform Bill. Hence the friends of the Endowment of Research appear to think that their wisest course at present is to dream the "Dreams of a Constitution-monger" in the hope that their words may yet fall on congenial soil and bear fruit in a future generation. The golden prime of Peisistratus was followed by the feverish activity of the age of Pericles, and Athens had to wait for the overthrow of its Empire before it could settle down to the calm pursuit of philosophy and literature. Politics and polemics are little compatible with a "Constitution-monger's" ideal of a University.

How far the Colleges are in earnest in their protestations of zeal for knowledge and learning is being put to a practical test. Mr. Parker has asked them to contribute the modest sum of 10*l.* for the next four years to the fund for carrying on his excavations at Rome, to which the University has already subscribed generously. It remains to be seen whether they consider archaeology or the improvement of school playgrounds to have the greatest claim upon their corporate purses.

A. H. SAYCE.

SELECTED BOOKS.

General Literature.

- CREASY, Sir E. S. *First Platform of International Law*. Van Voorst. 21*s.*
 DODGE, R. I. *The Hunting Grounds of the Great West*. Chatto & Windus. 2*s.*
 MORRIS, William. *The Story of Sigurd the Volsung and the Fall of the Niblungs*. Ellis & White.
 NERRICH, P. *Jean Paul u. seine Zeitgenossen*. Berlin: Weidmann. 6 M.
 OLIPHANT, Mrs. *The Makers of Florence: Dante, Giotto, Savonarola, and their City*. Macmillan. 21*s.*
 PAYEN, Julius. *New Lands within the Arctic Circle*. Macmillan. 32*s.*
 STERN, A. *Milton u. seine Zeit*. 1. Thl. 1. u. 2. Buch. Leipzig: Duncker & Humblot. 16 M.
 THORNE, James. *Handbook to the Environs of London*. Murray.

History.

- CHRONIKON Adae de Uek, A.D. 1377-1404. Ed. E. Maunde Thompson. Murray.
 PUTOL, Ed. Edmond Richer. T. 2. (1613-1631.) Paris: Olmer.

Physical Science, &c.

- GROTE, the late John. *A Treatise on the Moral Ideals*. Ed. J. B. Mayor. Bell. 12*s.*
 HEUMANN, K. *Anleitung zum Experimentiren bei Vorlesungen üb. anorgan. Chemie*. 1. Lfg. Braunschweig: Vieweg & Sohn. 4 M.
 KREMMEL, O. *Die aquatorialen Meeresströmungen d. Atlantischen Oceans u. das allgemeine System der Meeres-circulation*. Leipzig: Duncker & Humblot. 2 M. 40 Pf.
 MUTH, J. *Ueb. die Mundtheile der Orthoptera*. Prag: Dominicus. 3 M.
 SACHSE, R. *Die Chemie u. Physiologie der Farbstoffe, Kohlenhydrate u. Proteinstoffen*. Leipzig: Voss. 7 M. 20 Pf.
 WATSON, H. W. *A Treatise on the Kinetic Theory of Gases*. Clarendon Press. 3*s.* 6*d.*

Philology.

- ABOU'KASIM FIRDOUSI. *Le livre des rois: traduit et commenté par Jules Mohl*. T. 1. et 2. Paris: Imp. Nat.
 BRUGSCH-BEY, H. *Der Bau d. Tempels Salomo's nach der koptischen Bibelversion*. Leipzig: Hinrichs. 4 M.
 ELLIS, Robinson. *A Commentary on Catullus*. Clarendon Press. 16*s.*
 HOMER'S *Odyssey*. Ed. W. W. Merry and the late J. Riddell. Vol. I. Books I-XII. Clarendon Press. 16*s.*
 LENORMANT, P. *Etudes sur quelques parties des syllabaires cuneiformes*. Paris: Maisonneuve. 18 fr.
 LUTJES, B. *Der Sprachgebrauch d. Cornelius Nepos*. Berlin: Weidmann. 6 M. 40 Pf.

CORRESPONDENCE.

GENERAL DI CESNOLA'S EXPLORATIONS IN CYPRUS.
 London: Nov. 21, 1876.

Since my arrival in London I have been asked by editors of different periodicals to furnish them with an account of my explorations in Cyprus, assuring me that such revelations would greatly interest the English public. Until now I have declined, because my time is much occupied at

present on an extensive work on that subject; yet when the Editor of the ACADEMY came in person, and promised to be satisfied with a slight outline of my diggings, I could not refuse to give it him.

Archaeological explorations are more or less the same everywhere, requiring much time, labour, study, and expense. Yet in Cyprus the difficulties to be overcome are even greater than elsewhere, from the fact that no remains appear on the surface to indicate the site of either city or temple, and that no written history of the island exists which can guide the explorer in his researches; consequently everything is hypothetical, and often much time and labour is lost in unsatisfactory results. I shall not speak here of the many difficulties which have lain in my path, nor of the large amount of money I have lavished on my excavations. I may mention, however, that my researches, which lasted ten years and extended to every important point of the island, have been carried on without the aid of any Government, and with my private means alone. Nothing is more precarious, more expensive, and, so far as money is concerned, less remunerative than archaeological excavations, and I am sure that such distinguished explorers as Layard, Newton, and Schliemann will easily bear witness to this fact.

My diggings began early in 1866, in a mere amateur way, and on a small scale only; but they gradually extended, and my interest increased in proportion to the results obtained, until I became so entirely carried away by them, that, like a man running downhill at full speed, I could not stop even if I wished. I was thoroughly convinced that my labours would not be fruitless, and that the objects of art brought to light would be the link of that broken chain which once connected the history of Egyptian and Greek art. I had often remarked in the different museums of Europe specimens of Egyptian art, represented by statues stiff and conventional in style, followed almost abruptly by those representing the perfection of the Hellenic art. More than once in contemplating them I questioned whether it were possible that from these Egyptian and Assyrian statues could have come at once the Greek art in all its perfection. Were it not more reasonable to believe that between them existed a long period of slow progress before art could have reached the climax which we see in the Elgin marbles? The few fragments of sculptures which I had met with in different parts of the island during my excursions confirmed me in my theory; and though they did not represent a high style of art, yet they were no longer fettered by the conventionalisms of the Egyptian and Assyrian sculptures.

Nowhere better than in Cyprus could have originated this innovation in art; Cyprus being by its geographical position one of the points where the Asiatic races and that of Hellas must have first come in contact. I commenced my explorations in the neighbourhood of Larnaca, a modern town built upon the necropolis of the ancient city of Kitium. Here at different periods, from 1866 to 1876, I discovered more than 2,000 tombs, most of which dated from 400 B.C. to the beginning of the Christian era. I also identified the site of two temples, one Greek and the other Phœnician. The former, from the inscriptions found therein, seemed to have been dedicated to ΔΗΜΗΤΡΗ ΠΑΡΑΜΙΑ. Among its ruins many terra-cotta statuettes were discovered, some of which are of the best Greek period. In one of the tombs surrounding this temple, a bronze Stannos was found in 1871 by one of my diggers, containing about 600 gold staters of Philip and of his son, Alexander. In the Phœnician temple were many fragments of marble bowls and paterae, having engraved on the rim in Phœnician letters dedications to Melkart and another Phœnician divinity, whose name now escapes me. I also discovered a white marble sarcophagus, with a Phœnician head in high relief; in another tomb

two large vases in Egyptian alabaster, on one of which there is a Phœnician inscription engraved. The Phœnician sepulchres were in general but scantily furnished with funeral objects, while the Greek contained lamps, bronze mirrors, and many glass bottles, jugs, &c., most of them in a fragmentary condition and without iridescence. Dali, the site of the ancient Idalium, a city famous for its ancient sanctuary to Venus, was my next field of operations. Here I opened some 15,000 tombs, mostly Phœnician. They yielded thousands of terra-cotta vases of every size and shape, of the very earliest kind known, simply decorated with concentric circles, zig-zag lines, &c. Some of these tombs were Greek, and, unlike those at Kitium, contained glass objects of the most exquisite iridescence and extraordinary brilliancy.

From Dali I went to dig at Golgos, and there discovered its burial-place and two temples. One, smaller and more ancient than the other, contained but few fragments of statuary and pedestals among its *débris*; the other had nearly one thousand statues, many of which were in an unusual state of preservation. These statues represent the earliest and finest period of Egyptian art. There are bas-reliefs and statues of the Assyrian style, also in a wonderful state of preservation. There are but few of the Greek and Roman period, the largest portion of them being neither Egyptian, nor Assyrian, nor Greek, but they are those which I consider most important, as clearly showing, as they are now classified in the Museum of New York, the gradual departure from the conventional style of the Egyptian, and their blending into and arrival at the pure Greek. There are several life-size heads of men and women as finely cut as any of the Greek marbles known. All these statues, without exception, were cut from the calcareous stone of Cyprus, from a quarry not far from Golgos, wherein I found chips of statuary, &c., showing that the statues of Golgos had been made in the island, and most probably by Cyprian artists. In my opinion, no other place in the world can present, as does Cyprus, such an agglomeration of all the different styles of art which have belonged to the different nations which have now ceased for many centuries to exist.

Very few architectural remains of temples are to be found in Cyprus, which leads me to believe that they were not highly decorated, and probably, like the dwelling-houses of to-day, were built of mere sun-dried bricks. It is certain that the many almost perfect statues of Golgos owe their splendid state of preservation to the mass of fine earth (which was doubtless nothing else but the crumbling of the walls) which entombed and preserved them. From Golgos I went to Salamis, but, after a few months of digging there, and a large outlay of money, I found nothing which warranted the continuation of my excavations in that locality.

I do not believe that in future any discovery of importance can be made at Salamis, as I have convinced myself that extensive excavations have been made there long ago, and at different epochs, for different purposes. The Cyprians, after the destruction of Salamis by an earthquake, built, a mile west of it, a new city called Constantia, with the material of the fallen city. For many years, as a Cypriot writer has recorded, "the Lusignan kings dug at Salamis in search of objects of art with which to decorate their royal palaces." In the year 1290 of our era, Henry Lusignan built the heroic but unfortunate city of Famagosta, with the material brought from Salamis, and raised a defensive wall to protect its palaces and hundreds of beautiful churches, of such solidity and massive proportions as to excite the admiration of the beholder of to-day, and which still render the city a fortress, where the Turkish Government often sends its most important prisoners. Wherever I dug at Salamis I found that even the foundations of its walls and buildings had been removed.

From Salamis I went toward Cape Pedalium

(Greco), and in its immediate neighbourhood identified the site of the city of Leucolla, important on account of the naval battle which took place opposite its harbour between Demetrius and Ptolemy (B.C. 306). I discovered here also the ruins of a temple, with many fragments of statues in calcareous stone, all of Greek art. The many tombs I visited here had each a terra-cotta coffin, with three tiles for the cover. A wreath of coloured flowers around the rim of the coffins was their sole decoration. In this place I found what has always been a great mystery to me—a rock cavern containing petrified human bones in large quantities, and whose approach is only from the sea and very dangerous; in fact, I nearly lost my life on one occasion in endeavouring to examine it.

Beyond Cape Greco, always coasting along the sea-shore, after many difficulties I succeeded in discovering the site of Throni, a city mentioned by Strabo, but in so slight a manner as to leave us in doubt as to whether he means a city or a cape of that name.

From Throni I went eastward, and on my route marked traces of ancient towns, opened many tombs, and, arriving at the north-east coast of the island, identified the site of the city of Carpassia, fabled to have been built by Pygmalion; from this point, travelling westward, I fixed the sites of Aphrodisium, Acte-Achaon, Lapethus, Soli, and Arsinoe. I excavated at all these places, and discovered both temples and tombs.

I then crossed the mountains and visited Neopaphos and Palaeo-Paphos; from thence I came to Pisuri, Amathus, and finished my diggings at Curium.

In the year 1872 I brought to London the results of my first explorations, and it was natural enough that these sculptures, being of an unknown style, should not have attracted at once the attention which they afterwards did. I confess that I was a little disheartened, when I saw that men of the highest scholarship seemed to attach but little importance to these discoveries; and I had a moment of doubt, but only a moment, as to whether all my labour and expense had not been thrown away. However, as they were more critically examined, they became evidently more and more appreciated, and finally were declared by competent judges to be of the greatest importance, and to add a new chapter to the history of art and to archaeology. It would be useless for me to endeavour to give any very distinct idea of the immense importance of the treasures discovered by me during these past ten years, in an archaeological point of view, in so short and desultory an article as this. It may, however, interest the general reader to know that so high an authority as Mr. C. W. King, of Trinity College, Cambridge, regards the engraved gems alone, found in the treasure-rooms at Curium, as one of the most important discoveries of the age.

In conclusion, I may here quote a few of his remarks upon some of them. "Boreas carrying off Oristhyea, a daughter of Erechtheus." This work equals anything known in the style, for the bold drawing and skilful treatment of the nude forms—qualities which, with its wonderfully minute finishing, and unique subject, make the gem, perhaps, the most precious example of Greek art just emerging from the archaic stage as yet brought to light. A sculptor of the highest eminence has praised the correctness of the drawing, and pointed out that the apparent distortion of one of Boreas' feet was necessitated by the limits of the field, a law to which the early engravers are seen in many of their works to have felt themselves bound to conform.

"The Rape of Proserpine."—This intaglio, for excellence of composition and forcible expression of its meaning, with a truthfulness almost indelicate according to modern ideas, aided by the miraculous finish of all its details (for even the little jewel on the maiden's *mitra* is clearly shown), may safely be placed at the head of all that is known in the archaic style.

Of another gem, representing Victory standing, Mr. King, in describing it, winds up by saying:—"Nothing can surpass the beauty of the drawing or the exquisite finish of this example of the perfect Greek style."

The result of my last three years' excavations surpassed that of the seven preceding ones. The discovery of the site of Curium, of which no trace existed, and only two lines of Strabo indicated vaguely its probable position, with the identification of the great Temple of Apollo Hyllates, and the discovery of the treasure-chambers of another unknown temple, with its thousand votive offerings, from those of the humblest peasants to those of kings, will, I trust, serve one day in the hands of scholars to reconstruct the ancient history of the island, and to throw no small light on that of the world. With my excavations at Curium I finished my labours in the island; and though some papers have stated that I am continuing my diggings in Cyprus, nothing can be more erroneous.

L. P. DI CESNOLA.

HINDOSTAN UNDER THE KING OF DELHI IN 1857.

Kensington: November 20, 1876.

I use the name "Hindustan" as it is used in India, for the country between the Punjab and Bengal, and not, as it is often applied in England, as a synonym for India. It was in Hindostan, as thus defined, that the dynasty of the Moghal family was for a time restored. A former number of this year's ACADEMY contained a review of volume iii., the last published volume, of Kaye's *History of the Sepoy War*. That volume concluded with the fall of Delhi. A very interesting chapter, however, of Indian history remains some day to be written, showing how the great Revolution of 1857 was regarded throughout the country. I believe the materials for such a chapter would be found in the Delhi Palace records. There was a Court Journal kept up, and one or two newspapers were published; but of special interest would be the petitions that were received from the different provinces. Some of these petitions no doubt contained extravagant professions of loyalty to the newly-restored empire, but they were sometimes accompanied by statements that it would be necessary to send troops to induce the people in general to believe in it, or that the petitioners were powerless to render any service to the king because of the attachment of the people to the British Government. The reading of some things in these records might not be pleasant to us; but good feelings towards us and an appreciation of our system of government were also shown. From the records as a whole some useful lessons would certainly be learnt. Some of the records were referred to in the proceedings on the trial of the King of Delhi, which proceedings have been published in a Parliamentary return. One of the papers read was written by a Musulman for the purpose of conciliating the Hindus. The principle is here maintained—a strange one for a Musulman to uphold—that God requires every one to continue firm in his own religion, and the English are devoted to destruction on account of their having interfered with the established religions. The records generally, no doubt, were also examined with a view of discovering all the persons who were guilty of treason during the Mutiny; but they have never, I believe, been calmly studied for the political lessons they might convey.

In the preface to his third volume Sir John Kaye mentions what the contents of the next and concluding volume would be, if he were suffered to complete it; but this was not to be; still it is to be hoped that the materials which have been collected will not be lost to the world, but that some one will be found to complete the work on which its distinguished author had been so long engaged. Among the promised contents of the future volume, however, the subject to which I have referred is not specially alluded to; nor is it probable that the requisite information could be

obtained unless some officer were appointed specially by the Indian Government to furnish it, and this is what I hope will be done some day. A good deal is now being written in the daily papers in regard to the feelings of the natives of India towards Europeans, people's minds being stirred by the celebrated Fuller case, but, as I have stated, I believe some of the best light would be thrown on the subject by a study of the Delhi records; there all that might be found in our praise at least would be the genuine thing. I will conclude with mentioning an allusion to Sepoy feeling which was made by a witness at the trial, who said that the Sepoys "who were wounded contrasted the neglect with which they were treated in Delhi with the care they would have experienced had they been fighting for the English."

E. L. BRANDRETH.

KELT AND SAXON.

Ballygrant, Islay, Argyllshire: November 13, 1876.

In Mr. George Stephens' letter on the "Heliand and the Genesis," which appeared in the ACADEMY of October 21 last, occurs the following sentence:—

"At all events, as the tradition attached to the version ran, its author was a 'Saxon' (a term sometimes of old used for 'Anglo-Saxon,' or 'Angle,' especially by men of Keltic race or education; all non-Kelts in England, Ireland, or Scotland, are still Saxons to the Kelts), and he was warned from heaven to write holy verse."

It is not the case as here stated, that all "non-Kelts in England, Ireland, or Scotland, are still 'Saxons' to the Kelts;" for the Highlanders of Scotland call a Lowland Scotchman "Gall" and an Englishman "Sasunnach" in their own language. The native Irish, in like manner, call an Englishman "Sasunnach" and an English-speaking Irishman "Gall." In an old Gaelic poem in the Dean of Lismore's book, a collection of poems made previous to the year 1512, the English are called "gawle," and in other poems in the same book the Lowlanders are so called. In Irish writings the English that conquered Ireland are occasionally called "Seanghoill," "old Galls," and later English settlers are named "Nuaghhoill," "new Galls." Gall is a name for Dane or Norwegian in old Scottish, Highland, and Irish ballads, as well as in old Irish Chronicles. A Frenchman is known to the Bretons by the same name.

Gall is frequently but erroneously rendered in English by "Saxon," the latter being the word put into a Highlander's mouth when he talks of Lowlanders as well as when he talks of Englishmen by Sir Walter Scott and other writers. *Imse-Gall*, "the islands of the Galls," is a name for the Hebrides, which was given to these islands when the Norwegians held possession of them. Gall is defined as primarily meaning "stranger or foreigner" in some Gaelic dictionaries and glossaries, and it is probable that it is cognate with the Anglo-Saxon *Wealh*, "a foreigner."

HECTOR MACLEAN.

APPOINTMENTS FOR NEXT WEEK.

SATURDAY, NOV. 25.—3 P.M. Crystal Palace and Saturday Popular Concert.
MONDAY, NOV. 27.—8 P.M. Monday Popular Concert.
TUESDAY, NOV. 28.—8 P.M. Civil Engineers.
8 P.M. Anthropological Institute: "Tribes of British Guiana," by W. Harper; "Classification of Artichokes," and "Prehistoric Objects at Forteviot," by W. J. Knowles; "Physical Condition of the Lapianders," by A. Humboldt.
WEDNESDAY, NOV. 29.—8 P.M. Society of Arts: "Construction of House Drains," by Major-Gen. F. C. Cotton.
THURSDAY, NOV. 30.—8.30 P.M. Antiquaries.
FRIDAY, DEC. 1.—8 P.M. Philological: "On Persian," by Prof. Rieu.

SCIENCE.

The Theory of Sound in its Relation to Music.
By Prof. Pietro Blaserna, of the Royal University of Rome. (London: Henry S. King & Co., 1876.)

THIS is a book belonging to the "International Scientific Series." It professes to be entirely elementary both with reference

to science and music. No doubt well-written text-books of this kind may be of considerable use, and we looked with some interest to see whether any improvement had been effected on the satisfactory books of Tyndall and Sedley Taylor on the same subject, which are elementary enough in all conscience. As a general exposition of the relation between sound and music we must pronounce the book decidedly inferior to its predecessors. It contains deficiencies and inaccuracies of a considerable character. The experimental part of the work on sound is better; with a good deal of borrowing from common sources, there are a few things well put, and some modern experiments are well described.

The book is not free from small errors apparently due to the nationality of the author, which are rather annoying than important: "Inversion" for "inversion;" "Terpandro" for "Terpander;" "temperate scale" for "tempered scale;" "reflection" for "reflexion;" "Sounding board" has its meaning extended to include "resonator."

It will be sufficient to notice a few of the more material points. The table of the compass of the different voices (p. 69) is not correct; the compasses given as normal are in all cases too great. For instance, the normal compass of the tenor is given from A to a': but it is rare for a true tenor singer to sing tenor C so as to be heard, and A, a minor third lower, is quite out of the compass.

In dealing with the phenomena of beats, the production of beats by imperfect unisons is first explained in the usual way. As to the beats of imperfect consonances, the fact of their occurrence is stated, and then we find:—"It is easy, by an analogous reasoning to the foregoing, to explain this phenomenon." No further explanation of this case is vouchsafed in the course of the treatise. But the reasoning in question is certainly not obvious, though it may be to some extent "analogous to the foregoing." For there are two entirely different explanations—the old one of Smith's Harmonics, and the modern one first given by Helmholtz: this latter was nearly, if not quite, the most important discovery announced in Helmholtz's great work on Sound. The point is of the first importance, for it is by this phenomenon that the consonances are primarily defined—namely, by the fact that they give beats if imperfectly tuned. It is not too much to say that, with this unexplained, the remainder of the theory furnishes no adequate *rationale* of music, so far at least as it is based on consonances. In consequence of this omission the law of simple ratios (p. 75) fails to acquire any character higher than that of an empirical rule; and there is no fulfilment of the promise made in the following passage, which is quoted from p. 76:—

"Like a traveller who courageously climbs the steep and rugged sides of a mountain in order to enjoy at last a vast and magnificent panorama, so from the highest peak of this argument a vast horizon will open out before the reader, in which he will discover the synthesis of one of the grandest creations of the imagination."

The allied subject of the criterion of consonance and dissonance in general is simi-

larly left without rational explanation; a subject which is treated fully in the elementary books of Tyndall and Sedley Taylor. In consequence of this omission, we have such expressions as "the *obviously* dissonant harmony $\frac{8}{14}$ " applied to the Pythagorean third; "this *harmony* of the minor sixth is *evidently* on the limit of dissonant notes;" where no principle is laid down by which the limit of dissonance is determined. If high ratios were the only test of dissonance, then 2001 : 1000 should be very dissonant, whereas, in fact, few ears would distinguish it from a perfect octave. Again (p. 93), it is said that the ratios 7 : 4, 7 : 6, 8 : 7 are undoubtedly dissonant to our ears. The two first, the harmonic seventh and a minor third derived from it, are not so in the sense of producing beats, nor otherwise to my ear; and I possess probably a greater practical familiarity with these intervals than anyone else at present.

The sentence (p. 94) about the harmonic seventh being suited to chords of the diminished seventh is simply nonsense. The chord of the diminished seventh is a succession of minor thirds, which cannot possibly contain a minor seventh of any kind.

In the discussion of the consonance of chords by means of the resultant tones, Helmholtz is imperfectly followed. The main distinction between major and minor chords is drawn from that authority; and we have the statement that "chords which in a given position have consonant resultant notes can be transformed by *inversion* into others with more or less dissonant resultant notes." Then, as an example, a series of three positions of a major chord is given, in all of which the resultant notes are consonant, as well as three positions of a minor chord, in all of which they contain dissonant elements.

What is the use of expending space, sadly wanted for other things, on the Greek music? Let us look at the result. Taking an instance, we have (p. 118), an account of the scale as modified by *Terpandro*. We are told that *Terpandro* introduced two additional strings in the lyre, and we are told which they were. Referring to Helmholtz we find (p. 397) that *Terpander* introduced one additional string. Referring to classical authorities we find them agreed that if anything is known about *Terpander* it is that he added three strings to the previously four-stringed lyre, and hot discussion reigns as to which the strings were. What is the use then of such a statement as this in an elementary book?

At page 123, speaking of Palestrina, he says, "The Pythagorean scale, which was in general use at the time, was opposed to a true development of harmony; and the more so when the execution of the music was entrusted to human voices, in which every discord becomes doubly perceptible." Does Prof. Blaserna really believe that human voices, singing in harmony, ever employed Pythagorean intonation? It is an impossibility.

At page 133 we have an explanation of the introduction of flats and sharps in transposition. Apart from any difference of opinion, such as might legitimately be entertained, a part of the process is utterly

wrong. The idea is: constitute the diatonic scale of C as usual; then, to transpose into G, multiply F by 25 : 24, which is said to be the same as employing a (#). Now 25 : 24 is the ratio which transforms a minor third (6 : 5) into a major third (5 : 4). But D-F is not a minor third (6 : 5) but a minor third (32 : 27). Whence the major third thus derived is 100 : 81, or a comma flat; the true third being 100 : 80. Similarly we may show that the employment of the rule, divide by 25 : 24 for a flat, leads to a value of Bb, in transposing into F, which is a comma sharper than that required to make the perfect fourth of the diatonic scale of F.

But it is sufficient to know Helmholtz's original work on this subject, let alone any subsequent developments, to see that flats and sharps are insufficient and misleading as a notation for a system of diatonic scales.

At page 139 it is stated that, in the case quoted, the difference of the exact and tempered third is $2\frac{3}{4}$ vibrations per second. On the next page it is inferred that the beats of the tempered interval would also be $2\frac{3}{4}$ per second. As we have noticed, the theory of the beats of imperfect consonances has been omitted. It is therefore less surprising that we should find this absurd and impossible statement. The beats under the circumstances indicated would be four times the above number, or about $9\frac{3}{4}$ per second, arising from the interference of the tierce of the fundamental with the double octave of the third.

We had marked several other passages for comment, but enough has been said. It is scarcely possible to estimate the harm which may be done to the diffusion of scientific knowledge in these matters, by putting forward, with the semblance of authority, and in the name of science, a publication containing evidence of so much carelessness.

R. H. M. BOSANQUET.

RESEARCHES ON THE HISTORY OF SEMITIC RELIGION.

Studien zur semitischen Religionsgeschichte.
Von Wolf Wilhelm Grafen Baudissin.
Heft I. (Leipzig: Grünow, 1876.)

GRAF BAUDISSIN does honour to the good literary name he bears. In his inaugural dissertation on Semitic polytheism (*Jahve et Moloch*, 1874), he already displayed an unusual width of reading, and in the present collection of "studies," together with an increased fund of knowledge (particularly in Assyrian matters), he shows an accurate comprehension of the grave problems in his subject which still await their solution. He is specially and laudably free from the mania for originality. Indeed, the most striking quality of his work is the fullness with which the facts nearly or distantly connected with the subject are set in array. To some tastes perhaps this fullness will appear excessive, and will excite a longing for the temperance in citation characteristic of most great scholars. But the extracts from Graf Baudissin's note-books are well-arranged, even if too abundant, and will profit many who cannot follow the author to the full extent of his conclusions. For let the reader take notice that Graf Bau-

dissin is a liberal critic, who has "developed" within the last two years, and is quite prepared to "develop" further. The longest of the four studies which compose this volume proves as much. In it he distinctly commits himself to the view that Yahveh (I cannot bring myself to write Jehovah) was originally regarded as the national God of Israel, and that Jeremiah and the author of Deuteronomy were the first Old Testament writers who positively denied the existence of other gods—a view at which even liberal theologians in England shake their heads (*Theological Review*, October 1876). But this conclusion is not hastily reached. Slowly and methodically the author gathers his data from a complete examination of the Old Testament passages bearing on the subject. On some of these it is, of course, perfectly open to hold a different opinion. Thus, in Isa. xxiv. 21, there seems to me to be a plain allusion to the belief in heavenly guardians of empires, who share the fortunes of those they protect, like the angels of the seven Churches. (Cf. Isa. xxxii. 2, 4.) Graf Baudissin, however, sees here simply a judgment upon polytheism, which is expressed by the quenching of the light of the sun and moon, because they had defrauded Yahveh of his due honour. On the former theory, which seems to me more consistent with the general subject of the prophecy, the "shame" of the sun and moon is a mere prophetic commonplace (cf. Isa. lx. 19, 20; xxx. 26), and has no connexion with the phrase "the host of the height" (v. 21). There is another point, too, which I cannot entirely pass over—the date of the prophet Joel, whom Dr. Duhm has ably argued for placing in the Persian period, but who, Graf Baudissin maintains with the older critics, belongs to a much earlier period, earlier even than Amos. The latter, indeed, boldly states it as his opinion, that "the only plausible grounds for the Persian theory are the non-mention of Israel and of a king; though another might have been added by Dr. Duhm—the presupposition that a part of the people is in captivity." Both on grounds of style and of subject-matter, however, it seems to me impossible that the book of Joel should be much earlier than Zech. xii.—xiv.—i.e., than the reign of Jehoia-kim, where, following Dr. Oort, I formerly placed it. If we are to remove the book still further back, there is no halting till we come to Rehoboam, in whose reign it is certain that there was a plundering of the Temple, and a captivity of the Judean people. The reigns of Uzziah and Joash do not satisfy the conditions of the problem. But Dr. Duhm's arguments and a wider survey of Hebrew literary history have now compelled the present writer to place the little book of Joel after the exile, and, more precisely, in the period otherwise unrepresented by literature between Zechariah (about 518) and Ezra (458).

Another important "study"—the first in the series—is devoted to the subject of the value of "Sanchoniathon" for researches in religious history. Are the fragments on Phœnician antiquities, which have received their present form from Philo of Byblus, really translated from the Phœnician origi-

nal of "Sanchoniathon"? or is the work to which they once belonged an amalgamation of heterogeneous material due to Philo himself? Graf Baudissin, with the pioneer-critic Movers, adopts the latter alternative. He thinks the genuine Phœnician element in the fragments is very small, but he admits that the two cosmogonies are "alt-semitisch," and not borrowed from the narrative in the book of Genesis. There is probably not much real difference of opinion among contemporary critics, but it seems hardly worth while to discuss the subject till the mythological cuneiform inscriptions have been more securely interpreted. Passing to subordinate points, it is rather strange that Graf Baudissin should fail to see the additional presumption in favour of the view that "mourning for an only son" = "mourning for Adonis" (Am. viii. 10, &c.) created by Assyriology. Why should Hebrew be the only language without mythological survivals? That the view in question is certain, I do not say; but that (in spite of Zech. xii. 10) it is not at all improbable. On page 39 I am glad to see the competent opinion of Prof. v. Gutschmid quoted in favour of the reading *Israel* instead of *El* in the fifth of the Philonian fragments. A reference to the passage will show the importance of the correction.

The third "study" relates to the divine name 'Idw and its relation to the Hebrew Yahveh. Enormous pains are taken to show that 'Idw was not properly a name of Dionysos, and that so far as our present knowledge extends the divine name Yahveh was peculiar to the Israelites. This supplies, I fear, a refutation to a well-known theory of Bishop Colenso. The fourth relates to the significance of the serpent in Semitic religion, especially in the Old Testament. Graf Baudissin's collection of data is well-nigh exhaustive; his main conclusion (reached long ago by myself through an examination of the supposed Iranian analogues to Gen. ii. iii., and confirmed by every day's experience of Assyrio-Hebraic comparisons) is that the supposition of Aryan influence on the serpent-symbolism of the Old Testament is quite unnecessary. I do not think I can agree with the author that the "sea" in Job xxvi. 12, Isa. li. 15, means the lower ocean. If we read Job xxvi. 12, 13 together, and then look at Jer. xxxi. 35 (not improbably by II. Isaiah), where the sea is in juxtaposition with the sun, moon, and stars, we can hardly doubt that "the sea," "Rahab," and "the fugitive serpent" in Job (*loc. cit.*) are in mythic connexion, and that both Rahab and the serpent mean the well-known mythological storm-dragon; the Accadian liturgy translated by M. Lenormant (*La magie chez les Chaldéens*, pp. 151-2)

* That there was a "survival" of the Adonia in Hebrew practice is certain (Ezek. viii. 14). We have, I may remark, M. Renan's authority for the celebration of a ceremony akin to the ancient Adonia at Djebel (Gabal or Byblos). If such a survival is possible in the nineteenth century after Christ, how much more in the period before the exile! The custom of the Adonia would naturally give birth to a proverb, and popular teachers would as naturally employ it, without a fastidious examination into its origin. That "the only-begotten one" = Adonis in Phœnician is a reasonable inference from Philo of Byblus.

and Mr. Sayce (*Records of the Past*, iii. 127-130) speaks of "the huge serpent with seven heads," and "the serpent which lashes the waves of the sea." Into the discussion of the "dragon Tiamat," which seems also to favour my view, even omitting Mr. Smith's very questionable comparison of *turbuhtu* with *Rahab* (*Chaldean Account of Genesis*, p. 90), I cannot here enter, though Graf Baudissin's contribution to it is very noteworthy. The fifth and last in the series of "studies" is devoted to the demolition of Hitzig's view (adopted of late by M. Reuss in his generally excellent popular Commentary on the Prophets) that "the mourning of Hadad-rimmon" (Zech. xii. 11) means the rite of mourning over the dead Sun-god Adonis. This is of course impossible since the discovery of the Assyrian Storm-god Ramman, and Graf Baudissin seems to be right in substituting the form Hadar-ramman—i.e., Ramman (or Rimmon) is glorious (comp. Tab-rammon [Tab-ramman]—i.e., Rimmon is favourable). We thus gain an additional instance of the presence of "heathen" elements in the topography of the Israelites. How natural that the old local deities should continue to be worshipped, so long at least as Yahveh himself was but a national deity! How clear that the idea of apostasy from Yahveh in the large application given to it in the Books of Kings is of late origin! And we gain further a fixed point in the literary criticism of the Old Testament—viz., that Zech. xii. was written while the mourning for the death of Josiah was still fresh in remembrance, at any rate before it had been cast into the shade by the still more overwhelming sorrow of the destruction of Jerusalem. T. K. CHEYNE.

SCIENCE NOTES.

MICROSCOPICAL NOTES.

M. BARAY states that the nematoid discovered by Dr. Normand in the dejections of patients attacked by diarrhoea in Cochinchina resembles the *Rhabditis terricola* of Dujardin, but is smaller. The female is one millimetre long, and about 0.04 of a millimetre broad, without wings, folds, or tubercles. The mouth has three lips, one unequal and three-lobed; the oesophagus occupies one-fifth of the body. The gizzard is ovoid, intestines anteriorly enlarged, and the anus lateral near the end of the tail. The male is about one-fifth as big as the female. The penis is composed of two small horny spicules. Five days suffice for this worm to attain to its maturity under favourable circumstances. Dr. Normand found it in the stomach, pancreas, choledoc duct, and hepatic vessels. M. Baray names it *Anguillula* or *Rhabditis stercoralis* (*Comptes Rendus*, October 9, 1876).

M. BALBIANI, referring to the observations of Bütschli, Auerbach, Strasburger, Fol, Hertwig, and others, on cell division, describes a series of fresh observations he has made on the development of epithelial cells in the ovary of the larva of an orthopter, *Stenobothrus pratensis*, which specially relate to the part played by the nucleus. He found these cells very transparent, and often noticed in the same ovigerous chamber fifteen to twenty of them in different stages of division. In the smallest chambers of the anterior portion of the ovarian tubes the epithelial cells belonged to the pavement type; they gradually acquired more thickness in the succeeding chamber and ended in constituting a veritable cylindrical epithelium. During this transformation they multiplied actively by fission and their

size diminished as the number augmented. When the egg approached maturity they ceased to multiply and became smaller, and the capacity of the chamber was augmented by another process, for the cellules enlarged themselves again and flattened, thus resuming the pavement pattern which they exhibited at first, and which they now retained till the egg was mature. In these cells the cells did not contain any proper nucleus in the sense usually assigned to the term, but their whole interior in a fresh state appeared as if full of small pale clefts, sometimes parallel to each other, at other times more or less irregularly distributed in the nuclear cavity. The appearance resembled that of a mass of bacteria, enclosed in a nucleus. Acetic acid enabled it to be seen that this appearance was caused by corpuscles in the form of narrow rods, of unequal size, and which became refractive under the action of the reagent. When strongly magnified, each rod was found to be composed of small globules like those of bacteria. As the cells multiplied the rods became smaller and smaller, so that when the chambers contained eggs nearly ripe the nucleus only exhibited a mass of fine granulations. A cellule which is about to divide augments its volume as well as that of its nucleus, often to the extent of becoming twice as big as its neighbours. At the same time it loses its polygonal contour, and becomes more or less circular. The rods of the nucleus become less numerous, but larger and more visible. They also, for the most part, lose their straight form and grow curvilinear, some even exhibiting short ramifications. These larger rods appeared to be formed by a coalescence of the primitive nucleolar corpuscles. At a more advanced stage the cell and its nucleus become ellipsoid, in the interior of which the rods form a loose bundle parallel to the long axis of the nucleus. A still further modification ensues, and the rods appear cylindrical or fusiform, extending the whole length of the nucleus. Soon after this a constriction and division occurs, so that the primitive fascia is divided into two secondary and smaller ones which tend to separate from each other in a rectilinear direction; but the division is not complete, as the two parts are connected by a thin thread. These changes give the nucleus a striated aspect. While the two fasciae separate their component rods approach, and their ends directed towards the poles of the cellule become fused, the free portions opening out at the same time. Each fascia takes the form of a cone with a rounded summit, which grows into a little cupola with its circumference presenting divisions or denticulations formed by portions of the rods that have not become fused with the rest (*Comptes Rendus*, October 30, 1876).

We may mention that *Comptes Rendus* for October 23 contains an elaborate paper by M. Trécul interesting to physiological botanists, "On the Order of Appearance of the First Vessels in the Aerial Organs of *Anagallis arvensis*." It is too long for extract and would not bear much abbreviation.

BOTANY.

Sexual Reproduction in Fungi.—The observations of De Bary (see Sachs's *Text-book of Botany*, English ed. p. 256) have given rise to the general acceptance of a belief in a sexual mode of reproduction in a large class of fungi, the Ascomycetes, consisting in the fertilisation of the female organ, the ascogonium or carpogonium, by a male organ, the pollinodium, the result being the production of the ascospores within the asci. The most recent researches, however, of Van Tieghem and Cornu, as detailed in the *Annales des Sciences Naturelles*, throw considerable doubt on the accuracy of De Bary's conclusions. Van Tieghem claims to have observed that the rod-like bodies termed pollinodia, instead of being fertilising organs, have themselves a power of germination—in other words, are strings of conidia—and that

the ascospores are consequently not produced by any process of impregnation. The same explanation is offered of the apparent sexual phenomena which have been observed on the mycelium of some Basidiosporous fungi, such as *Coprinus*. Cornu's observations were directed especially to the so-called spermatia, produced within receptacles termed spermogonia in certain Ascomycetes. These spore-like bodies were also stated by De Bary to be destitute of any power of germination, and were, therefore, also thought by him to have some sexual functions; but M. Cornu succeeded in inducing germination in them when sown in a nutrient liquid prepared specially for the purpose, consisting of distilled water containing in solution 1 per cent. of sugar and 0.4 per cent. of tannin. He believes that their purpose is the dissemination of the organisms to which they give birth, their excessively minute size and prodigious numbers enabling them to be carried through the air in enormous quantities, until they reach a suitable substratum, on which alone they germinate.

Grouping of Zoospores in Water.—It has long been known that when the motile reproductive bodies of Algae known as swarmspores or zoospores occur in large quantities in water, they arrange themselves in beautifully symmetrical groups and figures, sometimes towards the lighter, sometimes towards the darker side of the vessel or piece of water in which they occur. The determining agent in producing this grouping was generally believed to be light, which was supposed to act in some hitherto unknown way on the zoospores. In a pamphlet entitled *Ueber Emulsionsfiguren und Gruppierung der Schwärmsporen im Wasser*, reprinted from the botanical periodical *Flora*, Prof. Sachs adduces reasons for believing that the phenomenon is not due to the action of light, but of heat; that the zoospores vary somewhat in their specific gravity, and are carried by the currents of water which result from the side of the vessel which is most exposed to the light being in general slightly warmer than the darker side.

Bentley and Trimen's Medicinal Plants.—Thirteen monthly parts are now published of this very useful work, comprising descriptions and coloured plates of about 100 plants employed in medicine, and recognised in the pharmacopoeias of this country, of India, or of the United States. When complete, about 300 species will be thus illustrated. There is no doubt that the publication will supply a want which has long been felt in botanical and pharmacological literature, as there is no other recent work of the same scope; and, as it seems to us, it will fulfil its requirements admirably. The plates are necessarily somewhat unequal; and in a few the artist has failed to catch the distinguishing characters in such a way as to render them at once recognisable. But these are the exception; and the majority are extremely well-drawn and well-coloured. The letter-press also supplies all the information that is requisite respecting the botanical characters and the medical properties of each species, and the mode of preparation of the drugs obtained from them.

MEETINGS OF SOCIETIES.

ENTOMOLOGICAL SOCIETY.—(Wednesday, November 1.)

PROF. WESTWOOD, President, in the Chair. Mr. F. Smith exhibited some remarkable specimens of thorns from Natal and Brazil, which had been taken possession of by certain species of *Cryptoceridae* for the construction of their nests. Some of the thorns were as much as three inches in length. Prof. Westwood mentioned an instance of the hairs of a larva of *Lasiocampa rubi* having caused considerable irritation of the skin, and that the irritation was complained of by his correspondent for a week afterwards. The Professor exhibited a singular coleopterous larva from Zanzibar, of a flattened ovate form and a steel-blue colour, with two points at the extremity of the body, and with long clavate antennae. The head bore some resemblance to that of the dipterous genus

Diopsis. He also exhibited a specimen of the butterfly *Hesperia sylvanus*, received from the Rev. Mr. Higgins, of Liverpool, having the pollinaria, apparently of an orchid, attached to the base of the tongue. Also an orchid bulb, which had been purchased by Mr. Hewitson with a collection of roots from Ecuador, which was found to contain nine living specimens of cockroaches, comprising six different species—viz., *Blatta orientalis*, *americana*, *cinaria*, *Maderae*, and two others unknown to him, some being of considerable size.—Mr. Dunning read a "Note on *Acentropus*," in which he remarked 'on Heer Ritsema's second supplement to his Historical Review of the Genus, published in the *Transactions* of the Entomological Society of the Netherlands, in which that author tried to prove that two distinct species existed, of which one (*A. niveus*, Oliv. = *A. Garnousii*, Curt.) has a female with rudimentary wings, and the other (*A. latipennis*, Möschl. = *Zancle Hansoni*, Ste.) has a female with normally-developed wings; whereas Mr. Dunning argued that the facts, as stated by Heer Ritsema, did not in any way prove the duality, but were quite consistent with the unity, of the species.

LINNEAN SOCIETY.—(Thursday, November 2.)

PROF. ALLMAN, President, in the Chair.—The first paper read was "On the Classification and Terminology of the Monocotyledons," by Mr. G. Bentham. We append a summary view of his proposed arrangement:—I. Epigynae, including Hydrocharideae; Scitamineae (Musaceae, &c.); Orchideae; Burmanniaceae; Irideae; Amaryllideae (Haemodoreae, &c.); Taccaceae; Dioscorideae; Bromeliaceae. II. Coronarieae: Rubiaceae; Liliaceae (Smilacaceae, Melanthaceae, &c.); Pontederiaceae; Philhidaeae; Xyridae; Commelinaceae; Juncaceae; Palmae. III. Nudiflorae: Pandanaceae; Aroideae; Typhaceae; Lemnaceae; Naiades (Juncagineae); Alismaceae. IV. Glumales: Eriocaulaceae; Centropideae; Restiaceae; Cyperaceae; Gramineae. Lindley's, Dictyogen's, and Brongniart's grouping according to the nature of the albumen are set aside in favour of Fries'—primary characters derived from perianth. The anomalous Water Plantains (Alismaceae) combine varied characters, but best show alliance with the Pond-Weeds (Naiades) and Frog-bits (Hydrocharideae), though the linear arrangement interferes with the natural dovetailing of affinities. Boundary lines are meagre and cross-relationships numerous between the long series of orders from the Irises (Irideae) to Sedges (Cyperaceae) inclusive. Palms (Palmae), though with woody stem and peculiarity of leaf-shape, have flower and fruit akin to Rushes (Juncaceae). The Glumales have hitherto had different recognition accorded them according to the signification accepted as to definition of the term Glume. On this head Mr. Bentham enters into a survey of the question, and after lengthened comparisons of different genera enunciates that:—(1) Homologous organs ought to be called by the same names; (2) that non-homologous organs should receive different names.—Mr. Duppa Crotch exhibited a live Norwegian Lemming, and explained by charts two migrations witnessed by himself.—Dr. Francis Day, from a study of some Irish sticklebacks (*Gasterosteus*), questions the propriety of using the ventral fins and spines as a classic character, abnormal variations being frequent; and the amount of armature in the *Gasterosteus*, he believes, is dependent somewhat on proximity, &c., to marine habitat.—Mr. A. G. Butler exhibited butterflies of the genus *Euptychia*, illustrating a paper by him thereon; another paper by the same author "On Lepidoptera from Malacca" was taken as read.—There was announced a supplemental notice of Algae brought by the *Challenger*, by Professor Dickie; a paper "On the Respiratory Function of the Carnivorous Water Beetles," by Mr. D. Sharp, and another by him "On New Central American Beetles (Scarabaeidae), collected near Chontales," by Mr. Belt.—There was exhibited, and remarks made on, a specimen of *Tordylium maximum*, gathered near Tilbury Fort, by Mr. E. D. Crespigny; a case of insects and stems of young of the Insectivore *Hemicentetes nigricapsa*, both from Madagascar, by Mr. A. Peckover; and also some Dahlias, raising moot questions as to colour, by Mr. R. C. A. Prior.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, November 14.)

COLONEL A. LANE FOX, F.R.S., President, in the Chair. The President read a paper on "The Black

Burgh Tumulus, Dyke Road, Brighton," explored by him in 1872. This tumulus, about two miles from another opened in 1856, which contained the amber cup, bronze dagger, &c., now in the Brighton Museum, was found to contain toward the centre a layer of charcoal 1ft. 10in. below the surface, and extending to a radius of twenty feet. This, on being microscopically examined, was found to be oak charcoal; portions of ribs of goat or sheep, notched apparently with a flint-saw, were found, a piece of British pottery, and in the centre of the tumulus, in an oblong grave eight feet by twelve, was found a skeleton, in a crouching position, six feet below the surface, and crushed flat by the superincumbent earth—the face toward the south-east. These remains Prof. Flower ascribes to a female of about 5ft. 6in.; about two feet from the feet lay a fine bronze dagger, four inches in length, with the rivets for attaching it to its handle. A curious food-cup, with peculiar ornamentation on one side, and two small discs of metal, apparently rivet-heads, together with a quantity of small flat leads, originally strung together, were found. These objects belonged to the time of the interment. Two flint scrapers were also found near the body. The chief peculiarities of this find are the presence of a dagger with a female skeleton and the curiously ornamented food-cup.—Another paper by the President was read, on "Explorations in 1875 of the Ditch and Tumulus in Seaford Camp." In the ditch, at one foot below the present surface, were found one or two pieces of mediaeval pottery, then Romano-British at about three feet, and below this chalk rubble evidently filled in, until the original bottom at seven feet was found. The tumulus inside the rampart was examined, and a large flint scraper and a piece of British pottery were found at two feet. Below, at a depth of three feet five inches, five flint-saws and more British pottery were found; also fragments of a flint-hammer and a polished flint celt originally five inches long, but broken into three pieces—one of the edges was chipped to make a new edge. The flint hammer was formed from a sea-worn flint-peg. The flint celt had evidently been fractured three or four times at the place of interment. Scrapers and fragments of pottery and a broken but well-shaped barbed arrowhead were also found. No trace of bone was found.—Mr. F. G. H. Price then read a paper on "Excavations in the Romano-British Cemetery at Seaford, Sussex," by himself and Mr. John E. Price, F.S.A. The authors described the cemetery and the cutting they made in it. The surface-soil, extending to a depth of about three feet, contained large quantities of flint scrapers, flakes, and fragments of pottery. Several urns were met with at a depth of three feet from the surface, which contained, in addition to the usual calcined bones, thin iron nails with large heads, flint flakes, and bronze fibulae. The objects found in the above excavations were exhibited, and a discussion of the three papers took place, in which the President and others joined. Maps and sections illustrated the papers.—Photographs of a so-called "Horned Man" from Akim were exhibited by Mr. Hay, per Francis Galton, Esq., F.R.S.

ROYAL SOCIETY.—(Thursday, November 16.)

DR. HOOKER, C.B., President, in the Chair. The following papers were read:—"Experimental Contributions to the Theory of the Radiometer," by W. Crookes, F.R.S.; "Magnetic Observations made at Stonyhurst College," by the Rev. S. J. Perry, F.R.S.; "On Electrical Conductivity and Electrolysis in Chemical Compounds," by Dr. L. Bleekrode.

NUMISMATIC SOCIETY.—(Thursday, November 16.)

JOHN EVANS, Esq., F.R.S., President, in the Chair. The Rev. S. S. Lewis exhibited a cast of a Jewish shekel in his possession, dated year 5, the only piece of that year known to exist. Mr. Percy Gardner exhibited a cast of one of the curious (apparently) iron coins of Hermaeus, King of Bactria, brought by Sir Douglas Forsyth from the ruined cities of Central Asia. A paper was communicated by the Baron von Koehne on an unpublished coin of Aristarchus, Prince of the Colchians, whose reign the writer assigned to the period B.C. 63-47.

CHEMICAL SOCIETY.—(Thursday, November 16.)

PROFESSOR ABEL, F.R.S., President, in the Chair. After the ordinary formal business, a paper "On Barwood," by the late Prof. Anderson, was read

by the Secretary, describing the methods of preparing baphtin from it, and also some of the educts obtained by the action of various reagents. The second communication was on "The Alkaloids of the Aconites, Part I.; on the Crystallisable Alkaloids contained in *Aconitum Napellus*," by Dr. C. R. A. Wright. The author finds that the alkaloids from *A. ferox*, which he calls *Pseudoaconitine*, $C_{30}H_{49}NO_{11}$, differ both in properties and in composition from *Aconitine* $C_{34}H_{57}NO_{12}$, the crystalline alkaloid of *A. Napellus*. In one instance, however, he obtained from the root of the latter a perfectly distinct bitter crystalline alkaloid, *Picraconitine*, possessing scarcely any toxic power. Whether this is an alteration product of aconitine or not remains at present undetermined. Mr. G. S. Johnson then read a paper "On Potassium Tri-iodide," a crystalline compound obtained on saturating a saturated solution of potassic iodide with iodine, and slowly evaporating the solution over sulphuric acid. It forms prismatic or tabular crystals, having an appearance very similar to that of iodine. The last communication was by Mr. T. S. D. Hampidge, "On the Coal Gas of the Metropolis." He has carefully analysed and determined the illuminating power of different samples, and comes to the conclusion that the gas at present supplied is but little, if any, better than it was twenty-five years ago, the actual increase in illuminating power being due to the use of improved burners. This paper gave rise to considerable discussion, after which the meeting was adjourned until Thursday, December 7, when the following communications will be read: (1) "Analysis of a Species of Erythrophyll," by Professor A. H. Church; (2) "On Phenylenediamine," by Dr. Otto Witt; (3) "On Calcium Sulphate," by Mr. Hannay.

PHILOLOGICAL SOCIETY.—(Friday, November 17.)

H. SWEET, Esq., President, in the Chair. Prince L.-L. Bonaparte read a postscript to his paper of April 7 on "The Western Dialects of England," giving an account of the results of his visit to Somersetshire in August last. He finds no French sound to the north and east of the line of the Quantock Hills ending at Taunton, to the west of which it is well known. The district between the Quantocks and the Parrett shows a transitional character between ordinary Somersetshire and Devonian, as the third person singular in *-eth*, and even the use of *utchy* for the pronoun *I*, were in use within the memory of an old man of ninety-four, living at Cannington, who still uses them in speaking to very old people, and was seen by the Prince. The general character of the Mid, North, and East Somerset is that described by Jennings. A slip, described and glossaried by Mr. G. R. Pullman in his *Rustic Sketches* (who accompanied the Prince), including Axminster, Chard, Ilminster, Martock, Yeovil, Crewkerne, and Lyme Regis, and hence a small portion of Dorset and Devon, as well as south Somerset, shows a change of dialect. In this slip there are two villages which form "linguistic islands," Merriott (east of Parrett and near Crewkerne), and Montacute (close by, but west of Parrett). In Merriott *r* final almost disappears; *utchy* and *utch* are used for *I*, and *he talk* for *he talks*, or *do talk*, of the neighbourhood; *hem be* for *he is*, *her* for *she*, *to mow* for *to mow*, without naming the object, and *thick* for this (with flat *th*) are found. In Montacute *utch* (not *utchy*) is used, as in *utchil*, *utchood*, for *I will*, *I would*; also *us went* for both *I and we went*, *he talk* for *he do talk*, *hem be* for *he is*, and a strongly pronounced south-western *r* (the tongue reverted).—Afterwards C. A. M. Fennell, Esq., read a paper on "Corssen and his Critics," in which he endeavoured to show that the Etruscan researches of Corssen had not been treated with sufficient care either by Sayce or Deoche, and illustrated this by numerous contrasts between their statements and Corssen's own. In the discussion which followed Prince L.-L. Bonaparte expressed his opinion that Corssen had treated the subject scientifically, and the Rev. Mr. Taylor unscientifically, but that the only conclusion to which we were yet able to come was that Etruscan was neither an Aryan nor a Semitic language. To what class of agglutinative languages it belonged we had no means of saying, and he considered that there were no grounds for calling it Altaic.—Mr. A. J. Ellis exhibited and explained the engraving of the Prince's English Dialect Map, made for the Philological Society.

FINE ART.

The Flavian Amphitheatre, commonly called the Colosseum, at Rome, its History and Substructures compared with other Amphitheatres. By J. H. Parker. (London: Parker; and John Murray, 1876.)

Historical Construction of Walls in Rome, with Plates. By J. H. Parker. (London: Parker; and John Murray, 1876.)

The Catacombs of Rome and their Testimony Relative to Primitive Christianity. By the Rev. W. H. Withrow. (London: Hodder & Stoughton, 1876.)

THE volumes of Mr. Parker's extensive work on Rome are now appearing with welcome rapidity. In this new part he sets forth the results of the late excavations in the Colosseum, which were mainly carried out at his advice and instigation. They have thrown new light on its history. They show that the Flavian Emperors built their magnificent stone corridors and grand frontage round a brick building previously existing in the centre. Mr. Parker's view is that this brick building contains the Gymnasium and Naumachia built by Nero in connexion with his great palace or golden house. Several of the arches of the galleries in the fine brickwork of Nero remain in the Colosseum, and the brickwork of Nero's time cannot be mistaken. It is the finest brickwork in the world. The bricks are large and thin—ten to the foot—and there is very little mortar between them. Anyone going to Rome this winter should buy the second of the above-mentioned works, which, in a small pamphlet shape, contains plates of the different constructions of walls at Rome, both in stone and brick, of all periods; a little study of which will enable the eye to rapidly catch the character of the old buildings and remains. The stone arcades of Vespasian were built up against the arches of Nero's time, and the bricks are in many places cut in half to make way for the stone piers. The substructions of the work are even earlier, and Mr. Parker assigns them to Scaurus, the stepson of Sulla, who built an "insane work," costing two millions sterling of modern money, and "destined for eternal duration." The lower part of the *scena* was of marble, the middle of glass, the highest part of gilt wood (what Pliny says about "six Hymettian columns" is not rightly construed in the text). Scaurus' theatre soon perished by fire, but the substructions seem to be eternal. Enormous tufa walls still remain, going down twenty feet, with vertical grooves in them, in which to work the lifts by which cages of wild beasts were sent up on the stage when wanted—we hear of a hundred lions leaping out on the stage at once. Recesses, too, remain in these walls for the counterweights also to work in, with holes in the pavement for the sockets of pivots for the capstans necessary to wind up the cords and loose them as required. The immense walls were still further needed to sustain the weight of water in the two canals on each side of the "gulf" which runs along the whole centre of the building, the gulf being necessary for sending up the scenery—for there was no place behind the scenes for the actors and workmen, as in a

modern theatre. At the bottom of this great central passage has been found a remarkable wooden framework, like a "cradle" in a dockyard, on which the vessels probably rested before they were lifted into the canals for the sham naval-fights. Comparison is the first principle of the modern science of archaeology, and Mr. Parker has taken much trouble in comparing other amphitheatres, and especially that at Capua, which is almost of the same size as the Colosseum, and a remarkably exact copy of it. Here we have the same central space, and canals, and grooves in the walls for lifts; and the substructures are far more perfect than at Rome. In Rome the Popes and great families used the Colosseum as a stone quarry for their own buildings—an express agreement was come to in 1362 by the rival families to that effect. The excellent photographs in the book show all this very clearly, and we never before saw anything to equal them in the way of detailed illustration. There are thirty-six plates, several containing more than one view; and besides the photos of the amphitheatres at Capua, Verona, and Pozzuoli, there are several representations from coins, one from a fresco at Pompeii representing an amphitheatre with an awning, and several *graffiti* from the Colosseum itself representing athletes, and a hunt of wild beasts, and the framework of the netting or gilt wire on the *podium*, which prevented the beasts from springing at the spectators in the lower gallery. On the whole we are inclined to think that this, with the forthcoming part on the Catacombs, will be the most popular of Mr. Parker's volumes among English readers, and we are not sure that they will not be in most respects the best. Mr. Parker has taken very great trouble and been at great expense to preserve an exact record of the facts connected with the existing remains, and his photographs preserve notices of not a few things that have recently been destroyed. This service is a permanent one rendered to Roman Archaeology, even if the progress of discovery should render it necessary to modify several of the theories now before the public for their consideration.

Mr. Withrow's book is an American contribution to the literature of the subject, and is a very useful summary of the latest results of explorations; although there is a somewhat polemical tone about it, which is, perhaps, unavoidable in treating of the Catacombs, which have been so eagerly searched for early traces of Roman doctrine and have yielded so little to the search. There are one hundred and thirty-four illustrations, which are very useful; see, for example, the one from a subterranean chapel in the Catacomb of Marcellinus and Peter, representing an Agape or Lovefeast. Three guests sit at a semicircular table, at the ends of which preside two matrons, personifying Peace and Love, with their names written above their heads. An attendant supplies them with food from a small table in front, on which are a cup, platters, and a lamb. The inscriptions, according to Dr. Maitland, should be expanded thus, "Irene da calda[m] aquam]. Agape misce mi [vinum cum aqua]." The value of the book is increased by the number of sepulchral inscriptions, both Pagan and

Christian, which are given. It must be remembered that many Pagan inscriptions are found in the Catacombs; and that, while one party holds that they were merely brought there to have Christian inscriptions cut on the other side—in fact, as old material to be worked up again, which is certainly true in some cases—the other holds that they prove the family vaults to have been used for both Pagans and Christians—in fact, that here we have traces of the gradual transition to the new religion, and this seems the more probable view.

The last news from Rome is that Gori believes some cellars which he has been exploring under the ground west of the Tabularium, and leading to the Caffarelli Palace, to be the *faviæ* mentioned by Anlus Gellius as existing under the Capitoline Temple, and consisting of cisterns and cellars in which the priests deposited the decayed images and worn-out parts of the objects used in the temple worship. If this is confirmed, it is important as helping to determine the true site of the temple. CHARLES W. BOASE.

MR. DESCHAMPS' GALLERY.

(Second Notice.)

In our first article on this gallery we spoke of only seven principal exhibitors. It remains to dispose of the general bulk of the collection, both figure-pieces and landscapes: and first of the former.

Tadema, *Miss Thackeray's Elizabeth*; a single half-figure, with artistic and rather capricious combination of accessories, amid which a rose-tinted porcelain cup, and its elongated recessed saucer, are conspicuous; a work rather of technical proficiency than of actual charm in the result. Valentine Bromley, *One from Venice*; also a half-figure of a very sombre-complexioned young man, in mediæval costume red and black, anything but graceful in lateral contour; done with a view to force of tinting and of handling, and pushed rather to an extreme. Boughton, *A Wet Sunday*; a clever landscape, with figures trudging home from church, forlorn but companionable in the soppy downpour; not carried far beyond a sketch. Thomas Faed, *The Gleaner*; a very poor affair. A. J. Webster, *Lucille*; a pleasant study of a French girl of six or seven, in a cap and grey-blue pinafore. Fildes, *A Venetian Fruit-Seller*, pausing at a door as he floats up one of the narrower canals: quite like the thing, and painted with attractive and skilful simplicity. Marsh, *The Harvest of the Sea*. This is one of the larger contributions: a scene of vapoury and clinging sea-mist, not impressive to the eye at first sight, but gaining as one inspects it. A storm is subsiding, and the women and girls of the coast are gathering spars and wreckage of various kinds. They loom, and move, and work: a cheerless task under cheerless conditions. Herkomer, *Portrait of My Boy*—the same very sturdy little urchin of whom an earlier likeness was displayed in another recent exhibition. He looks marked out by nature for the tyrant and darling of his kin, only too conscious that his will is law. His throne is a chair, with a cross-bar serving as a stand for his toys; one of these, a figure of a bull, is now half-occupying his attention, and a rose lies beside it. His age stands recorded as one year and eight months. This is a powerfully-executed study, with sharp, rapid, substantial handling—the background of close leafage very deftly touched off. Pettie, *A Sketch*, represents a soldier of the middle of the seventeenth century, in a strong illusive effect of light—that which would be proper to a room of contracted space, with the brilliantly-lit sky visible through a single opening, and producing a glare of whitish

light along the man's forehead. Thomas Graham, *Going-a-Milking*; one of the cleverest pieces of work we have seen of late from the hand of this very capable but too easily contented painter—recalling to some extent the similar subject exhibited by Mr. Fildes in 1875, though that was alike larger in scale and stronger in handiwork. Mr. Graham gives us a bouncing Scotch lassie, of the most brilliant florid carnations: she has bundled out of bed in the balmy early morning, with little care for her toilet, and walks straight ahead towards her cows.

Along with these we may name—C. N. Hemy, *Mending the Nets*; Orchardson, *Tête-à-tête*; Scholander, *The Flower-Girl*; Percy Macquoid, *Gathering Seaweed in Brittany*; Small, *A Sketch*, and *At the Well*; Miss H. Montalba, *A Study of a lady in grey*.

In the landscape branch of the collection nothing is more striking than Mr. Wallis's picture, *Amidst the Moors*: at once dark, rich, and luminous, in colour, to a singular degree—a lonely solemn scene, with a message of awe to the thoughtful or impressible, and of a certain physical disquietude even to the frivolous—the vast cumulus-clouds lemon-tinted in sunset as they surge and change over the obscure and limiting hills. Mr. Wallis has not unfrequently proved his uncommon depth of resource as a landscape-painter, but never, perhaps, so superbly as in this picture. Mr. James Macbeth comes not far below him in *The Moor at Whistledale, Loch Long*, severely gorgeous in its tints of ruddy orange, and of slaty-purple blues. *A Scotch Hillside in Autumn*, by the same artist, with a pouring torrent-stream advancing down the centre, is fully as praiseworthy—fine, clear, and free. Mr. Henry Moore is, as usual, excellent in *A Northern Moorland in late Autumn*—grand in its sad sunken aspect, its darkness pallidly gleamed over by the nebulous sky. *A Break in the Clouds, Evening*, and *Yarmouth Jetty*, are also good specimens of Mr. Moore. Mr. Cecil Lawson is represented by three interesting works—two of them dealing with moonlight, and one with sunset: he seems to be somewhat unduly partial to scattered, broken, or divergent forms in his tree-branches, rather than to such as compose with harmonious regularity. In *The Vale of Meifod, North Wales, Making Hay while the Moon shines*, is a very sweet effect, blandly luminous—blended, yet still defined. In *The Thames, Boys Bathing*, the fiery eruptive flush of the sky is a bold attempt.

Mrs. Tadema and two of her sisters show to much advantage in this gallery. By the first-named lady, the view *From Il Fincio*, a suburban road in shadow, which swathes also the houses to the right, while sunlight lies broad on the grass to the left, is a very choice little bit, equally simple and effective. Mrs. Gosse's *Autumn Study of a Birch-tree* is carefully and observantly done: her *Sussex Landscape*, with a contemplative cow in front, is also a sound, though rather heavy, piece of painting. Miss E. Epps works with more freedom and atmospheric openness; *Four Miles from Ryde*, by this lady, gives with genuine feeling and co-ordinate skill the moisture and space of recurring washes of seasand under a loosely shifting sky. Commendation in varying degrees is likewise due to *Sunset on the Lancashire Coast*, by A. Maclean; *By the Sea*, by H. R. Robertson; *What will he do with it?* (a magpie and spoon, with poppies, &c.), by Pickering; *A Pastoral, Evening*, by J. D. Watson; *Evening near Trefw, North Wales*, and *The Valley Sleeps in Shade*, by Aumonier; *Loch Ard*, by Jefferson; *A Homestead*, by Hague; *Winter's Tale*, by J. W. B. Knight, a snow-scene with figures; *Ducks*, by Charlton; *The Golden Hour*, by A. Hopkins; *A Bye-Road, Normandy*, by Hennessy; *The Nieuw Maas*, by W. L. Wyllie; and *Going Home*, by Farren.

W. M. ROSSETTI.

NOTES AND NEWS.

THE general mediocrity of the competing designs for the Byron memorial ought to hasten the accomplishment of a scheme that has been set on foot for the establishment in London of an efficient school of sculpture. A few students, recognising the present decadence of the sculptor's art in England, and fully alive to the very inadequate means of instruction now provided, have proposed to establish an *atelier*, to be placed under the control and supervision of M. Dalou. According to a system common in France, the expenses of the studio are to be defrayed by the pupils admitted to the course of instruction, and we understand that M. Dalou has already consented to grant the time and labour necessary to make the undertaking successful. Such an experiment can scarcely fail to exercise a very important influence upon the progress of art, and it is besides significant as showing a new determination on the part of English students to take the reform of the existing system into their own hands. So soon as it is clearly understood that it is idle to await the initiative of the body nominally entrusted with the control of the higher art education of the country, there will be some real prospect of advancement. The failures of the Royal Academy have not been restricted in their effect to the limited sphere of its own labours. Its enfeebled enterprise has served by way of example to discourage individual effort elsewhere, and therefore any movement which shows a conviction on the part of art students that more can be done than the authorities at Burlington House have chosen to do, deserves the readiest welcome. The choice of M. Dalou as a master is sufficient evidence that the needs of the occasion have been intelligently understood, for, although we may not be able to concede to his work the very highest qualities of style, the perfect sincerity of its aim and its frank dependence upon nature cannot but avail to infuse a new vitality into the artificial and nerveless practice of the English school.

WHILE we are on the subject of art education we may note with satisfaction the serious efforts now being made to encourage the practice of etching among English students. At South Kensington M. Legros has been appointed to the conduct of the etching class, and at the Slade School, over which the same accomplished artist now presides, an etching class has also been established. Considering the high qualifications of the teacher, some important practical results may be expected from these attempts to encourage the study of a branch of art that has hitherto been strangely neglected in England. At present we do not possess any body of trained artists competent to undertake the kind of work that is so admirably executed by the etchers of the French school. It is to the latter that we are indebted for the translation by this means of the pictures of English masters, and in the one English art journal that relies upon etching as a means of illustration, nearly all the most remarkable plates are supplied by foreign craftsmen.

NARCISSE-VIRGILE DIAZ DE LA PEÑA, the well-known French painter, whose death was announced on Monday, was born at Bordeaux in the month of August, 1809. Like Dupré, he began his career as a painter on porcelain, and he first exhibited some sketches after nature in the Salon of 1831. Although his highest claims to consideration undoubtedly rest upon his practice as a landscape-painter, Diaz did not confine himself merely to the study of outward nature. Like Corot, he was constantly pursued by the desire to re-fashion the classic world according to the new ideal of the Romantic School, and he was wont to people his modern landscape with forms that feigned to be the nymphs and goddesses of the antique world. But it is also possible in his case, as in that of Corot, to separate the artifice from the reality, and to accept his sincere and enthusiastic worship of nature without troubling ourselves

overmuch about the strange creatures that inhabit the scene.

"Diaz," says M. René Ménard in his chapters on painting, "has produced some *genre* pictures of doubtful value, but as a landscape-painter he ranks among the first, and no one knows better than he how to show light through the foliage or on the pearly bark of old beeches, or to stud the rocks with brilliant mosses or grey lichens. His *Intérieurs de Forêt* are almost always admirable in colour. They reveal the resources of his opulent palette, when, through the thick depths of the woods he lets fall a ray of sunshine which comes to caress the foliage, to play amid the branches, to run on the brambles, and to shimmer along the earth, whose surface it irradiates."

As a colourist Diaz aimed at a force and richness of effect that vividly contrasts with the more subdued tints favoured by a later school of landscape-painters, and in this respect he stands nearer to Dupré than to Corot. And he also shared with Dupré an intense admiration for the Forest of Fontainebleau, the shrine whither so many of the modern French landscape-painters have turned to worship, and where Millet, the greatest of them, both lived and died. Diaz was a constant exhibitor at the Salon. He contributed *Les Environs de Saragosse* (1834); *La Bataille de Medina-Celi* (1835); *L'Adoration des Bergers* (1836); *Le vieux Ben-Eneck* (1838); *Les Nymphes de Calypso* (1840); *Le Rêve* (1841); *Vue de Bas-Bréau, L'Orientale, Le Maléfice, and Les Bohémiens se rendant à une Fête* (1844); *Baigneuse, L'Amour désarmé* (1851); *Les Présents d'Amour, La Rivale, La Fin d'un beau jour, Nymphes endormies, Nymphes tourmentées par l'Amour, and Les Dernières Larmes* (1845-1855); *Galathée, L'Education de l'Amour, Vénus et Adonis, L'Amour puni, N'entrez pas, La Fête aux joujoux and La Mare aux vipères* (1855-1859). Diaz obtained a medal of the third class in 1844, a medal of the second class 1846, of the first class 1848, and in 1851 he was nominated Chevalier de la Légion d'Honneur. He exhibited nothing in the last Salon.

THE October number of the *Bullettino di Corrip. Archeol.* describes two interesting Greek vases lately found at Corneto (Tarquinii), of the style known as red figure-vases, and good examples of that. The one is a tazza of considerable size, with designs inside and out. On the outside are two scenes mythologically connected with each other. The one represents the birth of Erichthonios. The name of each figure is inscribed beside it. In the centre is Ge (*Ge*) rising from the earth and handing the young Erichthonios (*Erichthonios*) to Athene (*Athenaia*), who holds out her hands to receive the boy. So far the same subject will be found on a vase in the British Museum (Catalogue of Vases, No. 749). On the right of the group are Hephaistos (*Ephaistos*) and Herse (*Erse*). On the left is Cecrops (*Kekrops*), ending in a serpent instead of in human legs. The companion scene to this, on the opposite side of the vase, represents Aglauros (*. lauros*) turning her head towards Erechtheus (*Erechtheus*), who follows her with a sceptre in his hand. After him come Pandrosus (*Pandr . .*), Aegeus (*. geus*), and the Attic hero Pallas (*Pallas*). Inside the tazza is figured Eos (*Heos*) carrying off Kephalos (*Kephalo .*). The other vase has a representation of Ulysses slaying the suitors, and is inscribed *Olyssseus*, there being some uncertainty whether the *o* is long or short. The greater part of the October number of the *Bullettino* is occupied with an account of the excavations on the Via Latina.

AN agreeable collection of "Sketches and Drawings made in Sinai and the Holy Land by Mr. H. A. Harper" is now on view at the Gallery of Messrs. Agnew, 5 Waterloo Place. The catalogue enumerates sixty-six items, with brief descriptions. The works (water-colours) are done with simplicity and ease; they seldom approach elaboration, but have adequate artistic skill and a right sense of effect and of general results in

colour. We may specify as among the more striking examples—*The Mountain of Deliverance, Gebel Atakah, Sunrise; Nazareth; The Convent of Mount Sinai; From the Mount of Olives, Evening, Commencement of the Great Storm of Easter, 1875; The Dead Sea (on the same occasion); Dawn, Sea of Galilee; The South Country looking to Bethlehem; The Bay of Acre from Mount Carmel.*

HANS HOLBEIN the elder is an artist who has suffered somewhat by the reputation of his greater son, but modern criticism and the final clearing up of certain perplexed dates in the life of the younger Holbein have done much to reinstate him in the place that belongs to him by right in the art-history of his country. Though not a great realistic artist like his son, he is yet found to be a painter of considerable ability, and his heads have a more portrait-like character than is common in works of his time in Germany. This is especially visible in his drawings and sketches, a number of which are preserved in different collections, but chiefly in the Berlin Museum. Such works as these, however, can necessarily only be known to a few, but happily by means of photography their multiplication has now become possible. This art is invaluable for reproductions of this kind, which have almost equal worth with the originals for all purposes of study. Lovers and students of art will therefore be likely to welcome a collection of reproductions of the silver-point drawings of Hans Holbein the elder, in the Berlin Museum, which has just been brought out by Herr S. Soldan, the enterprising art-publisher of Nürnberg. They consist chiefly of portrait-heads of Holbein's contemporaries in Augsburg. High and low, rich and poor, laics and clergy, are all represented here with the freedom of style we usually find in an artist's own sketch-book. Some are merely rough outline sketches, others are more carefully finished, and their effect heightened by the use of red crayon and white lights. Almost all the portraits have their names legibly written upon them by the artist's own hand, so that the collection really forms quite a pictorial history of the town of Augsburg at the beginning of the sixteenth century. Several members of the rich family of the Fuggers, with which Dürer has also made us acquainted; the Duke Charles of Burgundy; the Court fool to the Emperor Maximilian; his counsellor, Kunz von der Rosen; Heinrich Grün, of St. Ulrich; Sigmund Holbein, the artist's brother; and many other notabilities of that day, are thus made known to us. The text to this book has been written by Dr. Alfred Woltmann, to whose indefatigable research we owe almost all our present knowledge of the Holbein family. It is needless, therefore, to say that it contains an elucidatory comment on the drawings. The collection is to be completed in five folio parts, containing sixty-nine sheets in all. Only the first part, containing fourteen sheets, has been published as yet. It is of the same form as the interesting collection of Albrecht Dürer's drawings from the Berlin Museum, published by Herr Soldan some time ago.

FROM the last Report of the Trustees of the Public Library, Museums, and National Gallery of Victoria we learn that the attendance of visitors to the Picture and Sculpture Galleries during the year 1875 was 419,253, against 391,705 in 1874. In the School of Painting there were forty-one students, seven male, and thirty-four female; in the School of Design 152 students, forty-five male, and 107 female. Four oil paintings were purchased during the year—viz., *Flamborough Head*, by Edwin Toovey; *Bay of Salerno*, by F. R. Unterberger; *Jealousy*, by S. E. Waller; *A Norwegian Fjord*, by T. Duntze. To the Library Mr. D. Elphinstone Cooper presented twenty-six rare volumes of works illustrated by T. and J. Bewick.

German Artists of the Nineteenth Century; Studies and Remembrances, is the title of a new work, by Fr. Pecht, that has just been published

by the firm of C. H. Beck, of Nördlingen. It claims in the prospectus to be "a modern German Vasari." The first volume contains biographies of Cornelius, Ludwig Richter, Rietschel, Ludwig Knaus, Semper, Moritz von Schwind, Anselm Feuerbach, and Presser.

COMPREHENSIVE catalogues seem to be the vogue in Paris just now. Besides the great national catalogue of the art treasures of France, the Prefect of the Seine has commissioned the preparation of a separate inventory of the works of art in the twenty *arrondissements* of Paris. This must needs be a considerable work, for Paris is already extraordinarily rich in the decoration of her streets and public places, and every year the Corporation acquires at the Salon fresh works, which it is sometimes quite difficult to bestow appropriately. "The squares," says the *Chronique*, "have become perfect museums," and it cites among works that have lately been added to the many well-known monuments of Paris the *Gloria Victis* of M. Mercié, which is considered to be one of the most successful performances of the rising school of sculpture in France, and the *Education Maternelle* of M. Delaplanche, which have been placed respectively in the Square Montholon and the Square Sainte-Clotilde. A group by the late sculptor Perraud has also been erected in the gardens of the Luxembourg, and a fine monumental fountain by Carpeaux consisting of four figures holding up the world-sphere.

A FINE decorative work in mosaic is, according to the *Chronique*, at present being executed by the mosaic-workers at Sèvres to be placed above the doorway and along the front of the principal pavilion of the new manufactory. It has been designed by M. Lameire, and consists of a band of ten metres long and two wide, formed of small squares of ceramic set in a background of gold. The effect of this brilliant decoration has been tried, and is reported to have been very satisfactory, but it is certainly a bold attempt to introduce so much colour into a modern building. Several attempts have been made to bring this mode of decoration into use in France, but hitherto they have not been entirely successful. If, however, this Sèvres work should really be proved to be suitable, it will no doubt lead other new buildings to clothe themselves with the same gorgeous raiment. The difficulty is, we imagine, to find artists in these restless times willing to devote themselves to such patient labour. Besides the large decoration, a panel of mosaic, with the word *Salve* in letters of gold on a blue ground, has been let into the floor at the entrance of the new atelier at Sèvres after the Pompeian manner. While these interesting efforts in mosaic are occupying attention, the discovery is reported of an ancient work of polychromatic mosaic at Sens of great beauty and worth. It consists of a ground of about seven metres in extent, upon which are depicted two stages separated from one another by a graceful vase containing a plant upon which the animals are browsing. The whole is richly set in successive borders of laurel leaves, and the harmonious colours employed are said to far surpass those of modern works of this kind.

THE new building of the Sèvres Museum has just been inaugurated, and will remain open for about a fortnight. At the beginning of next month, however, it will be closed again indefinitely for the necessary works of installation and completion.

We learn from a correspondence which has lately appeared in the *Times* that the statue to Faraday which was subscribed for some years ago, and entrusted to Foley to execute, was modelled in the clay by that sculptor, but never quite finished. Its completion and casting have been undertaken by Mr. Burch, Foley's principal pupil. Faraday is represented in this statue in his robes as a D.C.L., and not, unfortunately, as his friends love to remember him, in his work-a-day costume at the Royal Institution.

A SHORT, but carefully studied monograph on Venetian ceramic (*Studi intorno alla ceramica Veneziana*), has recently been printed for private circulation by Signor Marino Urbani de Gheltof. This is important as a contribution to the history of Italian ceramic, as hitherto very little has been known concerning Venetian faience. Signor Urbani de Gheltof has searched in the archives of Venice and has discovered numerous important documents.

THE New York telegram in the *Daily News* of last Wednesday stating that the Metropolitan Museum of Art in that city has accepted General di Cesnola's "offer of the Curium treasures and other collections from Cyprus," is, we are informed, erroneous. While the negotiations for the sale of the Curium Collection to the British Museum were pending, General di Cesnola has made no offer of it to the Museum or to any other body, and is naturally annoyed at being placed in a false light before the English public. The offer of 10,000*l.* on the part of the British Museum authorities for the Curium Collection was received by General di Cesnola before the telegram from New York offering 60,000*l.* for the whole of his collection arrived. This offer on the part of the Americans General di Cesnola has not considered himself at present authorised to accept.

THE STAGE.

"MACBETH" AT DRURY LANE.

A GREAT performance of *Macbeth*—a performance even which, without being great, is at least very spirited and intelligent—tempts the playgoer, much as he is tempted by a good private reading of the play, to go into all manner of speculation and conjecture as to the effect of character on character, the light in shade, the shade in light, and to involve his own mind a little in the intricacies of great imaginative work. Of such a performance this temptation is perhaps one of the charms. But the rendering of *Macbeth* at Drury Lane, which the public saw for the first time on Wednesday, invites to no such exercise. At best it is somewhat dull and dispiriting.

The most of fire and bright intelligence that there is in the performance is shown by Mrs. Vezin as Lady Macbeth. The plain sense at least, not alone of words but of situation, loses nothing by her delivery of the text. In the reading of the letter in which Macbeth relates what it is that the witches have prophesied, the actress most approaches that ideal of her art expressed once for all in *Hamlet*—

" . . . This player here
But in a fiction, in a dream of passion,
Could force his soul so to his own conceit,
That from her working all his visage wann'd,
Tears in his eyes, distraction in 's aspect,
A broken voice and his whole function suiting
With forms to his conceit: and all for nothing!"

But she does not approach it very closely. And at one point she makes what would seem to be a mistake, in common, as far as I remember, with every English actress I have seen in the part. It is in the scene in which the wife screws up the resolution of the husband for the planned murder. Macbeth in this business "will proceed no further," and after receiving a chiding he replies with the one dignified sentence familiarly known:

"Prithee, peace:
I dare do all that may become a man:
Who dares do more is none."

Lady Macbeth retorts, but in words hardly less august, and it is a mistake surely for the actress to begin this retort and invocation upon a note that suggests a trivial petulance. This is a detail only. Upon the whole Mrs. Vezin's performance is more than respectable.

Mr. Barry Sullivan's personation does not suggest any particular view of Macbeth. It is not expressive enough to do so. It is a performance that throws but scanty light on the character. There is little intention to be seen in it, beyond,

one supposes, the quite simple intention of representing Macbeth as visibly inferior to his wife. He is here seemingly of slower intelligence; and so much so that all the power of his imagination seems hard to be accounted for. More than once there is absence of justification for words addressed to Macbeth, or spoken of him: his face does not answer to what is said: the text is not illuminated, as it should be, by facial expression; it is hardly even made to seem reasonable. Indeed, it is in the lack both of variety and force of facial expression that Mr. Barry Sullivan chiefly fails to make good any claim to be a great tragedian. For the most part in *Macbeth* his face is a mask, on the stage impassive and inexpressive as Maubant's—that typical representative of conventional tragedy among the French of the Théâtre Français. It may well be that he has chosen to adopt a certain fixity as in keeping with his understanding of the part—I have not yet seen him sufficiently in other parts to make quite sure of this—but at all events it is ineffective: it is not far from being tame. From the very commonest fault of the conventional tragedian Mr. Sullivan in *Macbeth* is fortunately free. Unable to impress the imagination by subtle touches—unable by firm and close imaginative grasp to bring the horrors of this far-away tragedy to our doors to-day—he does not fall back upon the resources of mere noise and bluster. He at all events does not rant. It is apparently his care to deliver accurately, and in no sensational fashion, the text of the dramatist.

But though Mr. Sullivan does not, like too many of his brethren now at the same theatre, endeavour to express emotion by mere largeness of voice, there does tell against the merit of his performance a certain largeness of gesture, inevitable perhaps to some extent in that vast old-fashioned theatre, built without regard for the short-sighted folk destined in our time to sit in it. We have hardly ever seen an actor on this vast stage who has not in some degree seemed to suffer by treading it. The art of construction may have made the place good for hearing, but no art has yet succeeded in diminishing distances, and the action appeals to spectators of whom most are far away. Now, Mr. Sullivan being, at least in *Macbeth*, wholly without elaboration and subtlety, almost even without variety or significance of facial expression, he suffers less than would artists of another class. But he too must suffer; and if not in the loss of those qualities which in his acting are scarcely present, then in inducement to disregard their absence. Of what good, mobility of facial expression in an area so vast? These vast areas, in which delicate effects are lost, incline to give to the art of the actor and scene-painter too much in common.

Mr. Sullivan, however, if not free from a certain large looseness of gesture, is free, as we have said, from rant. But he does not, in *Macbeth*, appear so far to forget his audience as to deliver trippingly and incidentally sentences that may but too easily be turned into an effective appeal, while he does not so far throw himself into the character he impersonates as to deliver with fire and impulse exclamations which Shakspeare saw to be involuntary and needful—exclamations wrung from the character by the events or the talk of the moment. Thus, in the scene which has already been alluded to, he utters, in a somewhat staccato tone, and with an eye upon the audience, the lines—

"I dare do all that may become a man:
Who dares do more is none!"

while Macbeth's impulsive invocation to his wife, when he suddenly sees and is struck by her courage—

"Bring forth men children only;
For thy unmaimed mettle should compose
Nothing but males!"

Mr. Sullivan utters calmly, evenly, judiciously even: a notable instance of the inadequate grasp

of the requirements of moment and mood which results in making the thing which should be quiet, emphatic; and the thing which should be emphatic, quiet.

More than once, indeed, Mr. Sullivan's intelligence has served him in better stead. The insincerity of his manner is happy and appropriate when Macbeth announces, to the assembled inmates of the castle, Duncan's death; and in answering Macduff's summons—

"Is the King stirring, worthy Thane?"

And then in conducting Macduff towards the King's chamber—"I'll bring you to him," "This is the door"—Mr. Sullivan's stumbling hesitation conveys quite successfully, and even artfully, the sense of how greatly the "deed" has overcome him, and how much there has come upon him already—not only the remorse which will not be shaken off, but the mental and moral numbness of one stunned. If Mr. Sullivan gave us more touches of the like significance we should be able to think better of his performance, and to take a more vivid interest in it, and to speak of it as something different from what on the whole it must now appear—a respectable and painstaking and generally monotonous effort, and little beside.

FREDERICK WEDMORE.

IN *Madame attend Monsieur*—played for a very few nights by Madame Chaumont at the Opéra Comique in the Strand—the actress accomplishes a *tour de force*: holds closely the attention of an audience by her wellnigh unaided art. She does, in fact, by finish and elaboration and ceaselessness of gesture, tone, and look, what a whole company is generally combined to do. Of by-play she has none, because she is always in the foreground, always actively engaged in conducting the very business of the story. The story of *Madame attend Monsieur* is worth nothing in itself: it is only the actress's conduct of it that makes it remarkable. "Monsieur" has given rendezvous to a person who will not go out of her way to meet him; "Madame" knows that, and will go instead, and by a hundred devices will test Monsieur to the uttermost. The interest of the thing is in the quite French fertility of resource, and in the delicate wavering and balancing between a rage never very serious and a pleasant spitefulness never very hearty. No other art than the most accomplished and refined—albeit exercised upon not too refined a subject—could establish this interest and uphold it to the end. Madame Chaumont never for a moment wearies the playgoer. She is seemingly of infinite variety, and yet her variety is always displayed within very narrow limits. That is, her art does not show contrasted colours, but of one colour a score of shades.

THE transpontine Drama has invaded the West End, and has taken possession of the St. James's Theatre, notwithstanding that it has hitherto been one of the distinctions of this play-house that it is situated in a quarter from which an audience for pit and gallery can only be drawn with peculiar difficulty. One would have thought this not the most appropriate place for the production of such a piece as *The Virginian*, which unfolds in a crude fashion, without either literary art or delicate sentiment, without even any novelty of situation or freshness of comic character, a story with which the bare skeleton of *Enoch Arden* has something in common. *The Virginian* is the work of an American playwright, Mr. Bartley Campbell, and the scene of its somewhat scanty action is laid in America. The play begins during the War of Secession. It is 1861, and a certain Mrs. Calvert, whose husband is to the front, is awaiting, like many another anxious wife at that moment, news from the battle-field. But before she has received it, there enters to her one Vandyke Vernon, the Virginian, whose claim to distinction it is that he gives the title to this drama. He is rapidly in love with Mrs. Calvert, and would gladly have seen

her before his more fortunate rival, when news arrives of the husband's death, and the widow is free to marry the Virginian. Years pass; the marriage of course has taken place, and a child has been born of it, when there appears upon the scene Calvert himself, not dead indeed, nor looking through a window plaintively as in the verse of the Laureate, but boldly claiming his own. He gets his own after a while, though his own is unwilling to come to him. Subsequently, he develops into a brute and a drunkard, and is only prevented from killing his wife by the timely arrival of the Virginian; and later still he dies in the snow to the equal joy of his wife and the Virginian, and of the playgoer, who has been rather bored by his history. It is a pity that a brisk comic actress like Mrs. John Wood, a genial and funny comedian like Mr. George Honey, and a thoughtful and painstaking artist such as Miss Lydia Foote, should employ themselves on a piece which no art in acting could, we think, make interesting. The piece will probably not long be held out as a bait to the educated playgoer.

A NEW little piece produced at the Adelphi, and called *Give a Dog a Bad Name*, is chiefly valuable as giving the spectator an additional chance of seeing Mr. Emery in one of the parts for which he is very well fitted. The revival of *The Shaughraun* at the same theatre—after "injunctions" laid down and injunctions removed—will suffice to draw popular audiences to Mr. Chatterton's house until Christmas, and perhaps longer.

THE Vaudeville comic drama, *Our Boys*, has now reached and passed its six-hundredth night.

MR. HARE announces the early withdrawal of Mr. Coghlan's *Brothers* from the Court Theatre. A revival of *New Men and Old Acres* is to be the substitute for it.

Hunted Down will be revived at the Globe Theatre on Monday, when *Jo* will be withdrawn.

MISS ADA CAVENDISH has arranged with Mr. Neville to appear at the Olympic Theatre in January in a new part and new piece.

MR. JOHN CLAYTON is playing in *All For Her* at the Standard Theatre, after a long tour in the country.

THE manager of the Folly Theatre has accomplished a feat—he has brought out something wilder than *Blue Beard*. But alas! though *The Very Latest Edition of Robinson Crusoe* is wilder, it is not half so funny. Mr. Brough, truly comical and grotesque, delightful in the eyes of his admirers, in *Blue Beard*, has not the same scope in the new piece. M. Edouin appears. Miss Lydia Thompson is a spirited Crusoe, and Miss Violet Cameron, a young actress fortunate in the possession of a style unusually refined, is welcome in the performance. There is no saying how much of inverted nonsense supposed to be witty a special kind of London audience will not approve, and to prophesy the early failure of the new piece at the Folly would undoubtedly be a rash act. We were right in prophesying the failure of *Pecksniff*, but can hardly be equally bold in respect to a piece which makes no attempt to rely for its attractiveness on comedy-acting, either good or bad, but which is supported by ingenious devices of stage managers, by a profusion of "stage business," by songs and choruses, the appearance of many comely persons, and the efforts of an orchestra out of its proper sphere. Perhaps the novelty in the efforts of the orchestra is the only thing that may safely be grumbled at. It was first noticed, unless we are mistaken, in the later representations of *Blue Beard*. The men with the musical instruments were not content only to play them: it was required of them that at given moments they should shout. The innovation has been carried far in the *Very Latest Edition of Robinson Crusoe*, and to our thinking it is not funny at all, as it is supposed to be, but a nuisance, and nothing more. A manager so enter-

prising as Mr. Henderson, an actress of burlesque so famous as Miss Lydia Thompson, should surely be able to devise better means of amusing audiences than some of those employed in the new production.

THE long-announced *Déidamie* of Théodore de Banville was brought out on Saturday at the Odéon, and is sure at least of a *succès d'estime*. It is full of fine lines, and has one dramatic scene, the last in the piece.

THE *Comtesse Romani* has been brought out at the Gymnase, and though M. Alexandre Dumas does not avow his part in it, his part is understood to be far more considerable than that of his fellow-worker. M^{me}. Pasca has re-appeared in this comedy, of which we shall speak more fully on another occasion.

AT the Athénée Comique a light scene called *Ma Cousine Octavie* has lately been brought out. It is of the kind that Charles Monselet, with his genial wit, knows how to make pleasant, though the story be insignificant, or worse.

MUSIC.

CRYSTAL PALACE CONCERTS.

RAFF's overture, entitled "Ein feste Burg ist unser Gott," produced last Saturday for the first time in England, is not a new work. We are not able to give more than the approximate date of its composition; but as it bears the number Op. 127 it must evidently come between his first symphony (Op. 96) and his second (Op. 140), the former of which was completed in 1861, while the latter was first performed in 1867. Probably we shall not be far wrong in assigning the overture to 1865.

It seems rather a mistake on the part of the directors of these concerts to place so elaborate a work as Raff's at the end of a tolerably long programme. It is the custom at the Crystal Palace to commence and conclude the concerts with an overture. There is no doubt that if a new work is placed at the beginning, the audience is disturbed by late arrivals; but there is certainly at least as much confusion at the end from early departures. Might it not be well to modify the scheme, as has indeed occasionally been done, and when a novelty of importance is to be introduced, to place the symphony (if, as on Saturday, it be a well-known one) at the end? This plan is generally adopted at the celebrated Gewandhaus concerts at Leipzig, and might, we think, be imitated with advantage with such a programme as that of last Saturday.

Raff's overture is described by its composer as "to a drama on the Thirty Years' War." Beyond this intimation on the title-page no clue is given as to its meaning. As will be inferred from its name, it is founded on Luther's well-known chorale. Like too many of its author's works, it suffers from over-elaboration, and, one might add, from excess of cleverness. It occupies more than a quarter of an hour in performance; and the length is in this case not justified by the beauty or interest of its subjects. A curious feature in the work is that, whereas Luther's melody is of a broadly diatonic character, the themes with which Raff has associated the chorale are for the most part extremely chromatic. Hence there results a want of unity in the overture as a whole. In some parts the chorale has accompaniments so curiously foreign to it in character that the effect is absolutely *bizarre*, and the grand old melody sounds like an intruder. That the thematic developments are highly ingenious may be taken for granted by all who know Raff's music; because it is in this, rather than in great inventive power, that the composer's specialty consists; but the overture, as a whole, will not compare with his best symphonies.

Henselt's pianoforte concerto in F minor, though not an absolute novelty at Sydenham, having been played in 1873 by Mr. Oscar Beringer, is so seldom heard in public that its appearance

in the programme on Saturday was very welcome. That it is not more frequently brought forward is chiefly, if not solely, owing to its enormous difficulty. It is one of the most exacting works ever written for the instrument, requiring, not merely technical resources equal to all demands, but considerable physical power. In style it resembles the classical models, such as we find them in the concertos of Beethoven and Hummel, rather than the more modern pieces of this class, which might be called rhapsodies for piano and orchestra rather than concertos in the strict sense of the term. Henselt's style has some affinity to that of Chopin, but with less romance and more breadth. The pianist last Saturday was Miss Anna Mehlig, who played in a manner of which it is impossible to speak too highly. Not only was she technically faultless, surmounting the immense difficulties of the work with apparently consummate ease, but her reading, with its perfectly natural expression, never tame and yet nowhere exaggerated, left nothing to desire. To have achieved such a success in such a work is no small triumph for the talented pianist.

An extremely fine performance was given by the orchestra of Beethoven's symphony in B flat; and the overture to *Semiramide* (which would certainly have been better placed at the end) opened the concert. The most noteworthy feature of the vocal music, which was divided between Miss Sophie Löwe and Signor Foli, was the revival by the lady of a fine song from Handel's *Hercules*, which, however, though carefully sung, produced less effect than might have been expected.

This afternoon Schubert's great symphony in C (No. 9) is to be played. Mr. W. T. Best's Festival Overture, written for last year's Norwich Festival, will also be given, for the first time at these concerts; and Mrs. Beesley will make her debut at Sydenham on the same occasion in Liszt's Hungarian Fantasia. EBENEZER PROUT.

BRAHMS's third piano quartett (Op. 60, in C minor) was the special novelty of the last Monday Popular Concert, though it had been at least once previously heard in London—at one of Mr. Coenen's chamber-concerts last season. Like the same composer's two string quartetts (Op. 51), the work is of a very abstruse character, full of interesting and original thought, but far less popular in style than his earlier quartetts in G minor and A, or the quintett and sextetts. It was very finely played by Mr. Charles Hallé, M^{me}. Norman-Néruda, and Messrs. Zerbini and Piatti. The programme also included Schubert's sonata in A major for piano solo, a sonata by Boccherini for violoncello, and a quartett by Haydn.

THE first production, under Mr. Carl Rosa, of Mr. F. H. Cowen's new opera *Pauline*—the libretto of which, by Mr. Henry Hersee, is founded upon *The Lady of Lyons*—which took place on Wednesday last, is too important an event to be hurriedly criticised at the moment of our going to press. We shall therefore reserve all comment upon the work and its performance till next week, and confine ourselves now to a mere record of the fact of its complete success.

THE last of Herr Franke's four chamber concerts took place at the Langham Hall on Tuesday evening, when Brahms's piano quartett spoken of above was performed by Messrs. Walter Bache, Franke, Holländer, and Daubert. The other concerted pieces of the evening were Schumann's string quartett in A major, and J. S. Svendsen's very original and interesting octett, for the first hearing of which in London, as of many other modern works, we are indebted to Mr. Coenen, who produced it a few years since at Hanover Square. A special feature of the concert was the co-operation of Herr Wilhelmj, who gave Bach's chaconne for violin in his own unsurpassable manner. Herr Franke announces a second series of three concerts to be given in January.

At Mr. Dannreuther's musical evening on Thursday week last, music with wind instruments formed the specialty of the programme, which included Brahms's trio for piano, violin and horn, two movements from Spohr's concerto for clarinet in C minor, the Adagio and Allegro from Weber's bassoon concerto, and Beethoven's quintett for piano and wind instruments.

IN recording, a fortnight since, the death of Herr Mendel, we expressed the hope that the sad event would not interfere with the completion of the great Musical Lexicon of which he was editor. Herr Robert Oppenheim, the publisher of the work in question, has written to us stating that Dr. August Reissmann has undertaken the editorial duties, and that under his direction the publication of the lexicon will be continued without interruption. We congratulate Herr Oppenheim on securing the services of a musician in every way so well qualified for the work as Dr. Reissmann.

M. VICTOR MASSÉ's new opera, *Paul et Virginie*, the libretto by Messrs. Barbier and Carré, was produced at the Opéra-National-Lyrique, Paris, on the 15th inst. In a long criticism in the *Revue et Gazette Musicale* of last Sunday, M. Adolphe Jullien analyses the work, speaking of it on the whole in favourable terms, but with no great enthusiasm. The principal performers were M^{lle}. Céclie Ritter, and Messrs. Capoul, Bouhy, and Melchissédec.

M. ERNEST GUIRAUD has succeeded the late M. Batiste as Professor of Harmony and Accompaniment at the Conservatoire.

M^{me}. PRADHER, formerly a distinguished singer at the Opéra Comique, recently died at Gray (Haute-Saône), at the age of seventy-six. When five years old she made her first appearance on the stage, and at the age of sixteen was engaged for the Opéra Comique, where she held a distinguished position for nearly twenty years. She created the principal parts in *La Fiancée, Lestocq, Le Cheval de Bronze, Acton, L'Eclair, Le Châlet*, and many other operas by Auber, Adam, Hérold, &c. She retired from the stage in 1835.

TABLE OF CONTENTS.

	PAGE
DENTON'S CHRISTIANS OF TURKEY; and SLAVS AND TURKS, by ARTHUR J. EVANS	511
DURFET'S HISTOIRE DE QUATRE ANS, by PROF. E. S. BEESLEY	512
GROSART'S COMPLETE EDITION OF HERRICK'S POEMS, by E. W. GOSSE	513
THE LIFE, LETTERS AND JOURNALS OF GEORGE TICKNOR, by the REV. JAMES DAVIES	515
LICHENS FROM AN OLD ABBEY, by C. T. MARTIN	516
NEW NOVELS, by G. SAINTSBURY	517
GIFT BOOKS	517
NOTES AND NEWS	519
FRIEDRICH RITSCHL, by DR. W. IHNE	520
NOTES OF TRAVEL	520
OXFORD LETTER, by the REV. A. H. SAYCE	521
SELECTED BOOKS	522
CORRESPONDENCE:—	
General di Cernola's Explorations in Cyprus, by General di Cernola; Hindostan under the King of Delhi in 1857, by E. L. Brandreth; Kelt and Saxon, by Hector Maclean	522-523
BLASERNA'S THEORY OF SOUND IN ITS RELATION TO MUSIC, by R. H. M. BOSANQUET	523
BATDISIN'S RESEARCHES IN THE HISTORY OF SEMITIC RELIGION, by the REV. T. K. CHEYNE	524
SCIENCE NOTES (MICROSCOPY, BOTANY)	525
MEETINGS OF SOCIETIES	526
PARKER'S FLAVIAN AMPHITHEATRE AND HISTORICAL CONSTRUCTION OF WALLS IN ROME; and WITHROW'S CATACOMBS OF ROME, by the REV. C. W. BOASE	527
MR. DESCHAMPS' GALLERY, II., by W. M. ROSSETTI	528
NOTES AND NEWS	529
"MACBETH" AT DRURY LANE, by FREDK. WEDMORE	530
STAGE NOTES	531
CRYSTAL PALACE CONCERTS, by EBENEZER PROUT	531
MUSIC NOTES, TABLE OF CONTENTS, NEW PUBLICATIONS	532

NEW PUBLICATIONS.

Alcott (Louisa M.), <i>Rose in Bloom: a Sequel to "Eight Cousins,"</i> 12mo	3/6
Allfrey (Emily), <i>The Bride of Messina, translated from the German of Schiller</i> , 12mo	2/0
Ashby-Sterry (J.), <i>Boudoir Ballade</i> , cr. 8vo	6/0
Baldwin (Capt. J. H.), <i>Large and Small Game of Bengal and the North-Western Provinces of India</i> , 8vo	21/0
Beaumont (R. A.), <i>The World before Adam</i> , cr. 8vo	3/6
Bennett (G. L.), <i>Easy Latin Stories for Beginners, with Vocabulary and Notes</i> , 12mo	2/6
Benson (R. M.), <i>Benedictus Dominus, part 1. Advent to Trinity</i> , 2mo	3/6
Birchday Book of Golden Words of Our Lord Jesus Christ, 16mo	2/6
Brillat-Tumbe-Book (The), Second Series, Tonic Sol-fa, 16mo	2/0
Carr (J. C.), <i>Abney Church of St. Albans</i> , roy. 4to (Seeley & Co.)	18/0
Crane (Walter), <i>Baby's Opera</i> , 16mo	2/0
Cumming (L.), <i>Introduction to the Theory of Electricity</i> , cr. 8vo	8/6
Davis (Ellis J.), <i>Annie's Pantomime Dream</i> , cr. 8vo (A. H. Moxon)	3/6
Dilemma (The), By Author of "The Battle of Dorking," new ed., cr. 8vo	6/0
Dodge (Richard J.), <i>Hunting Grounds of the Great West</i> , 8vo	24/0
Dowden (Edward), <i>Poems</i> , cr. 8vo	3/0
Dilemma (The), Poetical Works, 18mo	1/4
Elliott (Ebenezer), <i>Poetical Works, new ed.</i> , 2 vols. cr. 8vo	18/0
English Echoes of German Songs, illustrated, 4to	10/6
English Painters of the Victorian Era, 4to	18/0
Field (Bishop), <i>Memoir of, by Rev. H. W. Tucker</i> , cr. 8vo	7/6
Floral Poetry and the Language of Flowers, 4to	10/6
Freemasons' Calendar and Pocket Book for 1877 (Sperner & Co.)	2/0
Gibson (George), <i>Guide to the Keeping of the Accounts of a School</i> , 8vo	6/0
Glazebrook (H. A.), <i>Readings in Rhyme from the Drama of Drink</i> , 12mo	1/6
Godet (F.), <i>Studies on the New Testament</i> , (Hodder & Stoughton)	7/6
Good Words, volume for 1876, roy. 8vo	7/6
Grant (Hay Macdowall), <i>Life and Labours of, by Mrs. Gordon</i> , cr. 8vo	5/0
Guthrie (Thos.), <i>The City, its Sins and Sorrows</i> , (Seeley & Co.)	3/6
Ragged Schools, 12mo	3/6
Hine (Thos. C.), <i>Nottingham, its Castle, &c., with Notes</i> , 4to	30/0
Holdsworth's Ready Reckoner for Banks in Worsted Prices, 8vo	21/0
Idyl of the Alps (An), by Author of "Mary Powell," (H. Hall & Co.)	4/0
Inchbold (J. W.), <i>Annus Amoris, 12mo</i>	4/6
Inglid-by (Thos.), <i>The Witches' Frolic and the Hagman's Dog</i> , illustrated by J. E. Cooke, 4to	21/0
Keats (John), <i>Poetical Works, edited by Lord Houghton (Aldine)</i> , 12mo	5/0
Kingston (W. H. G.), <i>The Wanderers</i> , cr. 8vo	5/0
Laurel Bush (The), by Author of "John Halifax, Gentleman," cr. 8vo	10/6
Lever (Charles), <i>The Daltons, vol. 2 (Harry Lorrequer Edition)</i> , cr. 8vo	3/6
Little Folks, New Series, vol. 4	3/6
Little Lily's Picture Book, 4to	3/6
Martin (Sydney), <i>Broomie; or, the Manse Fire</i> , cr. 8vo	2/6
Martin (Wm. J.), <i>The East; Narratives of a Tour in Egypt, Palestine, &c.</i> , cr. 8vo	7/6
Master and Pupil; or, School Life at Baldwin, cr. 8vo	2/6
Medico-Chirurgical Transactions, vol. 59, 8vo	12/0
Milner (E.), <i>Sunshine in the Shady Places</i> , 12mo	3/6
Milton's Samson Agonistes, with Notes, &c., by J. P. Fleming, 18mo	2/0
Morcan (G. O.), and C. W. Chute, <i>Statutes, &c., relating to the Supreme Court of Judicature in reference to the Chancery Division</i> , 5th ed., 8vo	30/0
Morris (M. O'Connor), <i>Trivista; or, Crossroad Chronicles of Passages in Irish Hunting History</i> , 8vo	16/0
Nesbitt (M. L.), <i>Harold's Choice</i> , 12mo	2/6
Newman (John H.), <i>Certain Difficulties felt by Anglicans in Catholic Teaching</i> , cr. 8vo	5/6
Old Jonathan, vol. for 1876	1/6
Olive (John), <i>A Woeing of Aps.</i> , 3 vols., cr. 8vo	31/6
Our Own Misanthrope, by Ishmael, cr. 8vo	7/0
Overmastered, by Author of "Six Months Hence," 3 vols.	31/6
Oxford Sheet Almanac for 1877	4/6
Parker (Joseph), <i>The Priesthood of Christ</i> , cr. 8vo	6/0
Peacocke (G.), <i>Rays from the Southern Cross</i> , cr. 8vo	10/6
Portfolio (The), vol. for 1876, 4to	35/0
Robinson (John), <i>George Linton: or, Five Years of an English Colony</i> , cr. 8vo	7/6
Sanford (D. P.), <i>Frisk and his Flock</i> , 4to	5/0
Sheppard (J. G.), and L. Evans, <i>Notes on Thucydides</i> , new ed., cr. 8vo	7/6
Syme (David), <i>Outlines of an Industrial Science</i> , cr. 8vo	6/0
Theobald (H. S.), <i>Concise Treatise on the Construction of Todhunter (John), Laurella and other Poems</i> , cr. 8vo	20/0
Transactions of the Clinical Society of London, vol. 9, 8vo	6/6
Tytler (Sarah), <i>Childhood a Hundred Years Ago</i> , illustrated, 4to	7/6
Vance (Clara), <i>Andy Luttrell</i> , cr. 8vo	10/6
Vaughan (C. J.), <i>Heroes of Faith, Lectures on Hebrews xi.</i> , 12mo	2/6
Whitaker (Thos. D.), <i>History of the Original Parish of Whalley</i> , 4th ed., 2 vols., 4to	6/0
Wilkins (Chas. A.), <i>Curiosities of Travel; or, Glimpses of Nature</i> , 2 vols., cr. 8vo	21/6
Will Phillips; or, Ups and Downs in Christian Boy-Life, cr. 8vo	2/6
Wilson (James Grant), <i>Poets and Poetry of Scotland, 1770 to 1845</i> , roy. 8vo	12/6
Wood (Rev. J. G.), <i>Nature's Teachings</i> , 8vo	21/0
Worship of Bacchus a Great Delusion, 16mo	2/0
Yonge (C. M.), <i>Cameos from English History—The War of the Roses</i> , 3rd series, 12mo	5/0

TERMS OF SUBSCRIPTION TO THE ACADEMY.

	YEARLY.	HALF-YEARLY.	QUARTERLY.
	£ s. d.	£ s. d.	£ s. d.
If obtained of a Newsvendor or at a Railway Station	0 13 0	0 6 6	0 3 3
Including Postage to any part of the United Kingdom	0 15 2	0 7 7	0 3 10
Including Postage to any part of France, Germany, India, China, &c.	0 17 4	0 8 8	0 4 4

SATURDAY, DECEMBER 2, 1876.

No. 239, New Series.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

LITERATURE.

History of English Thought in the Eighteenth Century. By Leslie Stephen. In Two Volumes. (London: Smith, Elder & Co., 1876.)

MR. LESLIE STEPHEN has long stood out from the crowd of clever writers who make the pages of our magazines and reviews brilliant with wit and wisdom, as a definitely marked figure, with more matured intellectual shape and solid foundation in character than the generality of those to whom we look for periodical instruction. Hitherto it has been only as an occasional essayist that we have had an opportunity of knowing Mr. Leslie Stephen. In the two volumes now published, he comes before us for the first time with a work of research and deliberation. It is every way worthy of his reputation. Conscientious, thoughtful, abounding in ripe reflection, and in judgment tempered and weighted by experience, we feel that we have in our hands a book which it is worth while to read.

The work is one which we may best designate by the word "enlightened." Its tendency is wholesome. In these days of reaction and rebuke it is less common than it was to come in contact with a healthy intellect, uninfected with the measly spiritualism of a pseudo-Hegelianism. Mr. Leslie Stephen, in writing of rationalism, is himself eminently rational. If we are not treated to startling novelties, or to brilliant effects of style, we find ourselves in God's sun and the free air of heaven, and are not withdrawn into some murky cave, and summoned to worship the *idola specus*, the fictions of a diseased metaphysical imagination. There is light in Mr. Leslie Stephen's pages; and he himself has the fearless eye which does not blink in the presence of whatever that light shows. He believes in the validity of reason, the trustworthiness of sensation, and the reality and regularity of the external world.

This healthy mental habit comes out, in the volumes now before us, both negatively and positively. It is negatively felt in the absence of the tendency to sophistication and mystification which is creeping into our English writing of a philosophical kind—a tendency which the writers I speak of mistake for depth, when it is only theological obscurantism. The same healthy habit is shown positively in the many shrewd and pithy remarks which come up spontaneously under Mr. Leslie Stephen's pen as it travels the paper. To give a few examples:—

"Truths have been discovered and lost because the world was not ripe for them."

"Society may be radically altered by the influence of opinions which seem to have no bearing on social questions."

"There are times when the emotions take side with the intellect; when the old symbols have become associated with an oppressive power, and have been turned to account for degrading purposes by their official representatives. These are the periods of the moral earthquakes which destroy an existing order."

"Mankind resent nothing so much as the intrusion upon them of a new and disturbing truth."

"Where the ancient creed no longer satisfies the aspirations of mankind, the philosopher has his chance, and too often fails to turn it to account."

"The strong point of the English mind is its vigorous grasp of facts. Its weakness is its comparative indifference to logical symmetry."

"The dogma of authority asserts more or less clearly that a doctrine is to be believed simply because other people have believed it."

"No creed really flourishes in which the faith of the few is not stimulated by the adhesion of the many."

"Tillotson can never have been a lively writer, but he had the merit, which is naturally confounded with literary excellence, of expressing fully the vein of thought most characteristic of his later contemporaries."

"Happy is the nation which has no political philosophy, for such a philosophy is generally the offspring of a recent, or the symptom of an approaching, revolution."

"As, on any hypothesis, error has a majority on its side, to maintain the right to persecute is to say that truth must generally be persecuted."

"A clergyman who opposes sacerdotal privileges is naturally the object of a sentiment such as would be provoked by a trades-unionist who should defend the masters, or a country squire who should protect poachers."

"Nothing is less poetical than optimism; for the essence of a poet's function is to harmonise the sadness of the universe."

"A discontented sceptic worships competition, as a contented sceptic worships calm."

But these are the crumbs which fall from Mr. Leslie Stephen's table. To appreciate his work we must survey it in its whole compass.

It is little to say that these volumes are the most complete survey we have of our eighteenth-century literature. For there exists no other, as far as I know, except Rémusat's *L'Angleterre au dix-huitième siècle* (2 vols., 1856). I do not observe that Mr. Leslie Stephen makes any mention of Rémusat. Possibly he did not think it worth his while to notice a book which could have been of little use to him; yet, as the only work which had at all pre-occupied his ground, it seemed to claim at least a mention. Dr. Tulloch in his *Rational Theology*, Mr. Hunt in his *History of Religious Thought in England*, Mr. Tayler in his *Religious Life*, all confine themselves to one branch of literature. But the religious movement cannot be treated intelligently without including it with the philosophical speculation. And the speculative schools cannot be adequately exhibited but through their concrete embodiments in politics and literature. Mr. Leslie Stephen's plan is not merely an enlargement of that of Hunt or Tulloch; it is a first attempt at such a survey of the eighteenth century as shall present religious thought in its proper connexion of subordination to the rest of the movement. Besides this, both the English writers named, as well as Lechler, deal only with the earliest

deistical phase. Mr. Stephen brings his survey down to, and into, the period of the Revolution. Beginning with Descartes, he comes down to Paine, Malthus, and Bentham. But the philosophers do not engross more than a fair share of the author's attention. The deists have a careful treatment in three chapters, throughout which Mr. Stephen's judicial impartiality never deserts his pen. The starting-point of deism is admirably traced in chapter ii. to the "golden period of English theology" in the seventeenth century, when rationalism was naturally expressing itself in terms of Protestantism. "The theologians of the middle and end of the seventeenth century, Taylor, Barrow, Cudworth, Leighton, were anxious to construct a philosophical religion, and they were not alive to the possibility that such a religion might cease to be Christian." Butler, Hume, and Warburton, have each a chapter to themselves. The "later theology" is a heading, which has the fault of being meaningless, under which to bring all the varied religious jets of the latter half of the century. This period is rich in most remarkable religious phenomena, and almost wholly new ground for the philosophical historian. But we have to hasten over these, because after philosophy, religion, and morals we have political speculation still before us, and Locke, Bolingbroke, Junius, Delolme, Brown, Price, Priestley, to pass in review. On Burke Mr. Leslie Stephen has a most elaborate section, in which ample justice is done to that magnificent genius, and Mr. Buckle's uncandid tirade passed over in silence. The Bangorian controversy is related in fifteen pages, and the theories of the economists disposed of in fifty more.

The survey is made complete by a chapter on the general characteristics, on the poetry and fine literature, of the age. True to his purpose, Mr. Leslie Stephen regards the literary product of the time historically, not critically. It is the light it throws upon the political and social conditions of the age which he looks for. The imaginative literature of a period is the translation of its philosophy in terms of emotion; for the doctrines which men ostensibly hold do not become operative upon their conduct till they have generated an imaginative symbolism. The interest of this investigation increases with its intricacy. For here the poet, who feels rather than reasons, often fuses into a whole very inconsistent materials. Pope's *Essay*, for instance, imbeds boulders from very heterogeneous strata of thought. In the *Hours in a Library*, first series, Mr. Stephen had shown up with caustic humour the sort of act-of-parliament criticism which Pope's recent editor had applied to the *Essay on Man*. Mr. Stephen returns to Pope in his present *History*, and has ten pages on him quite fresh, as if he had never said anything before on the subject.

For some reason or other Mr. Stephen's review of the poetry and general literature is chiefly confined—Pope is an exception—to the second half of the century. Historical literature, too, is omitted, the evidence it contains of the thought of an age being too indirect. Yet Mr. Stephen is quite aware that the most permanently valuable element of thought in the last half of the century is to

be found just in this feeling after the historical method, and the one work of the century which is still capable of influencing thought is an historical work.

With these exceptions, there is in these volumes an effort at comprehensive treatment not often found in this day of "collected essays." We are not offered an account of detached books in chronological order, as in a history of literature. We have the continuous tracing of the co-operation, quite unconscious, of the writers of a period in a common movement. What is dwelt upon is the logical relation of books as units of thought. The successive generations of writers are regarded as a stream of continuous debate, in which each generation starts from the positions determined by the previous course of the discussion. These volumes, in short, are a Philosophy of Literature, not a History. And in this philosophical digest books, though the principal, are not the only material. The common beliefs, or forces of cohesion by which society is held together, must be searched for in many directions. "It would not be extravagant to say that Mr. Darwin's observations upon the breeds of pigeons have had a reaction upon the structure of European society."

It will be seen that Mr. Stephen's volumes aim at being something more than a collection of detached studies upon the principal figures of the last century. He aspires to the unity of an historical work. I will not undertake to say that he has throughout succeeded in keeping his eye fixed on the progress of the idea. On the contrary, the personalities and the incidents tend many times to overbear with their luxuriant growth the law of secular change, which is the proper material of the historian. This lapse into anecdote and individual traits is partly to be ascribed to the necessity of making the book interesting to the public, partly, perhaps, to the habit of article-writing. Indeed, four at least of the biographical sketches seem to have been originally articles, and to have been introduced into the framework of this history. Just so the article on William Godwin, which appeared in the October number of the *Fortnightly Review*, may take in a second edition the place of the analysis, already too long, of Godwin's books in chapter x. of the work before us.

One word on the Index. An index there is, but, like most publishers' indexes nowadays, it is a delusion. An index in which it is a mere chance whether you find what you want noticed or do not find it had better not be there. In the present instance the index-maker has committed an additional error. His Roman numerals refer to the chapters. But the number of the chapter is not indicated at the head of the page, so that you have a long search to find what chapter you are in. Even this is not the worst. At the head of the page does stand a Roman numeral, but it is the number of the section, not of the chapter, while it is the number of the chapter which is employed in making the index.

MARK PATTISON.

Catullus, Tibullus, and Propertius. By the Rev. James Davies, M.A., Prebendary of Hereford Cathedral. [Supplementary Series of Ancient Classics for English Readers.] (Edinburgh: Blackwood & Sons, 1876.)

MR. DAVIES had a difficult task before him when he undertook to describe in the small compass of one of Mr. Collins' volumes the life and poetry of three writers so well known as Catullus, Tibullus, and Propertius. To discriminate shades of passion is at no time easy: and it is less easy when the only mode of conveying to the reader some idea of the form in which each poet expressed himself is the very imperfect one of a translation. In the case of Catullus this is, perhaps, less sensibly felt: but almost the whole charm of Tibullus, and much of the interest of Propertius, lies in the expression; and it would be as impossible to judge either poet fully by the existing translations (excellent as at least one of them is) as it is hopeless to give an English reader the faintest idea of the grandeur of the *Aeneid* by Dryden, Conington, or Morris. Hence it is not surprising that Mr. Davies's work fails to convey, what surely we might reasonably look for, a distinct impression of the peculiarities which stamp each of the three erotic writers of Rome with a character of his own. Yet a few incisive sentences of real criticism will do much; and these we miss.

With this drawback, Mr. Davies has given us a not uninteresting book. Of the three sketches, we prefer the first. Catullus and his Lesbia are so clearly defined by the poems, and from the exciting character of his period are so interesting, that a veracious account of his life will always find readers. Mr. Davies has, however, done more than this: he has consulted some of the latest authorities, and has worked in their views, thus making the life and love of the poet more real. If, indeed, Lesbia was Clodia, the story of her amour with Catullus connects the poems with all the scandals of a most unbridled time; and English readers, hitherto unaware of the probability of this theory, may find in it a fresh motive for a minute study, on the one hand, of Catullus, on the other, of the whole contemporary literature. But Mr. Davies must forgive us for excepting to his identification of the person addressed in the latter half of c. lxviii. with Manius Acilius Glabrio, a view not supported by the MSS. and metrically impossible. Still less can we at all agree with "the sensible and correctly-judging Dunlop," that the Attis legend was unpromising as a subject for poetry. Here we think Mr. Davies returns to an extinct era of criticism; we believe that to many, perhaps to most, readers the *Attis* is the highest specimen of Catullan—indeed, of Roman—genius.

Of Tibullus the elegies give us but a shadowy outline, and his life was too uneventful to be interesting. The plaintive melancholy which, as Mr. Davies well remarks, is his chief characteristic, is almost unattainable in translation. He is the Bellini of elegy, and like Bellini had but a short life. But as Bellini's operas have a

peculiar charm of their own, so Tibullus has a distinctive sentiment not to be confounded with that of any other poet. Mr. Davies does well to mention the doubts which modern critics have raised as to the authorship of the third book. Yet, if Lygdamus wrote it, he certainly reproduces the tone of the first two books wonderfully.

The sketch of Propertius might be much better. Cynthia was as real as Lesbia, and her lover much in earnest, despite his pedantry. There are men who find in the *Monobiblos* as well as in the subsequent books the intensity of a very deep passion. But even if the feeling was insincere, the clear exhibition of Alexandrian models which these elegies present, the value of their mythological allusions, the tempting field which they offer to the conjectural critic, give them a permanent interest for scholars second only to Catullus. Whether Merivale's theory that Propertius is the bore so amusingly described by Horace in the *Satires* (I. ix. 1), is true, seems very problematical; we suggest as a more plausible conjecture that none but Propertius could fittingly be styled by the Roman Alcaeus the Callimachus of his time (Hor. Ep. II. ii. 100; cf. Prop. V. i. 64).

R. ELLIS.

Tables of European Literature and History.

By John Nichol, LL.D. (Glasgow: Maclehose, 1876.)

THE design of this little book is good. It is intended to present to the reader in parallel columns the leading events of English and foreign history, and the names of persons who during the several periods were distinguished in literature in England and abroad.

The work consists of eight tables, each divided into four columns, and the number of dates is very considerable. The value of a book of this kind depends entirely on the accuracy with which it is performed, and we are afraid that Prof. Nichol has frequently depended on inferior assistance and inaccurate tables. The literary columns must have cost much labour, and the numerous errors that occur in them may be more easily excused than the confusion and inaccuracies which disfigure the historical portions. We cannot undertake to pass the whole work in review, but we will select one of the thirty-two columns and examine it in detail.

Let us take the first column of the third table, containing the foreign history between 1350 and 1500.

The column contains sixty-four entries, divided into six periods of twenty-five years each. Eleven of the entries have no special date. We will now examine the periods in succession and point out the errors.

"1350-1375. Marino Faliero at Venice, 1352." The date should be 1354 or 1355. "Hanseatic League, 1140-1723." These figures are a perfect mystery. "The Schism, 1378-1439." The year given for the end of the schism is one in which an antipope was elected, who did not resign for ten years.

"1375-1400. Austro-Swiss war, 1385-1470." These dates are not right either for the beginning or the end of the dispute between the Cantons and the House of Hapsburg.

"1400-1425. Executions of Huss and Jerome, 1415." Jerome was executed 1416. "Hussite war, 1420-1436." The war began 1419. "Charles VII., 1422-1462." Charles died in 1461.

"1425-1450. Council of Basle, 1433-1449." The Council met in 1431. "Alphonse V. at Aragon, 1449." This we cannot understand. Aragon is not a town. Alfonso became King of Aragon in 1416. Some years after, he left the government to his brother, and went to seek his fortune in Italy, where he became King of Naples. "The Sforzas at Milan, 1449." If we date the rule of Francisco Sforza from the death of his predecessor, the date should be 1447; if from his entry into Milan, it should be 1450. "Mahomet II." He belongs to the next period. "Nicholas V., single Pope 1447-1454." Felix V. did not abdicate till 1449.

"1450-1475." Here we have twelve entries—one of which ought to be in the preceding, and four in the following period. "The Foscari at Venice." Francisco Foscari was Doge from 1423 to 1457, but before the year 1450 he had lost three sons, and the fourth had been relegated, and he had himself become a helpless old man. "The battle of Murten; the union of Burgundy to France; the death of Charles the Bold, and the marriage of Maximilian," all took place after 1475, and Prof. Nichol gives the dates correctly.

"1475-1500." Out of fourteen entries seven require correction. "Ferdinand and Isabella, 1479-1512." The date 1512 has no meaning. It is not the date of the death of Ferdinand or of Isabella. "Prince Henry of Portugal." He died in 1460. "Provence joined to France, 1487." The proper date is 1481. "The Moors driven from Spain, 1491." The Spaniards did not enter Granada till 1492. The Moors were expelled at the beginning of the seventeenth century. "Columbus (1436-1505)." The date of his birth is uncertain, but we have the authority of his son for saying that he died on Ascension Day, 1506. "Alexander VI., 1493." This should be 1492. "Louis XII., 1493-1515." The right date is 1498.

It would not be safe to trust the tables for the dates of very recent events, many of which are erroneous. Thus we are informed that Palmerston was in power from 1850 to 1865; that Gladstone was in power from 1865 to 1874; that the Irish Church was disestablished in 1869; that the Irish Education Bill failed in 1874; that *Metz*, *Strasbourg*, and Paris were taken in 1871, &c.

Not unfrequently conflicting dates are given in different columns for the same event—*e.g.*, in one place we learn that Napoleon and Wellington were born in 1769, in other places that they were born in 1768. The death of George III. occurs in 1820 and in 1819, and George IV. is allowed to encroach at both ends by reigning from 1819 to 1837. It is possible that some of the errors may be put down to the printer; but this is not often the case.

In conclusion we may notice that Prof. Nichol has undertaken by the size of the type to decide upon the relative importance

of the persons whose names he records. We will not quarrel with his judgment, though we frequently differ from it, but we must commend him for not undertaking the invidious task in the case of contemporaries. Once and once only in the last two columns has he ventured to distinguish anyone by larger letters. The names of three ladies occur together—Grisi, Rachel, and Lind—and the Glasgow professor has not hesitated to give the golden apple to Rachel. We hope that no future Virgil may in consequence have to sing the destruction of a northern Troy.

H. A. POTTINGER.

Frederic Ozanam, Professor at the Sorbonne; his Life and Works. By Kathleen O' Meara. (Edinburgh: Edmonston & Douglas, 1876.)

IN spite of the humility with which he insisted on repeating "We were eight," Frederic Ozanam will always be remembered as the founder of the Society of Saint Vincent de Paul, which does all over the world the kind of work which is done on civic principles at Elberfeld, and which Chalmers did at Glasgow on religious principles which Ozanam would have disavowed, with a measure of success which Ozanam and his associates never attained, and which Chalmers's successors failed to maintain. Ozanam belonged to a generation who had grown up in Catholic families, to whom the restoration of the national worship was a boon, and, as his own parents were pious both by temperament and practice, and as when he reached the class of philosophy he passed into the hands of Abbé Noiroi, a very earnest and accomplished priest, he was one of the minority whose faith survived the ordeal of the system of public education established by the Revolution and maintained by all succeeding Governments. Even his faith was disturbed by the atmosphere of unbelief around him, and he suffered so much from his doubts that when they were dispelled he resolved to show his thankfulness by dedicating his life to the service of his creed. Before he was eighteen he had brought out a successful *brochure* at Lyons against the St. Simonian propaganda, and when he removed to Paris to study for the bar under more congenial circumstances than when he was copying documents in an office at Lyons he soon made himself conspicuous as a leader and champion among the minority of students who, like him, had adhered to the religion of their home, and began as soon as they knew one another to protest against language on the part of their professors which they thought disrespectful to the Church. Jouffroy, who even then was hardly an atheist, though Miss O' Meara calls him one, was rather pained by this treatment, and assured Ozanam on one occasion that he had been till lately too spiritualist for his class. A spirited printer, M. Bailly, constituted himself the Mæcenæ of Ozanam and others like him: he started a journal, in which he invited them to write; he organised a debating society, where they met representatives of all opinions, and it was in consequence of one of these meetings that Ozanam and his seven companions united in the Society of Saint Vincent de Paul.

The Saint Simonians were still confident of the benefits they were about to confer upon the world, and, while they recognised the benefits which Catholicism had conferred, they asked with pardonable arrogance what benefits it was actually conferring there and then, and the Society of Saint Vincent de Paul was the reply. One of its first and most useful achievements was to put some lay pressure on the Archbishop of Paris to break through the clerical timidity which had led to the interruption of Lacordaire's conferences.

Meanwhile Ozanam himself was hardly as happy as he deserved to be. Soon after his arrival in Paris he called upon Chateaubriand, who did him the service of warning him against the theatre, so that he was thenceforth able to plead a promise to Chateaubriand to his companions, to whom he would scarcely have cared to plead a promise to his mother. The elder Ampère took him into his house, where he laid the foundations of a life-long friendship with the younger Ampère; in fact, it was easy for him to make friends, he was so transparently unselfish and so exuberantly affectionate. Moreover, he had that natural turn for thankfulness which doubles the pleasure of fine natures, as self-complacency doubles the pleasures of natures not so fine; and he had the gaiety which is the proper reward of young people who do nothing they seriously disapprove and are free from sordid cares. But, as Miss O' Meara truly observes, gaiety does not exclude *découragement*, a general sense that things are too difficult and one's own faculties are too inadequate, which is apt to torment persons who are weakly by constitution and languid by temperament, and linger on the threshold of production when their conscience forces them to be industrious. His conscience, too, intensified another source of discomfort. Clever young men, before deciding on their career, are apt to hesitate from mixed motives compounded in all proportions of idealism and legitimate and illegitimate self-esteem. Ozanam's piety made this hesitation take the form of anxiety about his "vocation," especially as he shrank from marriage in a way that in the other sex is called maidenly. He actually thought of joining the Dominicans when Lacordaire entered the Order. However, the question settled itself for him naturally and happily enough. He was appointed to a chair of commercial law at Lyons; he fell in love and was married. Just before his marriage he had to decide the question whether he would go to Paris as Fauriel's deputy at the Sorbonne on a salary of 100*l.* a year, or stay at Lyons and keep his chair of law and succeed to Quinet's chair at a salary of 600*l.* His wife approved his choice of Paris, which proved as prudent as it was generous; he succeeded Fauriel in due course as he deserved to do, and his lectures were a brilliant success, and contributed in their measure to the rehabilitation of the mediæval Church. His chief merits seem to have been a graceful, if too exuberant, style, ardent and generous sympathies, and, above all, a sincere and indefatigable curiosity. The field of mediæval research is mapped out now among specialists; even the laity know

something of the main tracks and the general bearings of the ground. In Ozanam's day it was still possible to range at large, and every traveller was a discoverer, at least for those who staid at home. Of his vast scheme of lectures, which were intended to show that from the fifth century to the thirteenth progress of all kinds was due to the fostering initiative of the Catholic clergy, little was executed, and less was preserved. The most perfect in execution are the fragments on the Franciscan poets and the treatise on Dante and Catholic Philosophy. Perhaps the most ingenious in conception are the *Études Germaniques*, in answer to Gervinus, which show that Germany flourished in all senses precisely in proportion as it incorporated itself into the general life of mediæval Christendom. He might have enforced his argument by a reference to the barren centuries between Luther and Lessing, when the German mind was left to itself, and the great name of Leibnitz is an exception that proves the rule. Unfortunately for Ozanam's argument the period from Lessing to Goethe, when Germany was incorporated in the life of unbelieving Europe, was the most fruitful and glorious for the German mind, though when Ozanam lectured it was still possible to believe that the German mind had been in travail of Romanticism and Neo-Catholicism. At other times his insight was more seriously at fault. He gravely quoted Cato's recipe for a cheap tippie for slaves as a proof that paganism had degraded labour, without ever asking himself what proportion of the field-labourers in Christendom have had anything better to drink.

As a publicist Ozanam was generous, keen-sighted, short-sighted, and impracticable. He was never weary of insisting that the social question was at the bottom of all others; but he never asked himself what he had to offer to the urban proletariat half so attractive as the prospect of carrying through for themselves the spoliation which the rustic proletariat carried through between 1789 and 1794. He saw that the virtues of democrats have a certain resemblance to the characteristic virtues of the Gospel, and he never asked himself whether they were more likely to be a preparation for Christian faith or a substitute for it. He might be pardoned for sharing the fatalistic views of De Tocqueville on the future of democracy, but one who was so generally equitable ought not to have expected the Breton nobility to turn democrats in 1848 to help him to save Catholicism.

In conclusion we have to thank Miss O'Meara for her very graceful and intelligent sketch of an admirable talent and a most amiable character.

G. A. SIMCOX.

Bible Lands: their Modern Customs and Manners Illustrative of Scripture. By H. J. Van-Lennep, D.D. (London: John Murray, 1875.)

DR. VAN-LENNEP'S work is, in its scope and character, identical with Dr. Thompson's *The Land and the Book*, but it scarcely shows the same intimate personal acquaintance with the East, although it is certainly more minute

in its details. The frame of mind in which the author has set about his task may be gathered from the following sentence, which occurs in the Introduction: "The remarkable reproduction of Biblical life in the East of our day is an unanswerable argument for the authenticity of the sacred writings; they could not have been written in any other country, nor by any other people than Orientals." We were not aware that modern scepticism had gone so far as to accuse the Bible of being an Occidental forgery, nor should we have thought that two goodly volumes were necessary to prove the contrary! Seriously, the real fault of the book is, that in the anxiety to set before us all the facts in modern Eastern life which can explain and illustrate the Scriptures, Dr. Van-Lennep has collected together a vast number of minor details that are perfectly uninteresting, and only tend to make the volumes cumbersome and difficult of reference.

Like its prototype, *The Land and the Book*, the present volume has a great many illustrations which are borrowed from other works without acknowledgment, and not always very successfully copied. Among the original engravings are several of considerable interest, among them one of the *Camû'a* (not *Caïm*, as in the text) *Hummûl*, near the sources of the Orontes, in Coelo-Syria, which we do not remember to have met with before. The monument in question consists of a square tower crowned by a pyramidal roof, and having representations of hunting scenes on its four lower faces. I cannot agree with the author that it is a sepulchral monument.

Dr. Van-Lennep's notions of philology are, to say the least, peculiar:—"It is fortunate for the historian and the Biblical scholar that for the original languages of Syria and Palestine a cognate language has been substituted—the Arabic—the best able, on account of its affinity to them, to preserve unchanged the names of places in those interesting regions." "Substituted"—as though Arabic had been decided upon by a Government Commission and introduced into the country arbitrarily, instead of being, as it is, the modern form of the most important of the Semitic group of languages which necessarily prevailed and absorbed the rest. The illustrations are drawn quite at random from Egyptian, Assyrian, Jewish, and Persian, and other sources ancient and modern; thus to illustrate the fact that the ancient Hebrews really did catch fish and swim, as described in the Bible, we have a picture of an Egyptian drag-net and of an Assyrian in the act of swimming! There is, it is true, a good deal of information contained in the book on the present physical aspect and customs of the country, but it is rather dull reading in its consecutive form, and would have been certainly more available for reference had it been cast into some such shape as the *Dictionary of the Bible*.

But Mr. Murray has already given us the last-named excellent work, and I do not think that it is in any way likely to be superseded by the present volumes. They are, however, extremely well "got up," and contain, if one only has the patience to learn the geography of them well enough to be able to find it, much that will help the untravelled

reader to understand the Scriptures. From the spelling and the general style of the printing and illustrations I should imagine the impression is from "early plates" received from America. E. H. PALMER.

Jahrbücher der Deutschen Geschichte. Jahrbücher des fränkischen Reichs unter Ludwig dem Frommen. Von Bernhard Simson. Band II. *Geschichte von Otto des Grossen.* Von Prof. Ernst Dümmler. (Leipzig: Duncker & Humblot, 1876.)

THE great undertaking of the issue of the *Annals of the German Empire*, which has been made possible by the munificence of the Bavarian Government, makes as rapid progress as could be desired. Last year we (ACADEMY, vii. 134, February 6, 1875) gave a minute account of the object of the collection and of the publications which had at that time appeared. When it is completed a work will have been done for the mediæval history of Germany the like of which scarcely any other nation has hitherto been able to produce. In the present year two new parts have been issued, the second volume of Simson's *Lewis the Pious*, and the *History of Otto the Great* by Prof. Ernst Dümmler.

Simson begins his present volume with the year 831, and carries the narrative on to the death of the Emperor in 840. It is a sad time which has fallen to his lot to describe. Fierce and unnatural struggles rage in it, and of the prominent personages that play a part in them there is hardly one who wins our sympathy. Yet, in spite of this, things were done during these years which for centuries influenced in the most important way the destinies, not only of Germany, but also of France and Italy, and even of the whole of Europe. After the death of Charles the Great the question of the day was whether it was possible to preserve the unity of the mighty empire which he had brought together, and which comprised the greatest part of Christian Europe. On the one hand, the Frankish principle of hereditary right, which had maintained itself from the foundation of the monarchy of the Franks, called for its division among the sons of the sovereign, while, on the other hand, the higher and the lower clergy took the lead in contending for the unity of the empire, because only by the preservation of this unity the imperial dignity would be able still to exercise that influence on behalf of the Church which it had put forth in the days of Charles. At first Lewis had been in perfect accordance with the clergy, and the ordinance of succession which he issued in 817 assured to his eldest son, Lothar, the authority of his father almost undiminished, while the younger brothers, Lewis and Pippin, had to be contented with smaller dependent governments. But when, shortly after, the emperor married a second time, and had by this marriage another son, Charles, he renounced his former principles, and decided upon a formal division of the empire in order to act fairly by his newborn child (829). The struggle which arose between the father and his sons from this resolution forms the main subject of the present

volume. The most painful and horrible episode in it is, perhaps, that which took place in 833, not far from the present town of Colmar. In the month of June in this year the two armies encamped here opposite each other in the wide plain through which the Rhine flows from Strassburg to Basel. Pope Gregory, who had undertaken the long journey across the Alps in order to maintain the principle represented by the Church, was in the army of the sons. His influence and his intrigues of every kind brought about that sad treason which gave to the plain of Colmar for all time the name of the "Lügenfeld." Lewis, deserted by his vassals and dependants, and left almost alone and unable to defend himself, fled into the camp of his sons, that there he might at least escape the vilest insults. He was there deprived of his dignity, and forced to submit, at Soissons, to that shameful act of ecclesiastical penance which marked the point of deepest degradation to which the imperial dignity has ever descended. It was of little avail that, either moved by penitence for their unfilial behaviour, or by jealousy of Lothar, who had drawn to himself the chief advantage of their common treason, the Emperor's younger sons drew the sword again in the following year, 834, and replaced their father on his throne. Things once done could not thus be undone, and the imperial authority never fully recovered from the blow which then struck it. There were fresh conflicts among the sons even before their father's death, and they continued after it; when they were come to an end, in 843, the combatants were compelled after all to agree to a division, and out of the ruins of the one Frankish Empire arose Germany, France, and Italy as independent nations.

It is evident that the epoch which Prof. Simson has treated of may fairly be described as one of universal importance. The manner in which he has acquitted himself of his task deserves full and unrestricted praise. He is not in a position to produce many new facts, as this epoch has already been repeatedly treated of by different authors, and some of them have performed their task excellently. But he deserves the credit of having collected with great and indefatigable care the existing materials, and of working them out in a clear and comprehensible manner. It will seldom be possible to come to a different opinion from him, and, unless some new sources of history be discovered, which is by no means likely, there will, in all probability, be very little to be added to his investigations by a later generation.

The same may be said of Dümmler's *History of Otto the Great*, which we have also placed at the head of this article. The learned professor from Halle has performed a task which we know from our own experience not to be a very agreeable one. When, in 1863, the *Annals of the German Empire* were distributed among several German scholars, the late Prof. Rudolf Köpke undertook the history of Otto I., and began the preparatory work with the conscientious assiduity, and the determination to notice even the most infinitesimal points, which was peculiar to him. He threw him-

self into the subject which he had himself selected with the utmost ardour of devotion. He especially busied himself with the contemporary authorities. His learned and thoughtful writings on Widukind of Corvey, the historian of the Saxons, and on Hrosvitha, the learned nun of Gandersheim, who is certainly the most important among the authoresses of the Middle Ages, are evidence of this. However, those preparatory studies took so much time that only a small part of the history of Otto was done when, in June, 1870, he died prematurely; much regretted by all his friends and acquaintances. According to the wish of the Historical Commission of Munich, Prof. Dümmler undertook to finish the work which had been begun, and in this way the present volume has come into existence. Herr Köpke had written the first sixty pages, as well as the excursuses (pp. 557-587); all the rest is the independent work of his successor, who only refers occasionally to Herr Köpke's preparatory work. It was inevitable that this double authorship should make itself felt in the book. Not only does the reader miss the perfect harmony of style which he looks for, but the whole character of the presentation of the subject is without that unity which can only be obtained when a work has proceeded from one mind. Prof. Dümmler himself foretold this result, and we are, therefore, called upon all the more to admire his self-denial in undertaking the task, and the extreme conscientiousness with which he has fulfilled it.

It does not come within the range of a brief notice like the present to give even an approximate idea of the rich materials of Prof. Dümmler's book. His narrative of the reign of Otto I., descending as it does into the smallest details, leaves no doubt of the justice of his claim to the surname of "The Great," a title which has never been given to any of the Frankish or German kings, except to the first Charles, either before or after him. It will be sufficient to draw attention to one point. A question of great importance to the right understanding of mediæval Germany has often been raised in modern times. It has been asked whether Otto I. was wise in uniting the crown of a Roman emperor to that of a German king, thus forming that connexion between Italy and Germany which was maintained for centuries, though often only after torrents of blood had been shed. Many writers have answered this question decidedly in the affirmative. Others—Herr von Sybel among them—have taken a different view. They hold that the foundation of a Roman empire reaching beyond the limits of the German nation has been the cause of Germany's decline and impotency during the later Middle Ages. Prof. Dümmler has avoided pronouncing a direct opinion upon this question, and, as a rule, he prefers to let facts speak for themselves rather than to intersperse his narrative with reflections of his own. But he evidently does not share Herr von Sybel's views. He lays stress on the fact that the Emperor in Italy only brought into subjection a people which had been long accustomed to the dominion of a stranger, with which, indeed, it was unable to dispense. He shows, too, how Otto was praised by the

Italians as the re-founder of firm monarchical order, and as the restorer of peace and justice. These advantages, as he points out, were bought at a proportionally small sacrifice of property and of blood. It is true that Otto II. and Otto III. had sad experience of their Italian rule, but this was only through their own faults, not in consequence of the act of Otto I. The error of Otto II. was to pass beyond the limits which his father had wisely respected; the error of Otto III. was to give himself up entirely to foreign influence, despising his native country, and almost ceasing to be a German. Nor should the immense influence which the union of Italy with Germany has exercised upon the civilisation and the mental development of the latter country be left out of the account. Prof. Dümmler repeatedly points out traces of this influence, but I almost doubt whether even he attributes quite so high a value to it as he perhaps might. It would be a work of the greatest interest for the history of civilisation to pursue these traces minutely through the tenth and the following centuries. H. BRESLAU.

The Theory and Practice of Banking. By Henry Dunning Macleod. Third Edition. Vol. II. (London: Longmans & Co., 1876.)

THE historical chapters of this volume are careful, and for the most part accurate. But Mr. Macleod is not quite correct in the contrast which he draws between the state of the currency in 1696 and 1811. He asks why it was that in 1696 merchants and statesmen could clearly perceive that the cause of the rise in prices and of the fall in the foreign exchanges lay in the baseness of the coinage, when in 1811 they could not perceive that the cause of similar phenomena was in like manner to be found in a depreciated currency, though in the latter case of bank-notes instead of coin. And his answer to this question is, that the men of 1696 could see that the coinage did not contain much more than half its proper weight of precious metal, whereas in 1811 the bank-note bore no outward and visible sign of its variation from the true standard. Mr. Macleod speaks as if the coinage in 1696 had fallen in value in proportion to its baseness; but this is not so, and to suppose it shows a confusion of thought respecting the causes which govern the value of a currency. As in the reign of Henry VIII., so in that of William III. the value of the coinage fell in proportion to the quantity of base money in circulation, not in proportion to its baseness. At the latter period the coin contained only half its proper quantity of silver, but its value fell only one-third. The facts stated by Mr. Macleod in his first volume sufficiently prove this, although he has not himself seen their significance:—

"The current coins had been for many years clipped and adulterated, which in 1694 reached such a height that the silver coins current had lost nearly half their value, while a great part of the current money was only iron, brass, or copper plated. During 1694 the silver coinage became worse daily, and by the end of the year guineas gradually rose till they reached 30s." (Vol. i. p. 383.)

Had the coin in circulation fallen in propor-

tion to its baseness, the price of the guineas would have risen to 40s. and upwards. In like manner the inconvertible bank-note in 1811 had fallen, not to a level with the intrinsic worth of the paper, but in proportion to the quantity over-issued.

Mr. Macleod follows in the present volume the practice of repeating the contents of former publications which we noticed in a former review. Chapters xii., xiii., and xiv. contain 140 pages reprinted *verbatim* from his *Principles of Economical Philosophy*. There is, of course, a repetition in capital letters (p. 334) of "the great fundamental conception that where there is no debt there can be no money." Yet Mr. Macleod himself argues (p. 330) that "where money is exchanged for goods no debt arises." The whole business of a country might be carried on by ready money without credit, and in that case there would be "no debt," but will Mr. Macleod say there would then be "no money"?

Mr. Macleod's practice of repetition has also led to his reproduction of a singular blunder in legal history. He repeats (p. 282) a statement made in his *Economical Philosophy* that "the *Mirror of Justice* was originally written in French long before the Conquest." Andrew Horn, who compiled the *Mirror*, was City Chamberlain and a member of the Fishmongers' Company, and died in 1328. The *Mirror* speaks of Ranulf Glanvill, and of the Great Charter, and expounds the obligations of countors or barristers, and attorneys. Does Mr. Macleod suppose that Glanvill flourished, that Magna Carta was enacted, that a legal profession was organised, and that French was the literary language of England, "long before the Conquest"? It is true that Lord Coke has ascribed great antiquity to the *Mirror*, but historical learning has made some progress since the days of Coke, whose forte was not history, and Andrew Horn's book was not then as easily accessible as it is now.

T. E. C. LESLIE.

NEW NOVELS.

Walter Lee, a Tale of Marlborough College.

By H. W. Green. In Two Volumes. (London: Sampson Low & Co., 1876.)

The Atelier du Lys; or, an Art-Student in the Reign of Terror. By the Author of "Mademoiselle Mori." In Two Volumes. (London: Longmans, 1876.)

Edina. By Mrs. Henry Wood. In Three Volumes. (London: R. Bentley & Son, 1876.)

A Woman's Victory. By the Author of "Elsie; a Lowland Sketch." In Three Volumes. (London: Tinsley Brothers, 1876.)

More than a Million; or, a Fight for a Fortune. In Two Volumes. (London: Daldy & Isbister, 1876.)

Those who take up *Walter Lee* in the hope of finding done for Marlborough what *Tom Brown's Schooldays* did for Rugby, will be disappointed. In truth, save that the story begins at the school, and that a cricket-match makes part of one of the early chapters, there is little or nothing to warrant the secondary title. The hero is in the Sixth

and is Captain of the Eleven at starting, and leaves for good immediately afterwards; nor is there any subsequent reference to school-life. Throughout, the book is purely imitative. Mr. Thomas Hughes is copied at the outset; Mr. Blackmore's diction, particularly in *Alice Lorraine*, is attempted with no great success, and scarcely more disguise, further on; and there is an odd mixture of Mr. Chermiside's *Ned Locksley* with Mr. Henry Kingsley's *Stretton* in the scenes laid in Hindostan during the Mutiny. Nevertheless, there is some merit in the story. It does not flag, but moves freely on, and the author allows a good deal of his own personality to disclose itself in the delineation of his autobiographical hero, so that, though he borrows lendings freely enough to drape himself in, there is real flesh and blood, and no mere lay-figure, underneath them. One of the private details he gives is that he never could bear geography, which perhaps accounts for his sending a tourist party to "St. Limoges;" and we doubt whether the Modern Side at Marlborough was fully organised in his day, judging from the mess he makes of a professedly Old-English inscription, into which he introduces such vocables as "whensome'er," "eek," and "yfelling." He had better keep to plain narrative, and not try scraps of learning, which are quite out of his way.

The Atelier du Lys has the great merit of striking a new vein in a mine which has been so long and sedulously worked that it might be hastily thought exhausted. Many as are the scores of novels which find their motive in the French Revolution—exceeding in number, perhaps, even the English tales of Cavaliers and Roundheads—and constant as are the situations based on the antagonism and reconciliation of members of the rival factions when also of opposite sexes, Miss Roberts has nevertheless not only succeeded in devising a wholly new one, but in grouping fresh surroundings about it, and presenting a very charming story as the result of her experiment. The principal character in the book, the heroine herself, Edmée Leroux; the aristocratic old Mademoiselle de St. Aignan, of quasi-liberal and wholly sceptical views; the old French artist, Delys, and the young Swiss one, Balmat, are all cleverly drawn and skilfully coloured; and if the scheming statesman, De Pelven, stands out less vividly on the canvas, it is rather from the greater complexity of type selected than from lack of graphic power in the delineator. The glimpse of the continuance of a demand for art and of the possibility of making a living by it, which is one of the many peculiarities which differentiate the French Revolution of 1789 from all previous and subsequent civil conflicts, shows close attention to its less conspicuous phenomena; and the manner in which the position of Louis David in art is described as rousing a contemporary enthusiasm which was never destined to confer immortality, and yet as having some just basis in his careful drawing, despite the poverty of his colour and the frigid conceits of his subjects, displays a keen interest in the history of painting, and a knowledge of the influence which David still exerts through the succession of Ingres upon the *Salon* of to-day, which is accurate and praiseworthy.

We doubt only two things in the story, so correct is its costume, and those are whether Hebrew studies had become common enough under Louis XVI. for *tohu-bohu* to have made then, as now, part of the vocabulary of Parisian slang; and whether there be any justification for the spelling Collet d'Herbois. Students of the Terror are familiar with the varieties of spelling which occur in many notable instances, as that of Vergniaud, Fouquier-Tinville, Henriot, and others; but Collet d'Herbois never changes, so far as we know.

Edina is one of those books of which the critic is bound to say that which is the tritest and vaguest of all criticisms—denounced in the very infancy of the art as already antiquated and unsatisfactory—that it would have been better if the author had taken more pains. Mrs. Henry Wood has many of the qualities which go to make up a successful novelist, but she lacks self-restraint, ambition, and patience. Her books are poured forth at a pace almost equalling that which G. P. R. James attained, for there are two dozen already published, and no sign of slackening is yet evident. That is to say, in other words, her mere fertility has even now equalled that of Scott, doubled that of Dickens, and trebled that of Thackeray. Yet although there is real cleverness in some of her stories—notably *East Lynne*, *Verner's Pride*, and *Trevlyn Hold*—there is no prospect whatever of her popularity being durable and her reputation permanent, simply because she will not be at the trouble of bestowing conscientious labour on the distasteful task of finish. She has quite imagination enough to make a good plot—better than Mr. Wilkie Collins' far more elaborate ones, which are simply chess-problems in literature—and though her gallery of characters is not very large, and the same people meet us under different names in several of her books, yet she has at various times succeeded in making her readers see her creations as she sees them herself, albeit unable to make any one so stand out from the canvas as to become clothed with personality and to live, as Mrs. Poyser lives. Her great literary defect, next to her extremely slipshod English (for which Dickens must be held mainly accountable, as it is a characteristic not only of his own writings, but of the whole school of novelists whom he reared in *Household Words* and *All the Year Round*), is the mannered colloquialism of her style. If she had written one book, say, in this fashion, making it autobiographic in form, and representing all the stage asides, moral reflections, and incessant detail as to the clothes worn by her ladies and the meals eaten by her gentlemen, as the way in which a comfortable middle-class English gossip, dropping in to a neighbour's for five o'clock tea, talked over all the concerns of the neighbouring families, telling everything she knew or fancied of their private history, it would stand as a very clever conception. But, unfortunately, it is no ideal personage who acts thus, it is Mrs. Henry Wood herself. She manages her *dramatis personae* exactly as a little boy does the cardboard figures of a toy theatre—pulls them back and forwards with a too visible hand and wire, and does all the talking for them

in a too audibly single voice and intonation. They are not allowed to work out the story in action and dialogue without incessant explanation how they ought to have done this, and ought not to have done that; and the narratives are almost always too indirect. *Edina* is no exception to the rule. The whole situation of the book is clever, the plot is well managed; the sensationalism is not greater than would occur in real life under the by no means impossible incidents of the story; the tone is mainly on the side of truth and honesty, and the tale is quite easy and even pleasant to read. But it will not live, though, of course, it will be added to the long series of reprints which begin with *East Lynne*, and its lack of vitality is chiefly due to the prominence of the faults noted above. If Mrs. Wood could but be persuaded that the true life of all permanent novels—except a very few, which may almost be counted on the fingers of one hand—is drawn either from graphic and powerful delineation of character, as in Fielding, Scott, Thackeray, and George Eliot; or else from brilliant picturing of society, as in Lord Lytton—himself no portrait-painter—she might learn that the unceasing stream of didactic monologue which runs through every one of her books—though probably enough an element of their popularity with a reading public which detests the effort of thinking for itself—is an artistic fault, which reminds the more cultured part of her audience of the remark of the poor lunatic confined in a Scottish asylum, that although he had a well-organised establishment, a skilful cook, and an abundant variety of the choicest dishes every day at his table, yet somehow everything tasted of oatmeal porridge. Let her turn Mrs. Henry Wood bodily out of the next story she writes, and allow the characters to act it out for themselves, and she may do better than she has ever done since the initial success of *East Lynne*.

The promise which *Elsie* held out of better work from its author is not belied by *A Woman's Victory*. There is a distinct advance made in it, and the interest depends rather on character than on situation, which is artistically an improvement. The chief motive of the book involves some skating on rather thin ice, but is treated with restraint and judgment, and, moreover, with a certain freshness of handling which is very commendable. The weaknesses of the work are two—first, that the minor characters are not sufficiently wrought into the texture of the story, but contribute so little to its development that they might for the most part be cut out innocuously so far as the plot is concerned; and, next, that such of them as are introduced obviously for the purpose of giving variety and local colour are not worked up enough to produce that effect. The hero and heroine of the book have had adequate pains bestowed on them, but the minor personages, Mrs. Hillett, Cecil Newton, John Holden, and others, are no more than outlined, and lack breadth and shading. Now, the starring system is as disadvantageous in a novel as in a play or an opera. There is more complete intellectual satisfaction and artistic pleasure to be derived from a performance in which there is a good average level of acting or singing through-

out, and where all the company, down to a stage-servant or a chorus-singer, help one another, and each contributes an appreciable share to the general effect, than where one or two celebrities have to sustain the whole burden, and to hide by their brightness the dulness and incapacity of their subordinates. And that, too, is a better story where the lesser people are felt to have a real part, and to be individualised, than one in which all the pains are lavished on the central figures. If the author of *Elsie* will once grasp this truth, and profit by the increased sense of dramatic action which experience has already brought with it, there is no reason why a third book from her pen should not exhibit as great an advance on the second as it does upon the first.

More than a Million is an extravaganza, belonging to the same school of writing as *Ginx's Baby*. The book turns on the strife stirred up by a will in which a vast fortune is left to John Smith, without any further particulars of identification, by a millionaire John Brown, who has no visible legal heirs or relatives; and describes in a series of episodic narratives the havoc, ruin, and death wrought among the rival claimants of the inheritance, up to the time when the bequest at last devolves into the hands of the heir-at-law, who applies it to the extension of an amateur police or Vigilance Committee, which is described at considerable length. In the preface the author mentions that one at least of his objects in writing the book was to show the mischievous working of the Court of Chancery in days before its procedure was simplified and accelerated; but this is not merely fighting an extinct Satan, but trying to do over again, with very inferior powers and little more real knowledge of the subject, what Dickens essayed in *Bleak House*. The author obviously had in his mind a plan for producing brilliant effects by the juxtaposition of tragedy and farce, but his gift of natural humour is certainly no greater than Mr. Edward Jenkins's own; and as *More than a Million* is about four times as long as *Ginx's Baby*, to which we have compared it, tediousness, by reason of continual strain and lack of spontaneity, is the ultimate result. Compressed into one-half of one of its two thick volumes, it might have been a tolerable squib, for a few scenes here and there are sketched in with some humorousness, but they lie as far apart as the raisins in the pudding of a Drury Lane eating-house, and the "stickjaw" which forms the main constituent is somewhat tough and flabby. One merit, far too rare, must in justice be credited to the anonymous author. He has actually cited correctly the stock line in Milton's *Lycidas*, "To-morrow to fresh woods and pastures new," which is misquoted more persistently, perhaps, than almost any other in the English language.

RICHARD F. LITTLEDALE.

CURRENT LITERATURE.

A Calendar of the English Martyrs of the Sixteenth and Seventeenth Centuries. With an Introduction by Thomas Graves Law, Priest of the Oratory. (Burns and Oates.) Some trouble must have been taken by the author of this little work whose name appears on the title-page, as well as

by the Duchess of Norfolk, who assisted in the compilation and to whom it is dedicated. It consists of forty-nine pages only, yet it appears with the Imprimatur of the Cardinal Archbishop of Westminster, followed by a curious protestation on the part of its compiler that in calling his heroes martyrs he does not presume to anticipate any judgment that may be pronounced upon them by the Holy See. We find it difficult to place ourselves in the exact position of the writer, and so we venture to demur from a literary and historical point of view to the arrangement of the names in order, not of their chronological period, but according to the day of the month on which they suffered death. However, it is not our business to find fault with a method which has been adopted with a view to devotional purposes. The catalogue will be useful for reference, though the names are not in alphabetical or chronological order. The *Calendar* itself contains little that is new excepting a few corrections of dates, but the Introduction is extremely interesting as well as suggestive. The heroic endurance of sufferings and death in the cause of the Roman mission in England is, or was till lately, wholly unknown to ordinary English readers. There is a valuable mine of information on this subject which has yet to be worked, and we are glad to find that it is already in operation. And we hope soon to see some trustworthy accounts of the mission in Elizabeth's reign which may prove a worthy sequel to "Father Gerard's Narrative" and Mr. Simpson's *Life of Campion*. We learn from Mr. Law's Introduction that the process for the canonisation of some of these martyrs has been going on for more than two years, and we suppose the present volume must be considered in the light of a pioneer to prepare the way for more detailed narratives of the lives and deaths of those of whom in this *Calendar* nothing more is told us than the date and the mode of their execution. Perhaps some readers will be surprised to hear that the number of those who were hanged is 342, while about fifty more, to use our author's words, "terminated their lives in prison under the sentence of death, or died from the effects of cruel usage and in the odour of sanctity" (p. 15).

THE fifth and concluding volume of M. Paparregopoulos' *History of the Hellenic People* (*ἱστορία τοῦ Ἑλληνικοῦ ἔθνους*) embraces the period from the Fourth Crusade to the establishment of Greek independence. We cannot help congratulating the author on the completion of his work, which, as he tells us, has occupied more than thirty years of his life. In saying that it is a work of great importance to the modern Greeks, we do not wish to produce in our readers' minds a false impression regarding it. It is a chronicle, with no pretensions to a graphic or vivid style, and without the general sketches of particular periods, summaries of prevailing influences, and general estimates of the condition of classes and interests, to which we are accustomed in Mr. Finlay's works on the same subject. The 1,000 pages of which this volume is composed are crowded with facts and figures, but there is not a single reference to any authority, and though in the latter part, where the subject admits of it, the narrative is enlivened by the introduction of numerous ballads, yet it can hardly be called easy reading. But independently of its carefulness, and the clearness and purity of its style, it has the great merit of freedom from exaggeration. The author is fully justified in saying of himself, "I have no liking for hyperboles, which are the white-lead of history."

G. F. HERTZBERG'S *Geschichte Griechenlands*, the first part of which is now published, is in many respects a great contrast to this. It is a book well calculated to supply a great want—namely, a learned, critical, interesting, and tolerably succinct account of the history of mediæval and modern Greece. The present volume commences with the reign of Arcadius, and concludes

at the point where M. Paparregopoulos' last volume begins. Unlike most of the books that have been written on the Byzantine Empire, it is deeply interesting: for, strange to say, notwithstanding the strong element of romance which characterises this period, it has usually been treated in a very dry manner, and even Gibbon has regarded the Eastern Empire rather as a peg on which to hang his general history than as a subject of study for its own sake. M. Hertzberg, while he introduces the salient facts and leading personages, weaving them together into an attractive narrative, and bringing the various component parts of the empire successively into view, so as to produce a collective impression, at the same time devotes ample space to the discussion of the numerous, and not unfrequently recondite, subjects which the study of the period suggests. Such are—to take only one group of subjects—the adoption of various heathen rites and ideas into Eastern Christianity, the growth of the modern Greek language and its various dialects, the Slavonic element in the population and the language, and the origin of the modern names of places in Greece. Points such as these are critically discussed, with ample citation of authorities, whether Byzantine historians, or the larger modern works, as those of Finlay, Hopf, and E. Curtius, or pamphlets, such as Miklosich's *Investigations into the Slavonic Words in Modern Greek*, or Gass's *Historical Study on the Monasteries of Mount Athos*. We can strongly recommend the book as combining solid information with agreeable reading.

Short and Easy Book-Keeping. By George Flint. (Published by the Author.) This little brochure gives a good deal of useful information in a small space and at a trifling cost, although it would be a remarkably clever youth who would acquire the art from this or any other treatise, however simply or elaborately compiled. Book-keeping can only be learnt practically, and treatises devoted thereto are only useful for reference. A grave and unaccountable omission is observable in this book. No folio numbers are attached to the various entries either in the Cash Book, Journal, or Ledger, nor is there any reason given for their absence. Want of space is no sufficient plea, even if it had been stated, for the pages should not have been so small or the type so large as to necessitate the omission. The folios are not only necessary to show that every entry has been posted, but they are indispensable for reference, particularly if discrepancies occur in balancing the books, rendering it necessary often to call over and check every entry—a task most laborious and wearisome, but doubly so if the index has to be referred to at each entry.

The Ordinance of 1787. By William Frederick Poole. (Cambridge, Mass.: University Press.) A reprint of an article in the *North American Review* for April, 1876, the chief object of which appears to be to prove that the Rev. Dr. Manasseh Cutler was one of the main agents in the formation of the celebrated Ordinance, the most important feature of which was that it absolutely prohibited the existence of domestic slavery in all the new States and territories thereafter to be formed in America. The authorship of this remarkable instrument has long been a matter of dispute; and, considering the effect which it undoubtedly had upon the future history of the United States, it is only right and proper that the credit of its construction should be given where it justly belongs. Mr. Poole has certainly presented a strong case in behalf of Dr. Cutler.

The American State and American Statesmen. By William Giles Dix. (Boston: Estes and Lauriat; London: Trübner and Co.) This is a remarkable little volume, evidently written by a man far in advance of his generation, and independent enough to say boldly what will not be generally palatable to his immediate audience, although it will be unquestionably accepted here-

after as the language of profound wisdom. His object appears to be to warn his countrymen against settling down in the conviction that their national character is already established, and that it is such that they themselves ought to be contented, and the rest of the world satisfied, with it. He tells them plainly that this is a great mistake, and that, at the end of their first century of national existence, they have lived for a hundred years under a merely Provisional Government which must, sooner or later, and he thinks very soon, be discarded for one entirely different, but of what precise character he does not venture to predict:—

"Is our Government," he says, "or what we call a Government by conceit, as foreign nations call it a Government by courtesy, anything more, have we ever tried to make it anything more, has it not been our special American pride that it is nothing more, than an ingenious balance and compromise of policies?" Again:—

"It was a Provisional Government only, and yearly proves to be more and more unsuited to the vast and growing empire of North America. I call it a Provisional Government, because its organic powers have been the subject of contradictory interpretations from its beginning to this very hour. Of no other Government on the face of the earth can the same thing be said."

The volume is composed of a series of essays on various national subjects, and it is only now and then that the writer's special objects are revealed. He is clear enough on one point, and that is the superiority of the British Parliament over the United States Congress. He thinks that there will never be any real progress in national life until the members of both Houses of Congress are no longer directly responsible to their respective districts or States, but go to Washington as the independent representatives of the whole nation. He objects to the exclusion of members of the Cabinet from Congress, and says that there can be no Congressional debates, properly speaking, so long as this exclusion is maintained. "Congress, without authorised and commissioned representatives of the Government, is like a ship without a compass, a helm, or a pilot." He also quarrels with the term "United States" as the national title, which itself indicates a mere association of distinct governments, and seems to suggest its rejection in favour of the one word "America." The book abounds with quaint sayings.

"Daniel Webster could not be President. There were two fatal objections to him. He was a great man, and that was a strong reason why he should be put down and kept down. He had deserved well of his country, and that was a yet stronger reason why he should be put down and kept down. In all countries except America great men are regarded as special gifts of God. In America great men are regarded as curses, not as blessings. Their greatness is deemed an intolerable injury to everybody else in the land," &c.

The truth of this is unquestionable, and the sarcasm inimitable. Again, he closes an admirable appeal for some national effort for intellectual eminence thus:—

"Must our country wait for a literature worthy of herself until she shall be so crossed by rival railroads from every Atlantic to every Pacific port, and from the Lakes to the soil and the Gulf of Mexico, as to be a continental gridiron, on which stocks will be cooked to a crisp, and burn the fingers of all who touch them?"

Mr. Dix will at once find at home an appreciative, but, alas! a comparatively small, audience. He has, however, the merit of being a pioneer in a movement that must eventually be successful, unless (which God forbid!) we live to witness the alternative result of a confederation that has lasted a full century tumbling in pieces from its own inherent weaknesses. English readers will find an hour's amusement and some instruction in Mr. Dix's little volume.

NOTES AND NEWS.

MR. HERTSLET has ready for publication the third of his series of volumes on our Treaty relations with various countries. The two first were devoted to Austria and Turkey; he now gives us an analysis of Italian treaties. A list is given of those with the ancient dominions of Sardinia, the two Sicilies, Tuscany, and the Roman States, which have now all lapsed. The changes by which all Italian States were merged into the Kingdom of Sardinia, which became, ultimately, the Kingdom of Italy, are also detailed. We have a special and very complete copyright convention with Italy, which dates from November, 1860; and the chief other treaty which exists between Great Britain and that country is the general one of commerce and navigation, which was signed in August, 1863. In this treaty is inserted the "most favoured nation clause," under which we claim many additional advantages, accruing from conditions inserted in treaties of a later date between Italy and France, Austria and Switzerland. The tariff, which is divided into twenty "categories," is most plainly arranged, and an index is prefixed in which each article is referred to its particular category. It seems a pity that this portion of the work will become a dead letter in the event of the proposed alteration of the Italian tariff to be made next year. But these handbooks supply a great want which has long existed among statesmen and merchants interested in the commerce of the countries treated of.

MESSRS. R. BENTLEY AND SOX are about to publish in two volumes the articles on the history of the tenth Royal Hussars, by Mr. William Douglas, which have appeared in successive numbers of the *United Service Magazine*.

WE understand that Mr. S. Lane Poole is engaged in writing a short memoir of his great-uncle, Mr. Lane, the Arabic scholar. It will be prefixed to the sixth volume of Lane's *Arabic Lexicon*, and also be published separately in a modified form.

DR. W. SPITTA has published, at Leipzig, an able and interesting biography of the great orthodox reformer of Mohammedanism, El-Ash'ari. Prof. Mehren has, we believe, already compiled a more extensive work on the same subject, but we doubt whether he can deal more thoroughly or more successfully with the subject than has been done in Dr. Spitta's *Zur Geschichte Abu-l-Hasan Al-Ash'ari's*.

DR. BARLOW, the Dantophilist, whose death was recently announced, has, we are informed, left 1,000*l.* Consols to University College, London, for the endowment of an annual course of lectures on the *Divina Commedia*, with all the books in his library which relate to Dante and Italian history. He also leaves 500*l.* Consols to the Geological Society, the income to be applied as the Council may think best for the furtherance of geological science.

MISS ROSSETTI (Maria Francesca), the authoress of *A Shadow of Dante*, died in London on November 24, in the fiftieth year of her age, after a severe illness of about four months. The *Shadow of Dante*, published by Messrs. Rivington in 1871, offers a compendious view of the scope and scheme of the *Divina Commedia*, and was received with general approval. Miss Rossetti's other publications were of minor account—namely, *The Rivulets*, a little prose tale of religious allegory, 1846; *Exercises in Idiomatic Italian*, 1867, with its key, named *Aneddoti Italiani*; and *Letters to My Bible-Class on Thirty-nine Sundays*, published subsequently to the *Shadow of Dante*. In 1873 Miss Rossetti joined an Anglican Sisterhood, having for many years previously been an "Outer Sister" in the same community.

WE regret to notice the death of the eminent Hebrew scholar, Prof. Duncan F. Weir, of Glasgow University. His solid acquirements and

sound judgment are better known to his friends and pupils than to the public at large, but readers of the ACADEMY may remember the striking emendations of the text of the Psalms which used occasionally to appear in its pages. These were due to Prof. Weir, and it is much to be hoped that some more specimens of his accurate scholarship may be published—not merely as a tribute to his memory, but for the benefit of Hebrew studies.

MR. QUARITCH informs us that the new edition of Kemble's *History of the Saxons in England*, revised by Mr. W. de Gray Birch, is now nearly ready for publication. This valuable work has long been out of print, and scarce. Another book of historical importance from the same publisher is also nearly completed—a new edition of the late Mr. Hawkin's *Silver Coins of England*, which is virtually a new work, as the numerous "finds" of ancient coins made in England during the past twenty years have been carefully utilised, to the great improvement of the original treatise, and the correction of its chronological tables.

DR. JULIUS JOLLY has published at München, under the title *Ueber die rechtliche Stellung der Frauen bei den alten Indern*, a sketch of the legal position of women in ancient India. The rights of unmarried women, the different forms and essential ceremonies of marriage, the references to the purchase and capture of wives, the law as to dowry and divorce and widowhood and remarriage, are discussed on the authority, not only of Manu, but of Nārada, Yājñavalkya, Gautama, Āpastamba, and other law-books. Previous essays on this subject have almost exclusively depended upon Manu, or comparatively modern text-books; and Dr. Jolly's accurate and detailed account is the best that has yet appeared. We are glad to notice that Dr. Jolly hopes, as soon as he has completed the translation of his edition of Nārada, to publish a complete treatise on Ancient Indian Law.

THE *Ceylon Friend*, a monthly magazine published by the Wesleyan Mission in that island, continues to reprint the papers contributed by Gogerly and Spence Hardy to those numbers of the Ceylon Asiatic Society's *Journal* which are out of print, or to the extinct journal called the *Friend*. The issue for October, 1876, contains an essay by the Rev. Spence Hardy, on "The Language and Literature of the Sinhalese." We hope that the editors of the *Ceylon Friend* will publish separately in one volume these literary articles, just as they have already issued a separate edition of Spence Hardy's *Christianity and Buddhism Compared*, which first appeared in parts in the *Ceylon Friend*.

SUBHUTI UNNANSE, the Buddhist priest of Waskaduwa, in Ceylon, is already well known as the careful editor of the *Abhidhānappadīpikā*, a native Pāli glossary, which, until the appearance of Childers' great work, was the only lexicographical help available to Pāli students. He has now published a work entitled *Nāmanālā*, or "The Garland of Nouns," a treatise in Sinhalese on the grammar of Pāli nouns and adverbs. The Introduction, extending to more than a hundred pages, contains a most valuable summary of all that is known to the native paṇḍits concerning the history of Pāli grammar, and gives the author's name and date, the length in stanzas or cantos, and quotations of the first and last verses of no less than sixty-four Pāli grammars still known in Ceylon. We shall notice this important work more fully in a later issue.

A BOOK of Basque Legends, collected, chiefly in the Labourd, by the Rev. Wentworth Webster, with an essay on the Basque language by M. Julien Vinson, is announced for publication. The book will be published by Messrs. Griffiths and Farran, and Messrs. Walbrook and Co.

THE authorities of the University of Halle-Wittenberg have just conferred the degree of Dr.

Theol. on the Rev. J. K. Seidemann, in approval of the services rendered, during the last twenty years, to Luther-literature by his unrelenting labours. The two volumes of Dr. Seidemann's most recent work, "*Dr. Martin Luthers erste und älteste Vorlesungen über die Psalmen aus den Jahren 1513-1516*. Nach der eigenhändigen Handschrift der kgl. öffentlichen Bibliothek zu Dresden herausgegeben, von Lic. Theol. J. K. Seidemann" (Dresden: R. v. Zahn), are just appearing. This work, for the publication of which the university degree has been awarded, contains the detailed lectures on the Psalms which were read by Luther in Wittenberg during 1513-16. The publication is from a MS. written by Luther himself, and now in the possession of the Royal Library of Dresden; it was for many years preserved as one of their most precious heirlooms by Luther's family, and passed, about 200 years ago, from Johann Ernst Luther (1637), Luther's grandson, into the collection of MSS., for which the Royal Library is famous. Here its existence was, for some time, no secret for Luther-scholars; but its present publication will be due to the munificence of the authorities.

THE notice of the *Specimens of English* in last week's issue of the ACADEMY was, we are informed, incomplete. It was said that Dr. Morris "determined to carry his book up to the Anglo-Saxon period, and down to Spenser, making it two volumes instead of one." The part of the sentence containing the clause "down to Spenser" was due to a mistake easily made. Dr. Morris proposed to divide his book into two parts, carrying it up, but not down. At the same time Mr. Skeat proposed to write a third volume in continuation of the second part, while he also assisted Dr. Morris in preparing a new edition of that part. The result is easily understood by remembering that the whole series will consist of four volumes, not of three only. The first of these, Mr. Sweet's *Anglo-Saxon Reader*, has just been issued. The second, Dr. Morris's continuation down to 1300, is still in the press. The third, edited by Dr. Morris and Mr. Skeat conjointly, was, to some extent, a re-issue of the original volume (now out of print), with an increase of notes and glossary; it reached what was practically a third edition in 1873. The fourth volume, A.D. 1393-1579, edited by Mr. Skeat alone, appeared in 1871. When the second volume appears the series will be complete; the later authors being less adequately represented by specimens. The Clarendon Press has, however, also published some "Typical Selections."

MESSRS. GARNIER FRÈRES have just bought the entire stock of the great Migne collection, *Patrologiæ Latinae et Patrologiæ Græcæ Cursus Completus*, and they are now engaged in reprinting the volumes destroyed by a fire a few years ago.

M. BERTHOLD ZELLER is preparing two very curious works, based on documents in the Archives of Florence, on the Marriage of Henry IV. and Mary de Medicis, and on the Conspiracy of Biron.

A NEW edition of Herzog's valuable *Realencyclopädie der protestantischen Theologie* has begun to appear in parts. This, we need hardly remark, is the most comprehensive Thesaurus of the multifarious subjects grouped under the head of Theology which at present exists.

M. CLERMONT-GANNEAU's lecture at the Royal Institution on the peasant population of Palestine has been printed in French, under the title *La Palestine inconnue*, in the charmingly got-up *Bibliothèque orientale elzévirienne* of the publisher M. Leroux. As is well-known, M. Clermont-Ganneau agrees with Prof. E. H. Palmer in regarding the *fellahin* or peasants of Palestine as the descendants of the ancient Canaanites. They are at any rate neither Jews nor Arabs. We may, it is said, look forward shortly to receive a detailed account of this talented scholar's Palestinian researches from the same Parisian publisher.

UNDER the title *A. Firkowitsch und seine*

Entdeckungen; ein Grabstein der hebräischen Grabschriften der Krim (Leipzig: Hinrichs), Dr. H. Strack has published a complete exposure of the forged epigraphs of the Hebrew manuscripts now at St. Petersburg (referred to in our Oxford Letter of last week), and the forged dates of the tombstones in the Crimea, which some years ago misled Dr. Davidson and so many other scholars.

PROF. DE LAGARDE has given notice that he is obliged to publish the recension of the Septuagint by Lucian alone; that by Hesychius must for the present be reserved. Underneath Lucian's recension, the fragments of Aquila, Symmachus, and Theodotion will be printed.

THE *Revue des Deux Mondes* for November 15 contains a very interesting article by M. Leroy-Beaulieu, on "Agrarian Communism in Russia," which is mainly a defence of it against the Report of the Imperial Commission of 1875. Among other things it is shown that many of the inconveniences of the existing system are due to the way in which houses are grouped. M. Ludovic Carrau has an article on madness from a psychological point of view, which contains some good remarks on the question how far madness is a crime. M. F. Brunetière discusses the new letters of M^{me}. de Sévigné, published by M. Capmas, from a MS. whose bibliographical value seems greater than the literary value of the new letters. The number for November 1 contains a translation of M. Franzos' story of "The Judge of Biala," and an account, by M. Émile Daireaux, of the native races of South America.

THE *Nuova Antologia* for November contains an article by Signor Tirinelli on "The Comedies of Ariosto," bringing out their full importance in the development of the Italian drama. There is a notice of a work by Signor Rajna, *Le Fonti dell' Orlando Furioso* (Firenze: Sansoni), which is a minute examination of the poem and a comparison of its facts and situations with passages from the mediæval romances of chivalry.

THE *Archivio Storico* has a valuable contribution to the bibliography of Italian history. Herr Alfred von Reumont has contributed a supplement to his former list of works published in Germany on Italian history. This supplement reaches to August, 1876, and is a very welcome addition to the library of all students of Italian history.

A NEW edition of Vasari, under the supervision of Signor Milanese and Signor Carlo Puri, is announced by Sansoni (Florence). The first volume will be ready for publication shortly.

IN the November number of the *Deutsche Rundschau* there is an instructive article from the pen of Professor Friedländer, of Königsberg, on "Kant's Attitude towards Politics." Though in a less ardent fashion than Fichte, Kant entered into the political movements of his time, being most deeply interested in the American War of Independence and in the French Revolution. His sympathy with the promoters of the latter seems at first sight to conflict with one of his cardinal political ideas—namely, that rebellion against existing powers must always be wrong. The essayist shows that Kant justified the part he took on the ground that Louis XVI. virtually made over the power of government to the French people when he gave them the control of the ruined finances of the nation. Kant in his later years elaborated a complete system of politics, which stands in the closest connexion with his ethics. He was in favour of what he calls a republican constitution which is based on freedom and equality. He connects this with the hypothesis of a social contract; yet he regards the latter idea, not as the statement of a fact (as Rousseau), but as an idea of the reason "which binds the legislator so to shape his laws as they might have sprung out of the united wills of a whole people." As to the form of government he is not very explicit, only denouncing unrepresentative democracy, or mobocracy, which he held to

be still more ruinous than despotism itself. By-the-by, he held that the English Constitution is essentially a despotism, owing to the power of the king to bribe and constrain the representatives of the nation. One of the most prominent ideas in Kant's politics is that of a confederacy of States, through which international obligations might be enforced and war prevented; yet he makes no attempt to define how such an organisation is to be brought about. The essayist emphasises the dominion of fixed principles in Kant's political judgments. Even the happy consequences of the rule of Frederick the Great could not reconcile the philosopher to this enlightened despotism.

On the 22nd ult. Messrs. Puttick and Simpson sold a rare English collection of English Liturgical Treatises, mostly in black letter, consisting of forty-one tracts, issued from 1547 to 1639, among which are:—*Injunctions given by Edward Sixth* (London: R. Grafton, 1547); *Order of the Communion* (London: R. Grafton, 1548); *Articles agreed on by the Bishops, in the Synod, 1553* (London: R. Grafton, 1553); *Interrogatories set forth by Philip and Mary, 1558*, with Bishop Bonner's autograph (London: R. Caly, 1558); *Injunctions given in the first year of Elizabeth* (London: Jugge and Cawood, 1559); *Form of Prayer used during the time of the Plague*, drawn up by Bishop Grindal (London: Jugge and Cawood, 1663); *Advertisements, partly for Ecclesiastical Apparel* (London: E. Wolfe, 1568); *Book concerning Church Discipline* (London: J. Day, 1571); *Form of Prayer to avert the Earthquake* (C. Barker, 1580); *Form of Prayer to avert the Spanish Armada* (London: C. Barker, 1586). These curious tracts were sold in one lot for 53s.

UNDER the title of *The Israelitish Question and the Comments of the Canaan Journals thereon* (Civil Service Publishing Company), we have a series of extracts from telegrams, occasional notes, and leading articles supposed to appear in the *Canaan Banner*, the *Canaan Whirligig*, the *Canaan Daily Worldwide*, the *Canaan Evening Douche*, and last of all the *Canaan Weekly Prophet*, during the month before the Exodus of Israel from Egypt. The Canaanitish press does not relish the immigration of the sons of Jacob into their country. From the last named journal we take the following characteristic passage:—

"He has consented to let the Israelites go. Good. Six hours more delay and there would have been no Pharaoh to consent, for he would have been assassinated; and no Israelites to go, for they would have already gone. Pharaoh slain, the whole Egyptian Empire would have been shivered like a potsherd. Aethiopia, which lies watching its occasion this many a day, would have swarmed in its ebony thousands across her southern frontier, and the King of Marmarica, the ablest African of this generation, would have completed her destruction on the west. Her army is wholly unready for the field, and she is without any power of extemporising a defence," &c. The writer is, we suspect, a familiar and inveterate joker, who spares neither the grey-haired sage nor the sucking child; and who, if we mistake not, had the audacity many years ago, when we ourselves came into existence, to make himself merry at our expense, because, forsooth, like all other infants we were born naked into the world. However, his present effusion is more worth reading, and we commend it to the public perusal.

AN illustrated journal of politics, literature, and society, will be published early in the coming year under the title *Mayfair*. The staff of the new journal has been formed from among some of the best-known writers on the London daily press. The writer of the Parliamentary articles in the *World* entitled "Under the Clock" has transferred his services to *Mayfair*.

A UNIQUE copy of the first edition of Marlowe's *Edward II.*, dated 1594, has lately been found at the Cassel Library, with a large number of other early printed books. English bibliographers have as yet registered no edition of *Edward II.* earlier

than 1598. We hope the German Shakspeare Society will at once reprint the text of 1594, or let the New Shakspeare Society do it.

THE following Parliamentary Papers have lately been published:—Criminal and Judicial Statistics, 1875, Ireland, Parts i. and ii. (price 2s. 6d.); General Digest of Endowed Charities for the County of Worcester (price 6d.); Index to the Report of the Committee on the Civil Employment of Soldiers, Sailors, and Marines (price 6d.); Commercial Reports of H.M. Consuls in China, 1875 (price 8d.); Returns relating to Trade with China, 1875 (price 2d.); Tenth Annual Report of the Warden of the Standards on the Proceedings of the Standard Weights and Measures Department, for 1875-76 (price 1s. 7d.); Report of the Board of Visitors of the Royal Military Academy, Woolwich (price 1d.); Annual Financial Reports for 1874 and 1875, by the Auditor-General of Barbadoes (price 1s. 3d.); Miscellaneous Statistics of the United Kingdom, Part ix. (price 4s. 10d.); Further Correspondence relative to the Colony of Fiji, with Charts, &c. (price 4s. 6d.); Report upon the Condition, &c., of the Welsh Colony of Chupat, in Patagonia, by Captain H. Fairfax, R.N. (price 1½d.); General Digest of Endowed Charities for the County of Anglesey (price 3d.); Reports of the Chief Registrar of Friendly Societies for 1875, Part i. (price 1s. 8d.); Return of all Surveys of the Coasts of Ireland and Scotland, published by the authority of the Hydrographical Department of the Admiralty (price 1d.).

WE have received *Literary and Social Judgments*, by W. R. Greg, fourth edition, considerably enlarged (Trübner); *A York and a Lancaster Rose*, by Annie Keary (Macmillan); *The Spiritual Body*, by J. C. Earle, new edition, enlarged (Longmans); *Abstracts of Specifications of Patents* applied for from 1854 to 1866; *Metals*, Part II., by Richard Gibbs (Melbourne); *An Architect's Letter about Sewer Gas and House Drainage*, by H. Masters (Spon); *Les Discours de M. le Prince de Bismarck*, vol. 6 (Berlin: van Muyden; London: Dulau); *Gesammelte Schriften von David Friedrich Strauss*, 1. Bd. (Bonn: Strauss); *Geological Observations*, by Charles Darwin, second edition (Smith, Elder, and Co.); *Parliamentary Buff-Book for 1876*, by T. N. Roberts (Wilson); *The Tender Toe: Essays on Gout, &c.*, by W. Lomas (Wilson); *Mushrooms and Toadstools*, by Worthington G. Smith, third edition (Hardwicke and Bogue); *Church Sunday School Magazine*, and the *Sunday Scholar's Companion*, 1876 (Simpkin, Marshall and Co.); *The House of Stanley and the late Lord Derby*, by T. Aspdon (Preston: Herald Office); *Fire Surveys*, by E. M. Shaw, second edition (Wilson).

NOTES OF TRAVEL.

DR. PETERMANN has sent us a proof of a very beautifully-executed preliminary chart of the Smith Sound region, showing the results of the British Arctic Expedition of 1875-76, of the *Polaris* Expedition, and of all former voyages in this part of the Arctic basin, which will accompany the December part of the *Mittheilungen*. One of the chief features which it brings out clearly is that of the limit beyond which either land or sea may, for aught we yet know to the contrary, occupy this part of the polar area; this limit is obtained in joining by a line the extreme horizon points of farthest vision gained by the various sledge parties in their journeys east, west, and north.

A COPY of the long-delayed "Report to the President of the United States of the Action of the Navy Department in the Matter of the Disaster to the United States Exploring Expedition (Hall's, 1871-73) towards the North Pole, accompanied by a Report of the Examination of the Rescued Party," has newly been received by the Geographical Society. This, the only official

account of the *Polaris* Expedition, will have a new interest at the present time.

THE *Times* of Monday, November 27, publishes an interesting journal kept by the Rev. Mr. Lawes during a coasting voyage in company with Mr. M'Farlane, in the mission steamer *Ellangowan*, from Port Moresby, round the south-eastern shores of New Guinea to China Strait and Milne Bay, referred to in the *ACADEMY* of August 12. A number of fine harbours, several new river mouths, and not a few native villages, were discovered and visited in this trip, and this without a single hostile encounter with the natives, who were everywhere friendly and eager for barter.

WE welcome a revival of the excellent French geographical magazine, *L'Explorateur*, under a slightly changed name, and in a new form Part I. of *L'Exploration: Journal des Conquêtes de la Civilisation sur tous les Points du Globe*, has just been issued under the direction of M. Charles Hertz, and gives promise that it will maintain the interest and originality of its short-lived predecessor. It contains for its chief articles a sketch of Abyssinia by M. Denis de Rivoire, notes on M. Largeau's work in North Africa, and an account of the Brussels African Congress, with a good map of the lake region of Central Africa.

THE most important paper in the last number of the *Bulletin de la Société de Géographie de Paris* is one by Dr. Harmant describing his journey in Cambodia during January-March of this year; le Comte Meyners d'Estray contributes a paper on the Arab geographers, and there is a letter from P. Duparquet giving a general description of the lower Congo river.

TO the four existing volumes, published from 1864 to 1873, describing the results of the Prussian Scientific Expedition to Eastern Asia, a fifth has just been added by Dr. Eduard v. Martens. This contains a general description of the fauna of the countries visited, Japan, China, and Siam, in a first part, and of the terrestrial mollusca in a second. Along with the more elaborate representations of specimens drawn and engraved in Europe it is interesting to find in this volume a number of reproductions of very characteristic drawings of animals by native Japanese artists. Dr. Martens contemplates the publication of two more volumes, treating of the fresh-water and marine mollusca, and of the Crustaceae and Radiata.

TWO very important Russian geographical works, both unfortunately sealed up to ordinary readers in the Russian language, have newly been published—the *Notes of Travel in Turkey and Persia* (1842-52), by the late General Tchirikoff, Russian Commissioner in the demarcation of the Turco-Persian frontier, edited by Michael Gamarzoff; and the *Bibliographia Caucasica et Transcaucasica*, an attempt at systematic bibliography relative to the Caucasus and Transcaucasia and to their inhabitants, by M. Miansarof, vol. i., sections 1 and 2.

THE *Mittheilungen der Kais. Königl. Geogr. Gesellschaft in Wien* for this month has an important paper describing the districts of Benguet, Lepanto, and Bontoc, in the island of Luzon, by Dr. R. v. Drasche, and a Report on his journey through the southern provinces of Japan, by Dr. A. v. Koretz. Dr. Josef Chavanne supplies a good hydrographic map of Central Africa, to accompany Dr. Ferd. von Hochstetter's Report on the International African Conference.

THE news comes from Australia that the expedition of Signor D'Albertis and Mr. Hargrave to the Fly river in New Guinea has returned to Somerset in North Queensland. They ascended the river to a point 350 miles above the spot reached by Macfarlane's party, but were unable to communicate with the natives, who were numerous and hostile.

ON the 11th ult. a meeting of the Geographical Society of Cairo was held to receive the well-

known African traveller Signor Piaggia, on his return from an expedition in the service of Colonel Gordon. From Dufi on the Upper Nile he accompanied Romolo Gessi (the explorer of the Albert Lake) as far as Magungo, and then turned off, ascending the Somerset Nile to the Murchison Falls and Mrooli, whence, aided by a party of natives lent by King Mtesa, he explored the lake called Capechii, probably the Lake Ibrahim of Colonel Long. He has brought back a fine collection of curiosities.

THE death of Mr. Freeman, the companion of Mr. Lucas, on October 5, is announced from Khartum.

A USEFUL report by Dr. N. B. Dennys, Secretary of the Hongkong General Chamber of Commerce, on the two ports of China and Annam recently thrown open to the commerce of the world has newly reached Europe. These are the town of Hoi-kow, the seaport of K'ung chow, the capital of the island of Hainan, and that of Hai-phong at the mouth of the Song-ka river, which leads up to Hanoi, or Kesho, the capital of the Annamese province of Tonquin. Dr. Dennys visited these places in April of this year; he found Hoi-kow to be a place of about 12,000 inhabitants and that, though it occupies a very inferior official station to K'ung Chow, it is in reality by far the more flourishing and lively place of the two. After an account of the capabilities of the port, its tides and anchorages, and liability to typhoon storms, he gives a statement of the articles which form the staple of trade; among these the number of animals which form articles of commerce is remarkable, including deer of several sorts, monkeys, tigers, the civet, mongoose, porcupine, anteater, and Chinese whale, besides the domestic breeds. Of reptiles (exclusive of those which are eaten), the boa-constrictor (*Python Molurus*) is the only one which possesses value in Hainan as an article of trade, its skin being sold to form drum-heads. The port of Hai-phong in Tonquin, recently opened to trade under a treaty made by the French Government with that of Annam, is not shown by that name as yet on any British chart, and as a place of trade is of small importance in native estimation; but as commanding the river approach to the capital Hanoi it has been strongly fortified, the forts being now in occupation by the French. In contrast to the relation of Hoi-kow to K'ung chow, Hai-phong in a commercial sense is merely a place of anchorage for vessels, the capital Hanoi being the centre of traffic. Hanoi, the capital of Tonquin, now the headquarters of French influence, 60 miles up the river Song-ka, has a population of about 60,000 natives, besides 2,000 to 3,000 Chinese, and about 175 Frenchmen. Regarding the probability of the opening of a new line of trade by the Song-ka to the interior Chinese province of Yunnan, Dr. Dennys says:—

"Much has been and might be written on this subject, but I content myself with stating the few facts in connexion therewith that have come to my knowledge. The route has been traversed by a portion of M. Dupuis' expeditionary force, but involved the use of very light-draught boats, while at times even these were detained by the numerous banks and shoals. Native communication is carried on in light-draught river boats with sharp bows and flat bottoms. The outskirts of the Yunnan province have for a considerable period been in the possession of Chinese rebels, who are at one time waging war against the Chinese authorities, while at another fighting Annamite rebels for Annamite pay. These 'Black Flag' mercenaries, as they are termed, are frequently seen in Hanoi; they are a reckless, bold-looking set of men, and swagger about armed with double-barrelled pistols. . . . At the end of March just past, a Chinese general with coral button, who was in command of the Kwang-si mercenaries, visited Hanoi with an escort of 400 braves, and reported that he had gained important victories over the rebels infesting the river, and had driven the remnant to the mountains. . . . The French Consul at Hanoi intends to go to Yunnan as soon as a suitable steam-launch which he expects to arrive

shortly, is at his disposal. . . . The only trade as yet attempted with Yunnan has been in arms, but the people are reported to be anxious to obtain foreign cotton and woollen goods."

THE ARCTIC EXPEDITION.

IV.

The Sea of Ancient Ice (Continued).

IN our number for November 18 (p. 499), we noted all that was known of the "Sea of Ancient Ice," tracing it, by the descriptions of Collinson, McClure, Meham, McClintock and Nares, from the coast of North America to Beaumont's furthest on the north coast of Greenland, a distance of 1,140 miles. With regard to its width, and to its limit to north and west, we have fewer data. All who have seen this ancient ice are convinced of the impossibility of penetrating into it without certain destruction for the ship whose commander committed so foolhardy an act. Meham, who saw it from the Western shore of Prince Patrick Island, reported:—"The character and appearance of the pack driven against the land, and in every direction to seaward, thoroughly convinces me of the impossibility of penetrating with ships to the southward and westward, against such tremendous impediments." Meham also came to the conclusion, from the nature of the pack, that if land does exist to the westward, it is at some considerable distance from Prince Patrick Island. Captain Nares, and his officers, came to the same conclusion from even better data, for they obtained frequent views over the frozen sea, from lofty hills upwards of 2,500 feet above the sea-level. They thus ascertained that there was no land to the northward for a great distance.

Other indications confirm the conclusions, derived from actual observation, with regard to the great extent of the sea of ancient ice, or palaeocrystic sea. If there was land to the north, there would be navigable lanes of water along it. But there are proofs that this is not the case. The northerly winds were cold winds. There were no flights of birds to the northward. With the palaeocrystic ice all life upon the sea ceases. The cetaceans, the seals, the bears which prey upon them, the sea-frequenting ducks and guillemots, all come to an end, or are only represented by one or two stray stragglers. Arctic man, too, who, like the bear, preys upon seals, has turned away on approaching the palaeocrystic sea. There are no traces of him on its shores. All these facts are clear evidence of the great extent of a sea covered with floes of ice from 80 to 150 feet thick, which, though drifted to and fro, are never discharged from the sea on which they are formed. They probably fail to develop a still greater thickness owing to the summer drift, and to the action of submarine currents.

The existence of this sea of mighty floes to the north of Grant Land has caused a revolution in our notions of Arctic geography, and has dissipated many cherished theories. In the belief that there might be land, and occasionally navigable seas over part of that unknown area, we had, in imagination, led the tribes which, some centuries ago, disappeared from Siberia, partly along the shores of the Parry Islands (an undoubted route), but partly also across the open Polar sea and bird-frequented lands which inaccurate information led us to expect in the far north.

We now know that the latter route was impossible. No wanderers ever crossed the sea of ancient ice. Those vestiges which are scattered so thickly along the shores of the Parry Islands and Banks Island were doubtless left by wanderers from Siberia; but their route must have been along the edge of the palaeocrystic sea, not across its rugged and impassable surface. The emigrants must have travelled along the coast of North America, crossed the strait to Banks Island, and so have found their way along the shores of the Parry Islands, where such numerous vestiges of them remain, to Baffin's Bay. Then we find

them passing up through Smith Sound, and advancing as far as 81° 55' N. But here they met the floes of the palaeocrystic sea, the seals and bears went no further, and man also stopped. The wanderers crossed to the east side of the channel and made their way south again. The Eskimo, like the bear, depends upon seals for his existence. North of 82° no vestige of a human being has been found; and there can be no more certain proof that the palaeocrystic sea is incapable of supporting human life.

These remarks do not apply to the land animals, which are met with everywhere, even along the shores of the ice-laden ocean, though in greatly diminished numbers, as compared with Melville Island. Up to the most northern point we have musk oxen and the melancholy wolf which follows them, hares, lemmings and the great snowy owls that prey upon them, snow buntings, a few ptarmigan, and the frequenters of inland lakes, such as brent geese, knots, turnstones, and phalaropes. It is a remarkable fact that the only signs of life met with by Markham and Parr during their memorable journey over the palaeocrystic sea were land animals—stragglers from the shore—a hare and a snow bunting.

The musk oxen and the lemming, both American types, have found their way round the north coast of Greenland, and were met with by the Germans on the east side. Captain Clavering, in 1823, met with Eskimos on the east coast, vestiges of whom were found by the Germans. It was part of our cherished theory that they, too, like the musk oxen and lemmings, found their way round the north coast. But this, we now know, is also a delusion. Arctic man, as has already been observed, depends mainly upon the seal, not on land animals, for his subsistence. The shores of the palaeocrystic sea would fail to sustain him, and we know that traces of Eskimos in the channel leading from Smith Sound entirely cease to the north of 82°. We must, therefore, conclude that the people seen by Clavering on the east coast of Greenland were stragglers from the south.

Nature has repelled all advances to the north in this direction. Men, bears, seals, whales, birds, all recoil from the forbidding solitudes. The crustaceans and echinoderms, and the smaller organisms of the sea-depths alone abound, and remain undisturbed by the larger animals that prey upon them in warmer latitudes. For there is no region, from the Pole to the equator, in which life of some kind is not plentiful; and which would not, in this branch of science as in others, yield rich and valuable results to those who succeed in exploring it. But for the higher animals the palaeocrystic sea has no place.

It is into this forbidding solitude that our gallant explorers have penetrated. No human being, savage or civilised, had ever before trodden the shores of the sea of ancient ice, or stormed its mighty hummock ridges. Its shores have now been explored for a distance of 300 miles, and it has been forced to yield up all its stores of previously hidden knowledge. Its depths have been sounded, its temperatures have been registered, its vast floes have been minutely examined whether in motion or at rest, and its living organisms have been collected. This is only one of the results of the Arctic Expedition—a small portion of its valuable work—but this alone repays the cost over and over again, and, which is of more consequence, repays the unparalleled exertions that have been made, and the dangers that have been so gallantly encountered.

Hereafter we may turn to the results that have been received as regards the land, to the geological discoveries that have been made by the Expedition, to its natural history collections, and to its valuable observations connected with physics and terrestrial magnetism.

CLEMENTS R. MARKHAM.

SELECTED BOOKS.

General Literature.

- ROBERTAG, F. Geschichte d. Romans u. der ihm verwandten Dichtungsgattungen in Deutschland. 1. Abth. 1. Bd. 2. Hälfte. Breslau: Göschen'sky. 5 M.
- BRIZIO, E. Pitture e sepolcri scoperti sull'Esquilino nell'anno 1875 dalla compagnia fondiaria italiana. Roma: tip. Elzeviriana. 10 M.
- HAWES, Mrs. H. R. Chaucer for Children; a Golden Key. Chatto & Windus. 10s. 6d.
- ZANNONI, A. Gli scavi della Certosa di Pavia descritti ed illustrati. Dispense 1^a, 2^a. Torino: Fratelli Bocca. L. 20.

Theology.

- MARCUS und die Synopse der Evangelien. Neue mit e. Anhang erweitert. Ausgabe. Zürich: Schmidt. 8 M.
- VOLKMAR, G. Die kanonischen Synoptiker. Zürich: Schmidt. 3 M.

History.

- DESJARDINS, E. Géographie historique et administrative de la Gaule romaine. T. 1. Paris: Hachette. 20 fr.
- FRITZMAURICE, Lord E. Life of William, Earl of Shelburne. Vol. III. Macmillan. 16s.
- LIFE of Robert Frampton, D.D., the Deprived Bishop of Gloucester. Longmans. 10s. 6d.
- MARQUARDT, J. Römische Staatsverwaltung. 2. Bd. Leipzig: Hirzel. 11 M.
- RECUEIL des historiens des Gaules et de la France. T. 23, publié par M.M. de Wailly, Delisle et Jourdain. Paris: Imp. Nat. 50 fr.
- ROUTLEDGE, J. Chapters in the History of Popular Progress. Macmillan. 16s.

Physical Science, &c.

- FISCHER, Th. Beiträge zur physischen Geographie der Mittelmeerländer, besonders Siciliens. Leipzig: Fues. 6 M. 60 Pf.
- LANKESTER, E. The Uses of Animals in Relation to Industry of Man. Hardwicke & Bogue.
- MANSFIELD, the late C. B. Aerial Navigation. Macmillan.

Philology.

- AVESTA: livre sacré des sectateurs de Zoroastre. Traduit du texte par C. de Harlez. Liège: Grandmont-Donners.
- BROWLIE, Ed. T. Arnold. Longmans. 12s.
- DINDORF, G. Lexicon Aeschyleum. Fasc. II. Leipzig: Teubner. 8 M.
- FINDUSI liber regum, qui inscribitur Schahname. Ed. J. A. Vullers. Vol. 1. Fasc. 2. Leiden: Brill. 5 M.
- HEMACANDRA'S Grammatik der Prakritsprachen (Siddhahem-acandram Adhyāna VIII.). Hrg. von R. Pischel. 1. Thl. Halle: Waisenhauss. 8 M.
- LOEWY, G. Prodrömis corporis glossarium latinorum. Quaestiones de glossariis latinorum fontibus et usu. Leipzig: Teubner. 10 M. 40 Pf.
- PERNY, P. Grammaire de la langue chinoise orale et écrite. T. 2. Langue écrite. Paris: Maisonneuve. 20 fr.

CORRESPONDENCE.

AN EARLY CEMETERY AT SELBY, NEAR YORK.

York: Nov. 25, 1876.

Within the last few months an ancient burial-ground at Selby, the existence of which was detected in 1857, has been again opened with some remarkable results. In the first-mentioned year the draining of one of the streets contiguous to the Ouse revealed, at a depth of six or seven feet, several coffins formed of the trunks of oak trees, split in two and hollowed out. One of these is preserved in the Museum at York. It contained the skeleton of a female, near whose neck were seven beads, of graduated sizes, somewhat oval in shape, and with two bands of red on the edges. In the centre of the skull a very curious feature was observed. A small round hole was detected in it, evidently artificial, and resembling in every respect a perforation in the skull of a Roman lady which has been recently discovered in one of the old cemeteries at York. What was the object of these peculiar efforts of ancient surgery? It has been suggested that they might be intended to cure epilepsy?

In the summer of the present year the rebuilding of a small public-house was the means of discovering other fifteen or twenty of these wooden coffins, packed closely together, at a depth varying from five to eight feet. In several instances, an oaken post about three feet in height was found upright at the head of a grave. Seven of these coffins were raised to the surface and were carefully examined. They contained, unfortunately, no ornaments whatever, but in four of the seven, hazel rods or twigs were observed in the right hand of the corpse. I am aware of the papers in the *Archaeologia* in which there is a record of similar rods having been found in a cemetery at Oberflacht, in Suabia, but I should be glad to know if they have ever been detected elsewhere in

England. The beads which were discovered in 1857, and the presence of these hazel sticks, suggest the age of the burial-ground as well as the nationality of the dead. In appearance, these tree-coffins closely resemble the example of the *Todten-baum* which was discovered some years ago at Gristhorpe, near Scarborough. I need not say that interments of this kind are of very rare occurrence in this country.

One of the London daily prints honoured the discovery with a leading article, and accounted for the presence of the coffins under a country public-house in a somewhat remarkable manner. The imagination of the writer flew to the stories in *Guy Mannering*, and he at once supposed that these graves contained the remains of unhappy travellers who in comparatively recent times had been robbed and murdered by their host, and then laid away quietly beneath the cellars of his inn!

JAMES RAINE.

SHAKSPERE'S MOTHER'S ESTATE OF ASHBIES.

3 St. George's Square, N.W.: Nov. 27, 1876.

We know that about 1578 Shakspeare's father got into money difficulties, and that on November 14, in the twentieth year of Queen Elizabeth, or 1578, he and his wife mortgaged to Edmund Lambert for 40*l.* their little property at Wilmcote, called Ashbies, that she had taken under her father's will. But what ultimately became of this property has been hitherto a question; and one imaginative critic has supposed that it reverted or was reconveyed to John Shakspeare. This I do not believe for a minute. At the time of the mortgage the later doctrine of the mortgagor's equity of redemption after default of payment was not recognised by the Courts; and if the mortgage money was not paid on the day named in the proviso for redemption, the mortgagee became entitled to the land in equity as well as at law. John Shakspeare may have borrowed his 40*l.* of Edmund Lambert, at Michaelmas 1578 (though the mortgage was dated later), as his day of redemption was fixed for Michaelmas Day, 1580. He was not to pay interest, because, according to the custom then, the mortgagee, Edward Lambert, at once entered on the land, and took its profits instead of interest. And it is clear that John Shakspeare made default in payment of the 40*l.* at Michaelmas, 1580, whereupon Edmund Lambert still held the land, as his son John did after him, and as they had good right to do. I say this is clear, because, in John Shakspeare's own bill in Chancery in the second suit he brought against John Lambert—he abandoned the first—he admits that Edmund Lambert entered on and occupied the premises “for the space of three or four years [& took the profits], after which your said orators did tender unto the said Edmonde the sayde somme of fowerty pounds” (Halliwell's *Life of Shakspeare*), but it was of course too late. Edmund Lambert, in his answer, denies the tender; and then John Shakspeare, in his replication—flat in the teeth of his former statement that he had not tendered the money till after three or four years from November 20, 1578—declares that he did tender it within two years—namely, on Michaelmas Day, 1580. Such a contradiction must have been fatal to his claim, unless he could produce indisputable evidence of the fact; and one does not wonder that he did not proceed with his suit. Edmund Lambert says that the cause of John Shakspeare's discontent was, that the old lease of the property had nearly run out, and the land was to be let again at an increased rent, in which the said John wanted to share. At any rate, Edmund Lambert, and his son John after him, stuck to the land. Then John Shakspeare, unable to do anything in equity, turned to law, and claimed 30*l.* damages of John Lambert, the son. He alleged (Halliwell's *Illustrations*, p. 126-7) that after Edmund Lambert's death on March 1, 1587, his son, John Lambert, doubting whether

his estate and interest in the premises were not void, and having notice that John Shakspeare meant to bring an action against him, agreed on September 26, 1587, that if John Shakspeare and Mary his wife, and William his son, would when required, assure or confirm the Ashbies property to him, and hand him the title-deeds (which John Shakspeare had not handed over on the making of the mortgage, as he ought to have done), he, John Lambert, would pay John Shakspeare 20*l.*, namely, 1*l.* on November 18, 3*l.* on November 23, and 16*l.* on December 4, 1587. John Lambert did not pay the money. John Shakspeare says he went to him at his place, Burton, and demanded it on September 1, 1588. But still he did not pay it. So in Michaelmas term, 1589, John Shakspeare brought an action against him for 30*l.*, the extra 10*l.* being for the profit that John Shakspeare would have made by dealing with this 20*l.* John Lambert declared that he had never promised to pay the 20*l.* at all. Both parties put themselves on the country, and a day was appointed for the trial. But we have no record of whether the case was tried. I have little doubt that it was abandoned as “no go,” just as the two prior Chancery suits had been, though of course it might have been compromised for 5*l.* or 10*l.* At any rate, I think it certain that as John Shakspeare had dropped his claim to the land, and sued for damages, John Lambert still held the land, and did not give it back to John Shakspeare. Why should he give it back? He and his father had had possession of it for ten years. And they were clearly entitled to it, by John Shakspeare's own admission that he did not tender the mortgage money till after three or four years, instead of within two, from the date of the mortgage. The books and plays that treat of social topics always complain of money-lenders ousting extravagant young heirs and old landowners out of their estates by means of these mortgages, in default of payment on the day fixed.

This entry in the *Coram Rege* Rolls in Michaelmas Term, 1589, of John Shakspeare's action is, as Mr. Halliwell says, the only notice we have of William Shakspeare's existence during the years 1585-92. But the entry only shows that John Shakspeare said, in 1589:—1. That John Lambert said, in 1587, that if William Shakspeare would join in assuring the land to him, he would pay 20*l.*—a statement which John Lambert stoutly denied; 2. That his son, William Shakspeare, had always been willing so to join if the money had been paid. Not important intelligence of the poet certainly; but still one is grateful for anything regarding him, and one only hopes that Mr. Halliwell's searchers may be able to reward his zeal with something better for this unknown time (like Chaucer's seven years, 1360-7) some day.

F. J. FURNIVALL.

AN EGYPTIAN MODE OF BURIAL.

Brighton: November 20, 1876.

The “curious mode of interment in long earthenware pots” mentioned by your correspondent at Alexandria (see *ACADEMY*, No. 237, p. 498) can be nothing new to any resident who takes an interest in the ancient relics of that city. In May, 1860, while walking several miles along the sea-beach to the eastward of the fortifications of Alexandria, I noticed hundreds of such “earthenware pots” imbedded in the face of the low sandy cliffs which form the coast-line; they were somewhat of a sugar-loaf shape, but with one diameter greater than the other; the smaller end having no opening, and the larger end being closed with a flat cover. Their material was a thick red pottery, resembling that used for large garden flower-pots in England; and, so far as I recollect, they seemed full of sand, earth and bones, but I had no opportunity of examining them minutely. It was evident that the sea had encroached upon the nekropolis east of the ancient city, as it has upon the catacombs to the westward.

Many of these catacombs are now open to the sea on the beach, and as the floors of some of the chambers are two feet below the present surface of the sea, but yet have drainage openings leading out of them seawards, I came to the conclusion that the land has sunk at least two feet since these catacombs were excavated. Whether the new works, executed in connexion with the railway and harbour since 1860, have destroyed all these remains of catacombs on the beach, I am not aware, but there seemed to be a few remaining some months ago.

E. W. WEST.

APPOINTMENTS FOR NEXT WEEK.

- SATURDAY, Dec. 2.**—3 P.M. Physical: "On some mechanical Illustrations of Thermo-electric Phenomena," by O. J. Lodge.
 3 P.M. Crystal Palace and Saturday Popular Concerts.
 8 P.M. Rosa's Opera Company, Lyceum Theatre (last night of season).
MONDAY, Dec. 4.—2 P.M. Royal Institution: General Monthly Meeting.
 5 P.M. London Institution: "On some recent Additions to our Knowledge of the Pedigree of the Horse," by Prof. Huxley.
 8 P.M. British Architects.
 8 P.M. Monday Popular Concert.
 8 P.M. Society of Arts: "Carriages from 1770 to the present Time," by G. A. Thrapp.
 8 P.M. British Archaeological: "On Ancient Canterbury," by John Brent.
TUESDAY, Dec. 5.—8 P.M. Civil Engineers.
 8.30 P.M. Biblical Archaeology: "On some recent Discoveries at Abu Simbel," by Miss A. B. Edwards; "On the Babylonian Cylinders found by Gen. di Cesnola in the Treasury of the Temple of Kurium," by the Rev. A. H. Sayce; "Notes on the early History of Assyria," by W. St. C. Boscawen; "On an Aramaean Seal," by Lieut.-Col. Prideaux.
 8.30 P.M. Zoological: "Corrections of, and Additions to, Raptorial Birds of North-Western India," Part III., by A. Anderson; "On the Fishes of Yarkand," by Dr. F. Day; "Description of new Genera and Species of Phytophagous Coleoptera," by M. Jacoby.
WEDNESDAY, Dec. 6.—8 P.M. Society of Arts: "Street Trams," by Capt. Douglas Galton.
 8 P.M. Microscopical: "On *Narcicula crassiuscula*, *N. rhomboides*, and *Frustulia saxonica* as Test-Objects," by the Rev. W. H. Dallinger.
THURSDAY, Dec. 7.—3 P.M. Crystal Palace: Production of *Alcistis*.
 7 P.M. London Institution: "On Mesmerism, Odylium, Table-turning and Spiritualism," by Dr. W. B. Carpenter.
 8 P.M. Linnean: "Geographical Distribution of Indian Fresh-water Fishes," by Dr. F. Day; "Uses of a Species of Phyllostachys," by J. R. Jackson; "On the Male Genital Ornament of the European *Rhopalocera*," by Dr. F. Buchanan White; "A General Systematic Arrangement of Iridaceae," by J. G. Baker.
 8.30 P.M. Antiquaries.
 8.30 P.M. Royal Society: "On a new Form of the Sprengel Air-pump," by C. H. Gillingham; "The Diurnal Variations of the Wind and Barometric Pressure," by F. Chambers.
FRIDAY, Dec. 8.—8 P.M. New Shakspeare Society: "On Ben Jonson's *Every Man in his Humour*," by H. B. Wheatley; a Paper by Frank Marshall; "On 'by holy' in the *Passionate Pilgrim*," by E. G. Dogget.

SCIENCE.

The Primaevial World of Switzerland. By Prof. Heer, of the University of Zürich; Edited by James Heywood, M.A., F.R.S., &c. In Two Volumes. With 560 Illustrations. (London: Longmans, Green & Co., 1876.)

Die Urwelt der Schweiz, after having been in the hands of scientific men for more than ten years, comes before us for the first time in English dress. That it should be translated at a date so distant from the period of publication sufficiently shows the editor's matured conviction of its value. Nor will many geologists be disposed to question the justice of his decision. Prof. Heer is, indeed, one of the highest authorities in the difficult departments of fossil botany and fossil entomology. The works of the venerable professor are valued, and his words respected, wherever the science of geology is cultivated. It is scarcely necessary to remind the English student that the Geological Society of London has on three occasions borne testimony to the great

merit of his labours, and in 1874 awarded him the highest honour in its gift. Mr. Heywood, therefore, deserves our warm thanks for placing before the English reader the work of so distinguished a geologist. Nor are our thanks less due to Mr. Dallas, of the Geological Society, who was entrusted with its translation, and has executed his trust with singular ability. As the reader runs through these pages, he may rest assured that he is realising the actual thoughts of the Zürich Professor, as expressed in the original edition.

But while freely acknowledging the value of *The Primaevial World of Switzerland*, we are tempted to ask whether it would not have been well to abridge the translation rather than present it in full form. Men of science will assuredly continue to consult the original work, as they have done when occasion needed during the last decade; and for those who are not free German readers is there not a French translation ready to hand? The ordinary English reader who wishes to gain an insight into the geological structure of Switzerland, will certainly rejoice to have the work brought within his reach, but we doubt whether he will care to wade through seven hundred octavo pages. Dr. Heer's attractive style of writing, which has been admirably preserved in the translation, unquestionably throws a charm over subjects otherwise dry and uninviting; yet we fancy even his power of popularisation will hardly tempt the non-technical reader to dip into a mass of local details, or go through fifty pages, for example, on the Articulata of the Swiss Miocene beds. The work, in fact, presents a curious interblending of popular and technical writing: the popular part may be tolerated by the scientific student, but we are not sure that the technical part will be equally tolerated by the non-scientific reader.

A notable feature in this work consists in the numerous tinted illustrations in which attempts have been made to restore the primaevial world of Switzerland. Dr. Heer has taken the fossils preserved in the various geological formations of his country, and, by giving them living forms and bringing them together in judiciously-disposed groups, has endeavoured to reproduce the history of Switzerland at successive geological periods. The work of restoration in one shape or another is the great work of geologists. It is their business, as Mr. Gladstone says on another subject, "to piece together, as children do with a pattern-map, the fragmentary annals of the Past." Unfortunately, however, they find that many a piece of the map is missing, and thus they can never pretend to present a perfect restoration of the physical features of a country, or of its fauna or flora. Such restorations as are not uncommon in popular geological works are too often illuminated by the coloured light of the restorer's own imagination. Although Prof. Max Müller says, with much justice, that "the torch of imagination is as necessary to him who looks for truth as the lamp of study," yet in geological matters the light of the restorer's imagination has often led him astray. We are glad, therefore, to observe that Prof. Heer with great discretion

has included in his restorations only such elements as his palaeontological studies unquestionably warrant. As we approach towards modern times the data become more numerous, and we are consequently more likely to have trustworthy restorations. Thus we should be inclined to pin our faith on Prof. Heer's view of "Lausanne during the Miocene period" with greater readiness than on his restoration of "Basle during the Keuper period." For the Miocene flora and fauna of Switzerland are well preserved, and have been diligently studied—thanks to the indefatigable labours of Prof. Heer—but as much can hardly be said of the relics of the far older Keuper period. The mention of the term "Keuper" suggests that it may be well to quote from our author the supposed meaning of this curious word, which has so long been a standing puzzle to geologists in this country:—

"In Coburg, 'Keuper' or 'Köper' is the name given to a variegated checked stuff; and from this, no doubt, a variegated rock belonging to the Trias which occurs there has received the same name. Leopold von Buch transferred the local denomination to the whole formation."

With reference to the editorial improvements we may remark that Mr. Heywood has added an attractive tinted plate representing Swiss miocene life, as portrayed by Prof. Holzhalt in an oil-painting which adorns the Geological Museum of the Zürich Polytechnic. We are also indebted to the editor for appending a translation of a paper by Prof. Rüttimeyer published in last year's *Archiv für Anthropologie*, in which he describes some relics of human workmanship in the shape of pointed wooden rods found in lignite of interglacial age near Wetzikon. It is pleasing to note that in this, and many other respects, the work has been brought well up to date, but on the other hand we meet here and there with passages which would certainly have been improved by slight modification.

In closing these volumes we may confidently recommend those who are not already familiar with Prof. Heer's writings to commence their acquaintance with them through the medium of this excellent translation. The tourist of geological tastes who is about to visit Switzerland should by no means overlook this work, for he will find in Dr. Heer a most trustworthy and painstaking guide to everything that bears upon the geology of his country. A glance, too, at the little coloured map which forms the frontispiece to the first volume will give an excellent notion of the broad features of Swiss geology.

F. W. RUDLER.

Mandäische Grammatik. Von Theodor Nöldeke. (Halle: Waisenhaus, 1875.)

THE important facts derived from the active pursuit of comparative philology of languages belonging to the Aryan branch awakened the Semitic scholars out of their somewhat lethargical state. Why should we not follow the footsteps of Bopp by creating a comparative Semitic grammar? said probably M. Renan, when he began to compose his excellent history of Semitic languages. Well, he made the attempt,

but soon came to a standstill: he could do no more than treat of the Semitic dialects as spoken by the various tribes, but not trace them back to the Sanskrit of the Semitic dialects. And it is, we are afraid, a hopeless case for this branch of languages, for neither Hebrew and Phœnician, nor Assyrian, and much less Arabic, can claim to be the most ancient. We must, therefore, be satisfied with the comparison of one dialect with another, but we shall never find laws for the gradual change of consonants and vowels in the Semitic branch, such as are established in the Aryan. Now, for this comparison, which in our opinion will remain the *omega* of Semitic scholars, we must, at all events, have grammars of the various dialects, elaborated by specialists; and here we find Semitic scholars in no way behind the Aryan. There is no need of saying that for the languages of which we possess a comparatively large literature—viz., Hebrew, Arabic, Syriac, Aethiopic—the utmost has been done as to their grammar by old and modern scholars, such as Ewald, Olshausen, Wright, Dillmann, Merx, and many others. The grammar of Samaritan, Chaldee, and the dialects of the Mishnah and the Babylonian Talmud is also well known; and the last few years have produced minute grammars on branches known only from inscriptions, such as Dr. Schröder's Grammar of the Phœnician language, and those of Oppert, Schrader, and Sayce on the Assyrian. We may also expect soon a grammatical guide for the Himyaritic dialect, based on the numerous inscriptions brought to France by the well-known Joseph Halévy. We have also grammars of the Arabic as it is spoken now in various countries, as well as of the Neo-Syriac; the latter is by the eminent scholar Prof. Nöldeke, who has also recently brought out one on the Mandaic dialect, which he began partly in the *Transactions* published by the University of Göttingen.

The Mandaic tribe are in the same position as the actual Samaritans: both are daily diminishing in number, both know little at the present time of their literature, and both have a dialect which may be called a degenerated one from the Aramaic or Syriac language. There is, however, one difference between the two tribes, and it is an essential one—viz., that the Samaritan dialect can be understood without equivocation, because we possess a literal Samaritan translation of the Pentateuch, while the Mandaic books are full of a degenerated mysticism, and therefore the sense of many passages in them cannot always be defined with certainty. We are told that there was only one single man among this small tribe—which inhabits the most unhealthy part of lower Babylonia and Khuzistan—who could give Dr. Petermann any information about the traditional explanation of their books and the pronunciation of their ancient dialects. Dr. Socin, who visited them only four years ago, could no longer obtain such information. If Rashi's (R. Salomon's, of Troyes) commentary on the Babylonian Talmud did not exist, many passages of this work would remain obscure; such is, indeed, the case with the Talmud of Jerusalem, the early commentaries on which are lost. Much more difficult, indeed, than the Talmuds are the Mandaic

books, and without a native exegetic guide, Prof. Nöldeke justly says, it will be impossible always to give the right meaning of many words. Unhappily by the death of Dr. Petermann we have now lost the only one who possessed the native tradition, and so with him have lost the tradition itself.

Let us now say a word about the religion of this sect and about their books as known from various libraries in Europe. For the former we shall simply give the following passage out of Prof. Nöldeke's preface (p. xix.):—

"The confused religious ideas found in the books of the Mandaites may be traced back to the most important spiritual movements of the first century of Christianity. We obtain from them, in some respect, very faithful reflexes of important systems of Gnostics of whose writings we possess only very little, especially of the Manichean, the most important and most prominent of all. On the other hand, we find here represented doctrines and usages of those Judeo-Christians who, mixed with heathen elements, appear as the *Elkesaites*, and later in Babylon as the *Almugh-tasiles* (the Ablutionists). These elements, partly homogeneous and partly entirely heterogeneous, have been mixed up in the religion of the Mandaites in the most strange and even often rough and ridiculous manner. They call themselves *Nasarayé*, that is Nazarenes or Christians, yet they consider Jesus a wicked being, and the Holy Ghost, whom, following an old Judeo-Christian idea, they regard as his mother, a cunning, devilish woman. Nevertheless, they are really a kind of Christians: there is nothing they lay so much stress on as the orthodox Christian idea of the Redemption; only, just as the Manichees, they do not take the historical Jesus to be the Redeemer, but the *Mandā d'Hayé*, the incarnation of the *γνώσις ζωής*, and hence they call themselves *Mandayé* (Mandaites). To these Christian elements we may add those derived from the Persian fire-worship, and there are even to be found traces of the old Babylonian heathenism. One can easily conceive that a careful investigation of the Mandaic writings, which unfortunately for the most part can only be explained with the greatest difficulty, must be of great interest for the history of religion."

Their books are the following: (1) The *Ginzā*, or the Treasure, called also *Sidrā rabbā* or the great book, badly edited by Norberg (1815 and 1816) under the title "*Codex Nazaraeus, liber Adami appellatus*," and re-edited by Dr. Petermann in the original characters under the title of "*Thesaurus, sive liber magus vulgo 'liber Adami' appellatus*" (Berlin, 1867). This is the oldest book of the Mandaites and of the highest importance for the grammar of their dialect. (2) The *Sidrā d'Yahyā*, the Book of John, called also *D'rāsē d'malké*, Homilies of the Kings, which exists only in MSS. (3) The *Qolasta*, "Hymns and rules concerning the Baptism and the Departure of the Soul" (edited by Dr. Euting (Stuttgart, 1867), and the book of marriage form (only in MS.). The last two, although of a more recent date, are equally important for grammatical purposes. Of a still more recent date are (4) the *Divān*, or "Explanation of the Performances necessary for the Expiation of Religious Crimes;" and, finally (5), the astrological codex, both in MS. Prof. Nöldeke has based on the first three books his excellent Grammar of the Mandaic dialect, of which we chiefly have to admire the syntax. The language as well

as the grammatical forms of the earlier Mandaic dialect (there is a more recent one, just as with the Samaritans, which is rather an artificial dialect kept up by some half-learned men) agrees mostly with that of the Aramaic part in the Babylonian Talmud, composed in the neighbourhood of the country where the Mandaites lived. Prof. Nöldeke has made full use of that vast collection of Rabbinic learning, without neglecting the *variae lectiones* made by Rabbino-vicz from the MS. of Munich. He acknowledges, also, Luzzatto's part of the Grammar of the Babylonian Talmud. Prof. Nöldeke not being a professed Talmudic scholar, we must not cavil about some omissions. For instance, at the passage (p. 58) where he speaks about the confusion of the gutturals he might have mentioned the authority of the Talmud of Babylon (*Erublin*, fol. 53^a) concerning the pronunciation of the Galileans. The *Halakhoth gedoloth* composed in Aramaic dialect also, and probably in Babylonia about the ninth century, might have been of use for comparative matter, although we must confess that the editions of it are in a most pitiful state.

AD. NEUBAUER.

SCIENCE NOTES.

GEOLOGY.

"DIMETIAN" and "PEBIDIAN" are two new words which have just been added to the geologist's vocabulary by Dr. Hicks. This acute geologist, who has worked with such excellent effect among the entangled rocks of Pembrokeshire, has directed attention to the ancient ridge which, passing directly beneath the city of St. David's, runs for about five miles in a north-easterly course, while in the opposite direction it extends to the coast of St. Bride's Bay. This ridge forms the geological axis of the district, and supports upon its flanks the beds of the Harlech or Longmynd group, which, without doubt, extended at one time completely across the central mass. The rocks of this ridge are therefore clearly of pre-Cambrian age. Now the vast series of pre-Cambrian rocks in Canada constitute the Laurentian system, and it has been the fashion of geologists to refer to this system any rock which may be older than the Cambrian, wherever situated. Most geologists placed in Dr. Hicks's position would, therefore, have rashly jumped to the conclusion that the St. David's ridge should likewise be called Laurentian. There would, however, have been no reason for this correlation, save the single fact that both series of rocks are certainly older than the Cambrians. But obviously there may have been a vast difference of age between the Canadian and the Welsh rocks; and, in the absence of either lithological or palaeontological evidence, Dr. Hicks has done well to forbear from committing himself to any expression of opinion as to the relation of the old Welsh rocks to those in other parts of the world. To distinguish, therefore, the pre-Cambrians of Pembrokeshire, a local name was clearly desirable. Dr. Hicks has been able to divide the series into two groups, unconformable to each other; the lower of these groups he terms *Dimetian*, from the ancient name of the district; while the upper he distinguishes as *Pebidian*, from the Welsh name of the Hundred. It is satisfactory to learn that the mapping of this ancient ridge, as laid down by Prof. Ramsay on the Geological Survey map thirty years ago, is still remarkably accurate in its broad features, and the principal change in our interpretation of the facts is consequent upon the advance which has since been made in certain branches of geological science.

THAT singular tract in India, known commonly as the Great Desert, lying on the east side of the Indus, between Sind and Rájputana, has been recently described by Mr. W. T. Blanford, in the *Journal of the Asiatic Society of Bengal*. Although the peculiar nature of this district has often been described, Mr. Blanford's observations on its physical geography, coming from an experienced field-geologist who has recently traversed the country, are of especial value. From the saltiness of the soil, and the discovery of a marine mollusc, *Potamides (Pirenella) Layardi*, in some of the small salt-lakes in the so-called desert, he concludes that within very recent times the Ran of Kachh must have been part of an inlet of the sea, which certainly extended for a considerable distance up the eastern edge of the area now occupied by the Indus alluvium, and possibly occupied the whole alluvial area of the Indus Valley. The central part of the desert, however, was not covered by the sea, but formed either an island or a promontory. A large part of the surface is covered with sand-hills of considerable height, known locally as "Thar." The origin of these hills has been a matter of dispute, and Mr. Blanford does not commit himself to any decided opinion on the subject; he evidently inclines, however, to the supposition that the tract of country along the edge of the Indus alluvium was originally covered by sand to the height of the present sand-hills, and that the valleys between the hills have been cut out by "wind-denudation," the sand having been scoured out of the valleys by the wind, leaving intervening ridges which stand out as the present sand-hills.

METAMORPHISM is a subject which needs for its elucidation the combined studies of the geologist, the mineralogist, and the chemist. Herr Unger's paper, with which the last number of the *Neues Jahrbuch* opens, is a valuable contribution to the chemical side of the subject. A mass of granite intruded among clay-slates at Barr-Andlau, in Prussia, has altered the slate in the neighbourhood of contact, giving rise to the formation of nodular schist (*Knotenschiefer*) and andalusite schist. Nine analyses have been made, with the view of determining whether such alteration has been accompanied by chemical changes or not. The analyses of the altered and unaltered slates are, however, remarkably similar; and no relation can be traced between the slight chemical variations exhibited by some of the specimens, and the extent of their metamorphism. It appears therefore, that the alteration which the rocks have suffered, and the development of the crystalline minerals, are purely the results of molecular changes, nothing having been added to the rocks and nothing taken away.

IN the rhaetic beds of the Krälah, near Hildesheim, the wings of several fossil insects have been discovered, associated with plant remains. These fossils are described by Prof. Ferdinand Roemer in the current number of the *Zeitschrift of the German Geological Society*. They have been referred to three new species of Coleoptera; one named *Elateropsis infralassica*, another *Helopides hildesensis*, and the third unnamed. No remains of insects referable to this geological period had previously been found in Germany.

WE have received *The Report of Progress of the Geological Survey of Victoria*, by Mr. Brough Smyth, the Secretary of Mines for the Colony. It forms a volume of upwards of 300 pages, filled with details of much value, but for the most part of only local interest. Several members of the Survey have contributed Reports on the Geology, Mineralogy, and Physical Structure of various parts of the colony; and these are sufficient evidence of the energy with which the Survey of Victoria is being prosecuted by Mr. Smyth and his colleagues. From the *Mineral Statistics* for the year 1875 we learn that quartz-mining is still progressive, though the alluvial workings are not so productive; the total yield of gold raised in

Victoria during 1875 is less than that extracted in the previous year by about 60,185 ounces.

A NEAT little manual of *Historical Geology*, by Mr. James Geikie, F.R.S., has been recently issued by Messrs. Chambers in their series of *Elementary Science Manuals*. The publishers are to be congratulated on having secured for the preparation of this little work the services of a distinguished officer of the Geological Survey of Scotland, who has made his mark by the publication of the *Great Ice Age*. Mr. Geikie's descriptions, though necessarily succinct, are thoroughly trustworthy; and this is all that can be expected in an elementary work, where originality is, of course, out of the question.

Two lectures, prepared for delivery at the Edinburgh Philosophical Institution, by Prof. Page, have been published under the title of *Geology: its Influence on Modern Beliefs; being a Popular Sketch of its Scientific Teaching and Economic Bearings* (Blackwood and Sons). The author is so well known as a prolific writer on popular geology that it is almost needless to remark that these essays may be read with a good deal of pleasure. It is true they contain nothing new, but they set forth in attractive form some of the leading teachings of modern geology.

FROM Germany the news reaches us of the death of two distinguished geologists. Heinrich Credner died at Halle-on-the-Saal, after a tedious illness, on September 28. He was born in 1809, at Waltershausen, near Gotha. After studying at Freiberg and Göttingen, he entered official mining life, first in the service of the Duchy of Gotha, then in that of the Kingdom of Hanover, and afterwards of Prussia. Among Herr Credner's chief writings we may note his *Uebersicht der geognostischen Verhältnisse Thüringens und des Harzes*, 1843; *Versuch einer Bildungsgeschichte der geognostischen Verhältnisse des Thüringer Waldes*, 1855; *Ueber die Gliederung der oberen Juraformation und der Wealdenbildung im nord-west. Deutschland*, 1863; and *Geognostische Karte der Umgegend von Hannover, mit Erläuterung*, 1865.

WE regret that we have also to announce the death of Franz Foetterle, one of the most prominent members of the Geological Survey of Austria. Born at Bramotitz, in Moravia, on February 2, 1823, he joined the staff of the Survey in 1849, and rose by his great diligence and ability until he was appointed Vice-Director in 1873. His premature death, from heart disease, will be sincerely lamented by all who take interest in the progress of the great scientific work which is being carried on in the Austro-Hungarian Monarchy.

METEOROLOGY.

Report of the Permanent Committee of the Vienna Congress.—The second Report of this Committee has now appeared, containing the account of the proceedings at the meeting held in April last, and of the preparations for the next Congress, to be held at Rome in September, 1877. The most interesting portions of the Report are the particulars which it contains as to the organisations and methods of observation in different countries.

Physical Meteorology.—Profs. Guldberg and Mohn, of the University of Christiania, have published the first part of a mathematical investigation into the movements of the atmosphere,* in which they have endeavoured to apply the principles of mechanics to the solution of the problems before them, and with very marked success hitherto. They state their conviction that among the most pressing wants of the science must be recognised those of observations from high levels,

* *Etudes sur les mouvements de l'atmosphère. 1^{re} Partie.* Christiania, 1876.

and of additional stations in the tropical regions of the earth. They have employed extensively the data afforded by the publications of the Meteorological Office on the meteorology of the Atlantic doldrums. The whole paper is a most valuable contribution to the science.

Barometric Measurement of Heights.—Dr. J. Hann has laid before the Vienna Academy an interesting paper on the influence of the correction for vapour tension on the calculation of mountain heights, which appears in their *Sitzungsberichte*. He shows how in the commonest case, that of the deficiency of hygrometrical observations at the upper station, a formula proposed by himself (*Journal of the Austrian Meteorological Society*, 1874, p. 198) gives, without the employment of vapour tension, results according most closely with those derived from the actual observations. In the case of the entire absence of all hygrometrical information, he proceeds from the Relative Humidity, for which he assumes a certain probable value, according to the season and the hour of the day, and the meteorological conditions of the country, and gives for this purpose tables suited to all climates, the adoption of which in all hypsometrical tables he strongly recommends. From the long attention which Dr. Hann has paid to the subject of hypsometry his remarks will carry great weight. The paper concludes with an interesting deduction from Babinet's abbreviated formula for mountain heights. The difference of heights which corresponds to a change of a single unit (e.g. 1 mm.) of pressure at any level is given by dividing the height of a homogeneous atmosphere by the pressure at the level in question, and multiplying the quotient by $(1 + at)$.

Kew Observatory.—The Report of the Kew Committee was read at the Anniversary Meeting of the Royal Society, and we are glad to learn from it that the state of the work and of the finances is satisfactory. While the ordinary magnetical and meteorological work has been maintained, the verification of instruments has exhibited a steadily increasing activity, the amount of fees derived from this source having increased 34%, being at the rate of about 10 per cent. Mr. George M. Whipple, B. Sc., has been appointed Superintendent, a post which he may be considered to have fairly earned, as he entered the observatory in January, 1858, and has worked successfully through the different steps in the establishment.

Meteorology of Canada.—Prof. Kingston has issued his fifth Report, a bulky octavo of 523 pages, of which more than half is occupied by a reproduction of the tri-daily weather reports from some thirty stations, the remainder consisting of tables of mean results for each element at each station, of the daily extremes of temperatures, and of rain tables. The Report itself shows a goodly amount of work effected in the face of many difficulties inevitable in such a sparsely populated and comparatively poor country, and is highly creditable to its author, to whom the entire system owes its existence.

Meteorology of Holland.—Prof. Buys Ballot has published his *Marche Annuelle du Thermomètre et du Baromètre en Néerlande*, from thirty-two years simultaneous observations, which is a sort of sequel to his well-known work with a similar title, published in 1860. In the preface we find, not only the precise method followed in the calculations, but a most interesting digest of the contents of the successive volumes of the Dutch *Jaarboek*, extending back to the year 1849, which enables us to trace the thread of reasoning running through the whole series, and the gradual development of the ideas, sketched out at the commencement of the undertaking by its author. It shows how the systematic prosecution of ocean meteorology was proposed in 1850, and only two years later the suggestion of synoptic weather-charts for the entire globe was made in Pog-

gendorff's *Annalen*; a suggestion only carried out some twenty years later, and generally supposed to have been first made by the Chief Signal Office at Washington. These few pages of self-justification may be permitted to Prof. Buys Ballot when we see what a mass of solid contributions to the science has been elaborated under his superintendence. The paper itself consists, firstly, of the normal means for temperature and pressure; secondly, of the differences between these normals and those formerly employed; and, lastly, of the deviations of the actual temperature and pressure from the normals at each station, and for each hour of observation.

Climate of Geneva.—Prof. E. Plantamone has published, under the title of *Nouvelles Etudes sur le Climat de Genève*, a continuation of his former paper on the same subject, published in 1863, which referred to the observations up to the end of 1860. The present paper, extending to 264 pages, 4to., contains the results of the fifteen succeeding years, and may justly be considered as a monograph on the subject of the climate of a limited district: each individual element being discussed on strict mathematical principles, and the results explained at length in the text. The present work is self-contained, which is a great convenience, for the more important tables in the former volume have been reproduced. M. Plantamone may be considered as one of the foremost of "climatological," as opposed to "weather," meteorologists, and this work is a solid contribution to the literature of the science. Among other tables it gives one for the mean value, for every day in the year, of the temperatures of the air and of the Rhone, of pressure, vapour, tension, and humidity. It is interesting, as bearing on recent theories, that the author is unable to detect any trace of periodicity in the occurrence of cold or warm years, or in rainfall.

Climate of the Amur.—Dr. L. von Schrenck has at last brought out the meteorological portion of his travels in this region.* The volume, however, does not confine itself to the author's own observations, but contains a complete *résumé* of all the existing Russian observations in that part of the world, much of the material having originally appeared in the *Correspondance Météorologique*. The discussion has been carried on by different hands, having been entrusted first to Wesselovski, then to Kämtz, until his death in 1867. W. Köppen then took it up until he went to Hamburg in 1876, and the final completion of the work has been undertaken by Fritzsche, who, besides his residence at Peking, was further qualified for the task by his repeated journeys in Eastern Siberia. The actual observations at ten stations, such as they are, are given for various points, and to them is appended a discussion of the different elements—pressure, temperature, wind, cloud, and rain—but some idea of the paucity of material in some respects may be gathered from the fact that the entire subjects of humidity and rain only occupy two pages out of 372. We have, however, much reason to be thankful to the Academy of St. Petersburg for enabling Dr. von Schrenck to give us what may be deemed to be all the available material for the district.

Agricultural Weather-Warnings in France.—A very interesting account of this system, noticed in our number for August 5, will be found in *La Nature* for November 11 and 18. It appears that the system is in full operation in at least three departments, and at Limoges, Poitiers and Clermont-Ferrand the observations transmitted daily by telegraph are entered on charts by the local authorities and posted up for public inspection at the respective Mairies. The main obstacle to the introduction of a similar system here is the want of funds for telegraphy.

* *Reisen und Forschungen im Amur-Lande in den Jahren 1854–56.* Vol. iv. part 1. (Leipzig: Voss.)

MEETINGS OF SOCIETIES.

METEOROLOGICAL SOCIETY.—(Wednesday, November 15.)

H. S. EATON, Esq., M.A., President, in the Chair. The following papers were read:—"Results of Meteorological Observations made at Rossinière, Canton Vaud, Switzerland, during 1874 and 1875," by William Marriott; "The Climate of Fiji," by R. C. Holmes. This paper contains the results of meteorological observations taken at Delanasau, Bay of Islands, north coast of the province of Bua, Fiji, during the five years ending 1875. The average annual mean temperature is 79°·1. The highest temperature recorded was 97°·7 on January 12, 1871, and the lowest 58°·5 on August 20, 1875, the extreme range in the five years being 39°·2. The average annual rainfall is 124·15 in., and the number of rainy days 170. The greatest fall in twenty-four hours was 14·95 in., which occurred on March 19, 1871. After describing somewhat fully the chief characteristics of the months and seasons, hurricanes and storms, earthquakes, waterspouts, &c., the author concludes with the question, "Is the climate of Fiji a healthy one?" In reply he says that, considered as a tropical country, an affirmative answer may be given without hesitation. Those fatal diseases so common in tropical countries, fevers of various kinds, cholera and liver complaints, are almost unknown. This is owing partly to the geographical position of the group, lying in the region of the Trade winds, so that it enjoys almost perpetual breezes, calms being rare, and the islands so small that the sea-breeze from all directions can penetrate into every corner.—"Notes on some remarkable Errors in Thermometer Records at Sydney Observatory, 1876," by H. C. Russell. For upwards of five years the same hygrometer has been in use at the Observatory; the dry bulb is small, only 0·3 in. in diameter, and the instrument up to February 26 had always given very satisfactory readings, tested by those of a standard which hangs only 3 in. from it; the difference in the readings was usually 0°·2 to 0°·3. On that day the maximum shade temperature rose to 96°·4 about noon; at 3 P.M. the dry bulb and standards read 83°·7, and at 9 P.M. 68°·9 and 69°·0. Next morning they read 69°·6 and 69°·8; as this was Sunday they were not read again until 9 A.M. on the 28th, when the dry bulb read 87°·3 and the standard 64°·9, showing a difference of 22°·4. It was at once thought that the glass had cracked and let in the air, but, as no crack could be seen after careful examination, it was determined to continue the readings. The author had always found before that if a thermometer cracks in the bulb the mercury rises till the tube is full, and he expected it would be so in this case, though he could see no crack. The result, however, was that the difference steadily decreased, at first at the rate of 1° each day, and in thirty-five days the difference had fallen less than 0°·5, or almost to its normal condition. Between April 7 and 17, it rose again, then fell; on May 3, and again on May 7 sudden rises took place, since then the difference has been diminishing, except a slight rise on May 21 and 22. When very closely examined with the microscope, a very small piece of coloured glass is to be seen in the bulb, as if lead had been reduced by the blowpipe, and on one side of the bulb a mark is visible, as if there was a minute quantity of water between the mercury and the glass at one spot.

BRITISH ARCHAEOLOGICAL ASSOCIATION.—(Wednesday, November 15.)

THOS. MORGAN, Esq., F.S.A., in the Chair. Mrs. Baily forwarded some curious oak carvings, one of which, a Madonna and Child, of late date, was remarkable for some attributes of a much earlier period.—The Rev. S. M. Mayhew exhibited a curious tile from Ludlow, with a portrait of Our Lord in yellow lines on a red ground, and various other relics, from recent excavations in London.—Mr. Huyshe showed a beautiful Italian vase made of a ware closely resembling ancient Samian.—Mr. De Gray Birch read a Report upon the portraits of the Abbots of Evesham, which, he had discovered from documentary evidence, had been removed from the celebrated abbey at that place and refixed in the church of Preston-on-Stour. The Report was prepared by the Rev. M. Batt and Mr. Herbert New, of Evesham.—The discovery was announced by Mr. Trigg of an inscribed sword found

at Farnham, on the site of the battle of 1173.—The Rev. M. Smith reported the discovery of some curious Saxon carvings in the church of Dinsdale, near Darlington, and Mr. H. J. F. Swayne forwarded some elaborate sketches of the old frescoes in the Swayze Chapel of St. Thomas, Salisbury; also a drawing of the interesting Saxon Arch at Britford Church, built partly of Roman brick in the Roman manner, and with interlaced patterns, which determine the date. The drawing was ordered to appear in the *Journal*.—In the absence of Mr. C. Roach Smith, his elaborate paper was read by Mr. Isaac, detailing his survey of the Roman Stane street from London to Chichester. The perambulation was commenced at Ewell and continued to its termination.—Mr. Loftus Brock detailed the discovery of a part of the Roman wall of London in Camomile Street, and also that of several sculptures of much interest found built up as old material within it, on its demolition. The discovery of further sculptures and the head of a statue of large proportions, and probably of the period of the Antonines, was also announced, and Mr. Haviland exhibited a rubbing from one of the stones.—The proceedings were brought to a termination by the exhibition of the illuminated address of the Town Council of Bodmin to the Association, and by two papers, by the Chairman, on recent excursions into Kent made by the Council, and on the results of the recent Cornwall Congress.

LINNEAN SOCIETY.—(Thursday, Nov. 16.)

PROF. ALLMAN, President, in the Chair. Mr. R. Bowdler Sharpe gave the gist of a memoir "On the Birds collected by Prof. Steere in the Philippine Archipelago." It appears some 285 species are now registered from the region in question, and of these sixty are new ones, obtained by Prof. Steere. This large addition is remarkable, since only lately Lord Tweeddale (President Zool. Soc.) issued an excellent monograph of the Philippine Avifauna, containing very many entirely new forms.—A paper "On the Flora of Marion Island" was read by Mr. H. N. Moseley, of H.M.S. *Challenger*. The isolated position of this island, nearly 500 miles distant from the Crozets, and over 1,000 from Kerguelen Land and the African Continent, lends an interest to its flora; and the more so since the vegetation exhibits relations rather to the Falklands and Fugea, distant 4,500 miles. Marion Island is of volcanic origin, and snow-clad. About midwater mark *Darvillea utilis*, and above highwater mark *Tillaea moschata* grow abundantly. Beyond the beach a swampy, peaty soil covers the rocks, and upon this a thick herbage, composed of such genera as *Acarna*, *Azorella*, and *Festuca*, flourishes. The *Pringlea antiscorbuta* is not so abundant as at Kerguelen's Island. Of ferns four kinds were obtained, *Lomaria alpina* being most numerous; there are few lichens. Great yellow patches of mosses are scattered here and there among the green vegetation up the hill-sides to near the snow line. Mr. Moseley suggests there having been once a connexion between Marion Island, the Crozets, and Kerguelen Land, partly from the occurrence of *Pringlea* on all three, and from the existence of fossil tree-trunks on the two latter, besides other data relating to their physical constitution, &c. He attributes the Antarctic drift and even birds as the probable carriers of seeds giving prominence to the Fugean flora.—A letter from a correspondent in allusion to the grasshopper *Caloptenus femur rubrum* was noticed, and two specimens of this devastating insect shown.

PHYSICAL SOCIETY.—(Saturday, November 18.)

PROF. G. C. FOSTER, President, in the Chair. Mr. Tylor read a paper on the "Cohesion and Capillary Action of Films of Water under Various Conditions." The author endeavours to eliminate the action of all forces except that of gravity by immersing his "valves" in water. The models which he exhibited consisted of glass tubes about three inches in diameter and six inches high, filled with water and containing each a piston, which, on being raised, was capable of lifting by cohesion a heavy mass of metal, the nature of the surfaces in contact differing in the several instruments. From experiments with them he concludes that the time during which a heavy valve can be supported depends on the size of the surface of contact, the difference of pressure within and without the moving parts, and the smoothness of the valves. On

the contrary, dry bodies, such as Whitworth's surface planes, will adhere for an indefinite period. Mr. Tylor considers that the supporting of a body in water is due to a difference of pressure in the water itself, and he adduced Giffard's Injector as showing that such differences can take place. He has also studied the form assumed by a drop of water at a tap, and considers that when a fly walks on a ceiling its weight acts in the same manner as the heavy valves in the models exhibited. Prof. Shelley exhibited some of Sir Joseph Whitworth's surface planes and gauges, and showed their bearing on the subject.—Dr. Stone then projected on to the screen the spectra produced by the diffraction gratings which he exhibited at the last meeting of the Society. When received on a screen at a distance of 25 ft., they showed bright bands in the red and violet, after transmission through a strong solution of permanganate of potash. Mr. Clark has since ruled for him gratings on the backs of right-angled prisms, and Dr. Stone has cemented, by means of glycerine or oil of cassia, gratings on glass and steel on such prisms. The lines were two thousand and three thousand to the inch.

ROYAL ASIATIC SOCIETY.—(Monday, November 20.)

SIR EDWARD COLEBROOKE, Bart., M.P., President in the Chair. A paper, contributed by Captain E. Mockler, was read, giving an account of some excavations made by him at Gwader in Makran during the spring of the last year, the results he obtained showing clearly that this portion of Asia must have been occupied at a very early period by a population using flint implements and other prehistoric objects.

ZOOLOGICAL SOCIETY.—(Tuesday, November 21.)

PROF. FLOWER, F.R.S., V.P., in the Chair. Mr. Sclater exhibited and made remarks on the skin of a young Rhinoceros (*R. sondaicus*), belonging to Mr. W. Jamrach, which had been captured in the Sunderbunds, near Calcutta, in May last.—The Secretary exhibited, on behalf of Mr. Andrew Anderson, a coloured drawing of a specimen of *Emys Hamiltoni*, lately captured at Futteghurh (Ganges). The occurrence of this *Emys*, chiefly confined to Lower Bengal, so far west as Futteghurh, was considered as of much interest.—A letter was read from Count T. Salvadori, containing remarks on some of the birds mentioned by Signor D'Alberty, as seen by him during his first excursion up the Fly River.—A communication was read from Mr. G. B. Sowerby, jun., containing descriptions of six new species of shells, from the collections of the Marchioness Paulucci and Dr. Prevost.—Mr. Edward R. Alston read a paper containing the descriptions of two new species of *Hesperomys* from Central America, which he proposed to call respectively *Hesperomys teguina* and *H. couesi*.—A paper was read by Prof. Garrod, F.R.S., on the Chinese Deer, named *Lophotragus michianus*, by Mr. Swinhoe, in which he showed that the species so called was identical with *Elaphodus cephalophus* (A. Milne Edwards), obtained by Père David in Moupin. The close affinity between the genera *Elaphodus* and *Capreolus* was demonstrated, the latter differing little more than in the possession of frontal cutaneous glands not found in the former.—Mr. Arthur G. Butler read a paper containing descriptions of new species of Lepidoptera, from New Guinea, with a notice of a new genus.—A communication was read from Dr. J. S. Bowerbank, being the eighth of his series of "Contributions to a General History of the Spongiadae."

ROYAL SOCIETY.—(Thursday, November 23.)

DR. HOOKER, C.B., President, in the Chair. The following papers were read:—"On the Influence of Geological Changes on the Earth's Axis of Rotation," by Geo. H. Darwin; "On the Structure and Development of the Skull of the Urodelous Amphibia," by Prof. Parker.

FINE ART.

THE SOCIETY OF BRITISH ARTISTS.

(Second Notice.)

WE have already spoken of the principal pictures in this exhibition, and will now conclude what we have to say regarding it.

Figure-pictures.—J. R. Dickinson, *Market-day, Norway*; a rather noticeable combination of the

crowd of small figures with the large features of the scenery—the colour too husky. Miss C. J. Weeks, *Fourscore Years and Ten*, a head of an aged gentleman (far less aged-looking, however, than his years might suggest), of a somewhat Carlylean cast of countenance. Haynes King, *Scribbling*; a young cottage-woman—a clever little picture in its way, the best which the artist contributes. Cattermole, *Parted*, represents a cavalier dead in the snow, and his horse scanning him with uneasy solicitude; well realised in its facile picturesque way. Mrs. J. L. Cloud, *The Difficult Lesson*; a little boy on a stool, perplexed over his task, and almost sulking himself off (it might seem) into a doze—cleverly expressed. F. S. Walker, *Idle Hours*; a gentleman and lady enjoying themselves beside a stream thronged with water-lilies; skilfully touched in light and sheen, in a manner that reminds one somewhat of the late Frederick Walker. Cerio, *First Sorrow*; an Italian girl mourning her lifeless turtle-dove—true and gentle in expression, and fairly done. L. Smythe, *Spring*, portrays a girl, dressed in a violent tint of blue, gathering cowslips by a rivulet: it evinces some faculty, but over-confident, and not well directed. Miss B. Jenkins, *Little Jack Tar*, and *Happy-go-lucky*; two heads of boys, bright in painting and expression, and, if the artist is youthful, promising. H. Leslie, *The Pony-stable*. The pony is inside his stable, and only his head is visible, projecting over the door, and fronting you point-blank; a little girl holds out towards him a slice of bread and butter. No doubt the artist felt a certain childish oddity in this combination, and he conveys the same impression to the spectator. Miss S. Beale, *Paris Sweepers*; a line of dilapidated women trudging along through slushy snow with their brooms, appropriately dismal. Sembach, *Young Jessica*, a girl dressed in sky-blue, lying on a couch, a rather piquant sketch. Miss G. F. Koberwein, *Little Sunshine*, a careful study of a small girl. Miss W. A. Walker, *Study of a Head*—a female head, vigorous in swerve, and in light and shade, but the vigour is not duly blended with delicacy.

Landscapes.—Penstone, *The Last Gleam*; a pleasant homely view, with sheep and figures; the colour is a little crude, yet heedfully handled. D. Carr, *On the Turn*; a good river scene—our own Thames, it would seem. Miss H. Montalba, *Landscape, Naas, Sweden*; nice, but unfinished; a woman, knitting as she walks, and accompanied by some geese, follows the pathway through a riverside woodland. A. F. Grace, *An Early Summer Morning among the South Downs*; an agreeable rightly-felt landscape, with numerous sheep, well drawn, and with plenty of varied action. Meyer, *Near Beddgelert, North Wales*, *Moonlight*; a rather large and creditable view—termed "a sketch" in the catalogue, but by no means more sketchy than many other works to which the same modest designation is not applied.

In *Still-life*, the *Flowers* (94) of Mr. Muckley, and *Apples*, by Mr. Holliday, are to be observed; the former shows uncommon force and litheness of hand.

Water-colours.—Yeend King, *Evening*, with sheep passing a gate, nice in feeling. A. Duncan, *Autumn on the Moors*, a pleasant view, in a style resembling that of Mr. North.

W. M. ROSSETTI.

N. DIAZ.

Paris: November 21, 1876.

The news of the death of Diaz, the painter, came yesterday with sudden surprise to his friends. He had gone to Mentone to spend his second honeymoon there, having a fortnight ago, at seventy years of age, married a charming young wife. He was young-looking for his years, and, considering his infirmities, extremely active.

Narcisse Virgile Diaz was born August 20, 1807, at Bordeaux, where his father and mother, both Spaniards, had taken refuge from the perse-

cutions of King Joseph. He lost his parents very young, and on their death was taken charge of by a M. Paira, a Protestant clergyman living in the neighbourhood of Paris. While asleep on the grass one day he was either bitten by a viper or stung by some poisonous insect, so that two portions of his right leg in succession had to be amputated, which, however, did not prevent him from dancing, shooting, swimming, and riding on horseback. He had a very quick play of feature, a dark complexion, a black beard, and large black eyes, which varied in expression from extreme softness to extreme severity, according to what people addressed him. He had received no education, for he was apprenticed when very young to painters on porcelain, and we know what the porcelain-painting of those days was! But his natural refinement and distinction were remarkable, and he had tact and, above all, eloquence. There was nothing more amusing than to hear him speak of the poverty of Ingres' imagination, of his pupils' airs, and their intrigues! He would stride about in his studio, his wooden leg—his "pilon," as he called it—resounding on the parqueted floor, shake his beautiful curls, which had a blue light in them like Indians' hair, and brandish his hand-rest as if he would cut in pieces "ces ennemis de l'art et de la nature."

The primary cause of these childish and feminine outbursts was the passionate love Diaz had for "son art et la nature." But there were many human motives at work besides. For instance, indignation at seeing modern criticism—then represented in France by the Academies, the Ministère des Beaux-Arts, and the great Reviews—accept the paradoxical distinction of *dessinateurs* and *coloristes*, and allow no painters either merit, help, or success but those who pretended to enclose form in an outline as a hand is enclosed in a glove or a foot in a boot. The qualification of *coloriste* had in consequence become a reproach. Rubens and Rembrandt were only tolerated because they were dead. But those who were still capable of being troublesome, geniuses such as Eugène Delacroix or Théodore Rousseau, were overwhelmed with injury. Diaz, for his part, is one of the warmest and most brilliant colourists of our modern school. He had made Correggio his study, and in more than one of his early sketches we see a ray of the same tepid sun that shines in the pictures of the great Italian shining on the breast, the back, or the arm of his nymphs sleeping in the woods, of his Dianas with the rose-pink tunic tied up at the knee and the golden quiver at their shoulder. These are the things to collect, for they are priceless, as having the ardour of youth. Unfortunately they are as short as an epigram in the Anthology. If Diaz had met with less ill-natured criticism and a less sceptical public, there is no doubt he would have developed these rapid and lukewarm indications into compositions analogous to André Chénier's poems in the antique style. Later on, after a journey in the East—which did not teach him much, for he had an essential aptitude for collecting within him all the elements of his work—he began to bestow less pains on the flesh and more on the silk dresses. His brush and palette might have been compared in those days to a fairy wand which transforms stones into emeralds, rubies, and sapphires. Spangles that shine like the wings of the Brazilian butterflies glitter on the vests and petticoats of the gipsies who are reading the ladies' fortunes in the palms of their hands, of the Turkish children at play with tortoiseshells, of the Odaliskes telling each other stories of the Arabian nights under the cypress trees. All these pictures of his are full of a charming fancy. But Diaz' success was just beginning, and he painted with feverish diligence. He had extraordinary ease of hand, and composition cost him no great effort of mind. He is chiefly known in England, I believe, by the productions of this period, and they are not what he should be judged by, although as a harmonist he still showed

vigour and feeling. Two masters shared his admiration: Correggio and Prud'hon. If he learned from the former the secret of bringing the flesh of his Loves and goddesses into harmony with the sky, the shadows of the great trees, the grass and the flowers, he also entered into the voluptuous melancholy of the latter. He has often painted moonlight effects in the country, where the light fell on some deserted nymph, bathed in tears, bowed down by the weight of a cruel despair. In 1855, roused by the base outcries of the critics, who defied him to paint a large figure, he was unwise enough to exhibit an immense canvas, entitled *Les dernières larmes*. In this picture, though Diaz took enormous pains with it, all his qualities as a pleasing colourist were wanting: it was dull, wan, like the morning after a masquerade. And what was worse still, his want of elementary teaching was revealed by the drawing. Any stupid pupil of the school of Rome, without genius and without originality, knew more in that respect than he did. His friends were terribly distressed at his having so innocently fallen into the snare. Proud and sensitive as he was himself, he was deeply wounded. And yet, what an unjust quarrel it was. The first, instinctive qualities are so rare in the history of art! Why then ask the favoured ones who have them to show that there are other qualities they have not and never will have? It is certain that Diaz had a sufficiently good notion of form and outline to be able to make his figures, when they were the size he had chosen, express all he wanted them to express. His heads are animated, his movements elegant, his attitudes expressive and clear. He must be judged by the masses, not by the detail.

Diaz had a very just sense of the relation of figures to landscape, but he was also a distinguished landscape-painter, and, though his efforts in that direction show neither the energy of a Théodore Rousseau nor the tenderness of a Corot, he has stamped the sites he selected with a singular individuality. He was, particularly, the painter of the Forest of Fontainebleau. He has represented it silent and coquettish as it is to its lovers. He has rendered with an incredible intensity of life and light, the effect of the sun glinting through the green, striking on the silver trunk of a birch tree, or streaming across the heather glades. These little studies upon panel, which he sold for twenty or twenty-five francs apiece, are masterpieces, and acquire with age the firmness and brilliancy of enamels. They are celebrated in our studios, and are only to be found in the possession of artists. When Diaz fell in with any of them he bought them back at any price, and hung them up in his room. Diaz then asked five hundred or even a thousand francs for putting his name or initials to them. I have heard him blamed for this, but, for my part, I do not see that he deserved it. It seems to me fair that the painter whose youth was one long subjection to misery and contempt should one day openly take his revenge. In the latter years of his life he sold his smallest pictures for very large sums. I have noticed that colourists as they grow old pass through a time of abuse of violet and lilac, and then pass to an abuse of yellow and black. Diaz leaves a considerable quantity of drawings, pastels, water and body-colour and oil sketches. They will be sold this winter—I shall let you know when. They are the descendants of one of the last of the Romantic School. Apart from his painting he was a man of very great taste. He loved life, fine stuffs, horses, pleasant company, the country, rare furniture, and his family, too, very much. He lost, ten years ago, a son he worshipped, who was a painter and wrote pretty verses. He cannot be said ever to have got over this loss, and the least allusion to it moved him to tears. He leaves another son, a talented musician and composer of *La coupe du roi de Thulé*, an opera which has been represented on the stage. He was a good

friend, and helped Jules Dupré, Millet, and Barye—whose start in life was as difficult as his own—to the utmost of his power. He has some splendid water-colours of Barye's among his possessions. He bought their then despised works of Delacroix and Rousseau; afterwards he was obliged to part with these treasures. A very rich man who had opened a large account with him would now have an unrivalled gallery and collection, for he was a good judge in all that relates to art.

PH. BURTY.

THE LIPHART SALE OF PRINTS AT LEIPZIG.

A MAGNIFICENT collection of prints, the property of Herr Karl Eduard Liphart, a German collector of Dorpat, but at present settled in Florence, is to be sold next week at Leipzig by C. G. Boerner, in the Hôtel Stadt Dresden. We have before announced this sale, but some particulars of it, now that it is so close at hand, may be of interest. Herr Liphart made his first venture in print-collecting in 1836, when he made a large purchase from the founder of the firm which is at present occupied in selling the rich artistic fruits that he has been constantly gathering in ever since that time. Numerous journeys all over Europe were utilised in the manner the print-collector deems most profitable, and no opportunity was lost by Herr Liphart of adding to his knowledge and to the contents of his portfolios, so that at the present time the sale catalogue enumerates no fewer than 1,894 engraved works. Among these, those by old German masters are perhaps the most noteworthy: some very early plates, such as *The Return from Egypt*, out of the *Biblia Pauperum*; an *Ars Moriendi*, with text by Nicolaus Götz of Schlettstadt, of the greatest rarity, only two other copies of this edition (1474–1478) being known to exist; several other works very seldom met with, by early and anonymous German masters, including a number of designs for goldsmiths' work and ornamentation, many of them of extreme delicacy and beauty; also rare specimens of such masters as Franz von Bocholt, Glockenton, Mecken, Zwott, and the Meister El S., Meister B. M., Meister W., and others of the same time. More generally interesting, however, is a very admirable selection of Martin Schongauer's works, most of them early impressions and in excellent preservation. Connoisseurs will know how to estimate their worth when we say that early and very fine impressions of the *Annunciate Angel*, *The Birth of Christ*, the *Adoration of the Kings*, the *Flight into Egypt*, the *Death of the Virgin*, the *St. Catherine*, the *Elephant*, and the *Standing Bishop*, all plates of great rarity, are to be found among them.

But the chief strength of the whole collection lies in its Dürers, of which Herr Liphart has collected no fewer than 116 examples. Earliest among these is the curious *Pest-bild* or *Pest-kranke*, with Latin verses on either side by Dr. Theodore Ulsensius, a poetical doctor of Nürnberg, which is assigned by most authorities to Dürer, although it is not signed with his monogram, nor does it much resemble his later work. The present copy (of which a photographic reproduction is given in the illustrated edition of the catalogue) is dated 1498, but we believe an earlier edition was printed in 1496. It is now of the greatest rarity. Even the British Museum does not possess a copy. Such a work as this is, of course, only remarkable as a curiosity, but there are other Dürer prints offered in such fine impressions that they must make the hearts of collectors beat even to read about: for instance, an *Adam and Eve*, in the first state, before Dürer added the cleft in the bark of the tree under Adam's arm-pit, a fine and well-preserved impression, with a small margin outside the plate-mark; a good impression of the unfinished plate *Christ on the Cross*, before the monogram; a fine and excellently preserved copy of the *Copperplate Passion*; two copies of the little *Circular Crucifixion*, called Maximilian's *Degenknopf*; the first editions of Dürer's "three great

books," as he called them—namely, the *Great Passion*, the *Apocalypse*, and the *Life of the Virgin*—all complete and in the best preservation; several of the cuts from the Maximilian Ehrenpforte, some of them very rarely met with; the two plates and border, known as the "Great Tapestry, with the Satyr family," the *Great Column*, the *Rhinoceros*, and other rarities of Dürer's art that seldom come into the market.

Of the "Little Masters" may be mentioned a good selection of the works of Aldegrever, Altdorfer, Georg Pencz, J. Bink, and the two Behams, even Barthel, whose works are less frequently met with than those of Sebald, being represented by sixteen plates.

Passing to the Netherland masters, with Rembrandt at their head, we find as many as 223 plates by that supreme master-hand, many of them being first states and impressions of the highest beauty, and among them some of the treasures most coveted by the connoisseur. Other Netherland engravers such as Both, Berghem, Dujardin, Van der Meer, P. Potter, Teniers, Van Melen, and Waterloo are also well represented.

Of Van Dyck we find, not only a number of magnificent etchings by the master himself, but a large series of plates executed by different engravers after him, forming altogether an Iconography of the most valuable description, for all the portraits are by good engravers and only occur in the best states. Indeed, throughout the whole catalogue there is not a single work enumerated that has not a distinct artistic value. Collectors, therefore, even although they may not have acquired the wariness of experience, may feel tolerably safe in their purchases at this sale, for no rubbish seems to be included in it.

Italian engravers do not appear to have been much sought after by Herr von Liphart; nevertheless we find a fair selection of the works of Marc Antonio and his school; a fine *niello*, by Peregrini, and a fine impression of the stately *Madonna in the Grotto*, surrounded by cherubs, by Andrea Mantegna, a plate of the very greatest rarity, which is generally only met with in the largest public collections. Among the curiosities of the sale must also be mentioned three embroidery-pattern plates, ascribed to Da Vinci, and a number of charming designs, many of them coloured, for goldsmiths' work.

MARY M. HEATON.

ART SALES.

IMPORTANT sales of oil and water-colour paintings generally begin later, but the season of art sales, so far at least as rare prints are concerned, may be said to have commenced last week, when Messrs. Sotheby held two auctions: the one of works chiefly by certain great German and Dutch masters—the old masters of engraving and etching—and the other of modern workers in the same craft, among whom were included some works of Méryon. The following prices were realised for works of the old Dutch and German masters, many of which were in a condition that left much to be desired. By Israel van Mecken, *Christ Bearing the Cross*, after Martin Schongauer, 20*l.* (Noseda); the *Decapitation of St. John*, 11*l.* By Martin Schongauer, *St. James Fighting against the Infidels*, 120*l.* (Lauser); *The Crucifixion*, 6*l.* By Albert Dürer, *St. Geneviève*, 10*l.* (Lauser). By Lucas van Leyden, *Samson and Dalila*, 4*l.* 4*s.*; *Esther before Ahasuerus*, 6*l.* 6*s.*; *Jesus Christ taken Prisoner by the Jews*, 8*l.* 10*s.*; *Jesus Christ brought before the High Priest*, 8*l.*; *Jesus Christ bearing the Cross*, 8*l.* 10*s.*; the same subject, with the rare ornamental border, 10*l.*; the large *Good Homo*, 8*l.* 5*s.* The Rembrandts were generally unimportant.

On Thursday was sold an assemblage chiefly of modern etchings, and notable mostly as containing a considerable number of examples of Méryon. The Méryon collection, as a whole, was fairly comparable with the Méryon collection of "a Parisian

Amateur"—M. Carlin, we believe—sold at the same auction-room in the end of July, 1875, but certainly not with that of M. Philippe Burty, sold in the spring of the present year; but it contained, nevertheless, two or three impressions equal to anything in the collection of M. Burty, and superior to anything in the collection of the "Parisian Amateur." Méryon's work may be broadly divided into two classes; first, the work done mainly in his earliest time, after drawings by old French and other artists; and, second, the wholly original work in which best of all he recorded those parts of the Paris of his own day, and yet of the Middle Age, which were passing away under the improving hands of the Second Empire in its first years. There are also the New Zealand views—among the earliest of all his works—and the insignificant or bizarre fancies of his latter days, when his mind declined; but the work of artistic interest is of course that in which he recorded Old Paris, and he did this, as has been said before, well in the etchings which were copies of old drawings which his art had made into finer pictures, and supremely well in the etchings which were wholly original. Of the examples of his work sold on Thursday we mention only a few. They are the following:—*Le Strijge*, a fine impression of an undescribed state, with the verses engraved and a variation of the verses in the handwriting of the artist, 4*l.* 4*s.* (Palmer); *Le Pont au Change*, first state, pure etching, 3*l.* 10*s.*; *La Morque*, an extremely rich and brilliant impression of this most fascinating and characteristic print, 10*l.* 15*s.*; *L'Abside de Notre Dame*, first state, with verses in the handwriting of the artist, 20*l.* (Thibeaudeau); a remarkable example of an undescribed state of the same subject, also with lines in the artist's handwriting, 14*l.* (Thibeaudeau). This subject is generally recognised as the most poetical of all the works of Méryon.

NOTES AND NEWS.

THE grave imperfections of the prevailing system of art instruction seem at last to have attracted the notice of persons who can scarcely be accused of prejudice against the Royal Academy. Mr. Marks, A.R.A., in distributing the prizes to the students of the Wedgwood Institute at Burslem, made some pertinent remarks on the subject, and, as they are not restricted in their application to the faults of a particular school, it is right that they should be widely known and carefully considered. The speaker dwelt with special emphasis upon the method of laborious finish in drawing that has been encouraged in the art schools.

"The months," he said, "that are devoted to shading a single figure with the point are simply waste of time. Understand that in saying this I do not find fault with your teachers, who, I am sure, strive their utmost to do their duty towards you, but with the system under which they and you have hitherto worked. I feel great hope that in the appointment of an artist of such high culture and knowledge as Mr. Poynter to the head-mastership of South Kensington a new and better order of affairs will take place, and that the painful spectacle of an intelligent being devoting several months of what may be a valuable life to the mechanical dotted shading of an antique figure will soon be an impossibility. I am glad to learn that the new regulations for examinations will do more than they have hitherto done to educate the power of eye and hand and do away with the absurdity of these nigged, tortured drawings."

The subsequent remarks of the speaker go far to explain and almost to excuse the imperfections in the system adopted in the Government schools, for when we turn from these schools to the one institution that should serve as an example to them in such matters, we encounter the same failure, but without as yet the same effort at reform.

"It is not only in the departmental schools," says Mr. Marks, "that this brainless process of so-called finishing, but which is really finicking, obtains. The

same system prevails at the Royal Academy. As visitor in the schools, I have too often encountered students in the life class, sometimes even painting from the life, so ignorant of the proportions and balance of the figure, of the first laws of light and shade, and in some cases even of drawing, that I have wondered how ever they escaped from the more elementary classes."

THE Gibson Gallery at the Royal Academy has at last been opened to the public, and its contents provide ample material for appreciating the sculptor's powers. The works exhibited are chiefly plaster casts from the artist's principal statues, but there are also a few examples in marble, including a specimen of the style of polychromatic sculpture which Gibson affected. The kind of talent displayed in these works is scarcely of sufficient strength or originality to bear repeated illustration, and for this reason we are inclined to think that the effect of the exhibition will scarcely tend to increase the sculptor's fame. Gibson was a worthy exponent of the style of Canova, but he had but little of his own to add to his master's teaching. The entire devotion to the antique which he frankly professed was not in his case, any more than in that of Canova, productive of masculine achievement; rather it was an influence that tended to limit the artist's vision and impoverish that sense of energy and vitality that is never destroyed, though it is always controlled, by the classic spirit. Canova and Gibson secured the calm but not the strength of a great style. Their art did not accept in any liberal manner the fullness and energy of nature, and the revival they strove to accomplish can scarcely claim to be more than a revival of the decadence in antique sculpture. The Academy, however, are fortunate in the possession of a collection worthily illustrative of a style that now scarcely survives. If we except Flaxman, whose art has a deeper and more lasting sincerity, Gibson was certainly the greatest of the English sculptors concerned in the modern classic revival, and, as such, his works deserve attentive study.

MR. HOLMES, the Queen's Librarian at Windsor, has lately returned from Florence, bringing with him a small but very valuable example of the art of Fra Angelico. The subject is the Madonna and Child surrounded by angels, executed with the utmost refinement of painting, that has fortunately been almost perfectly preserved. The public will probably have an opportunity of studying this little work at the next exhibition of Old Masters. In qualities of brilliant and delicate colour it is entirely characteristic of the painter, and the expression of the faces offers illustration of the happier mood of the great master of religious sentiment.

GENERAL DI CESNOLA's Curium collection is to go to the Metropolitan Art Museum in Central Park, New York. For it, together with all his other collections at present warehoused there, he is to receive 66,000 dollars gold. No doubt Mr. John Taylor Johnston and the other directors of the New York Museum—of whom, by the by, General di Cesnola is himself one—are to be felicitated on getting the Cypriote treasures almost entire, as the nucleus of their institution. And we may hope that the New World may some day produce a crop of serious students of the archaeology of the Old. At present, with the exception of General di Cesnola himself, there can scarcely be said to be such a student in the United States. For European scholars, perhaps, the best thing would have been if General di Cesnola had accepted the offer made by the authorities of the Louvre, to take the Curium treasure along with the right of selecting any objects they liked from the rest of the collection. General di Cesnola will send us a series of articles on his whole collection, so soon as he shall have returned to New York—i.e., as soon as his book on Cyprus is out.

AN important antiquarian work on the Crosses of Somersetshire will appear probably in the

spring. Mr. Charles Pooley, of Weston-super-Mare, the author of a similar work on the Crosses of Gloucestershire, published a few years ago by Messrs. Longmans, has been engaged on his present task for now a long while. The volume, the preparation of which has already been very costly, will contain both fine lithographs and exquisite woodcuts of the Crosses to the illustration and chronicling of which the work is devoted. The county of Somerset, we need hardly add, is richer than almost any other of the English counties in these interesting monuments, which Mr. Pooley has made a special subject of study.

WE hear that by the Méryon sale, which is noticed in another column, the British Museum Print Room has acquired another very fine example of the work of the great French etcher.

IT is hoped, we hear, that at least the best part of the pictures by Raeburn which have been exhibiting in Edinburgh may be seen in London at the forthcoming Exhibition of the Works of Old Masters and of Deceased Masters of the British School.

THE *Gazette des Beaux-Arts* for November opens with a long article on "Les Œuvres et la Manière de Masaccio," by the Vicomte Henri Delaborde, of the Institute. The article deals chiefly with Masaccio's style, and that element of *Naturalism*, as his bolder mode of viewing Nature was called, which he is generally supposed to have been the first to introduce into the art of the fifteenth century, but which, no doubt, was equally sought after by Uccello, Ghiberti, Donatello, Masolino, and several of the painters of the progressive time immediately preceding Masaccio. The Vicomte seems unaware, or at all events does not allude to, an able critical estimate of the works of Masaccio and Masolino in the Brancacci Chapel, contributed to the *Zeitschrift für bildende Kunst* last May, by Dr. Moritz Thausing, although in some of their conclusions the French and German critics, strange to say, seem to agree. They both, for instance, consider that the frescoes in San Clemente at Rome are not by Masaccio, in spite of the extraordinary circumstance of Crowe and Cavalcaselle supporting Vasari's statement to this effect. Dr. Thausing assigns them to Masolino; the French critic, who scarcely mentions Masolino in his article, is content with taking them away from Masaccio. French journals are really beginning to believe in the existence of English art, and even to admit its claims to be studied. *L'Art* constantly devotes its pages to the illustration of English artists, and the *Gazette des Beaux-Arts* has several times had appreciative articles on artists both of the past and present generation in England. This time it gives two delicate etchings by Dr. Evershed—*Views on the Banks of the Thames*—and a short sketch of that artistic physician by M. Alfred de Lostalot. The other articles of the number are "Les fragments de Tarse au Musée du Louvre," by M. L. Henzy; a third and last article by M. A. Darcel, on "The History of Tapestry; the Musée de Lille," by the Editor; "Art et Industrie au XVI. Siècle," being an account of the tomb of Gaston de Foix, fragments of which are dispersed among most of the principal museums of Europe, including South Kensington, which likewise possesses an original drawing for this magnificent tomb; and a second and last article on the "Sale of the Furniture and other effects in the Château of Versailles during the Reign of Terror," by the Baron Davillier.

THE *Portfolio* for November contains a delightful article by Prof. Colvin, entitled "On Some Aspects of Athens." To poor London-chained mortals it is refreshing even to read of that glorious "three-hours' run down the Saronic Gulf from Kalamaki to the Piræus," and the Professor manages to stir his readers' hearts with something of his own enthusiasm as he describes the approach to Athens. "You want," he says, "to shout schoolboys' quotations to yourself. You watch and watch, with snatches of Greek and snatches of English poetry ringing in your brain.

and presently you swallow something in your throat, and give one shake from head to foot, as the immortal city veers in sight." One hears so many descriptions of seats of ancient fame by wearied and dull-hearted travellers, who contrive to convey their own deadened impressions and disillusion to others, that it is desirable to have one's faith revived now and then by one who travels with the artist's sensitive mind and eye to all the beauties of nature and art. Prof. Colvin promises a conclusion to his article in another number. The other articles are a description of the Wartburg and its associations, by A. D. Atkinson; a sonnet on Westminster Abbey, reprinted from Mr. Inchbold's recent volume, accompanied by an etching by L. Gaucherel; a continuation of the Editor's Life of Turner; and Technical Notes.

THE Warden of the Standards states in his Annual Report, just issued, that it has been recently his duty to call the attention of the Office of Works to the bad condition of the ancient Pyx Chamber in the cloisters of Westminster Abbey, placed under his legal custody by the Coinage Act of 1870. This chamber is believed to be as old as the time of Edward the Confessor; the remains of an altar at the east end, and of a *piscina*, serve to show its original use as a chapel. There is, however, a tradition that what has the appearance of a stone altar is really the tomb of Hugolin, the Confessor's Chamberlain. After the Conquest, this chamber was used as one of the King's treasuries, and in 1303 the whole of the treasure was stored here. During the King's absence to fight in Scotland the northern wall was broken through by some of the monks of the Abbey, and the treasure carried off; it included four crowns, with the King's rings, sceptres, jewels, gold and silver coin and plate, &c. The booty was recovered, and the thievish monks found guilty. After the Restoration the regalia and like treasures of the sovereign were removed to the Tower, and the chamber became known as "The Treasury of Leagues," the original parchment documents of commercial leagues with foreign States being deposited here. Many of the large oak presses which held them are still to be seen there, and also several large old coffers or chests, in one of which the standard trial-plates of gold and silver for trials of the pyx were formerly kept, whence the place became known as the "Pyx Chapel." It is very desirable, as the Warden, Mr. H. W. Chisholm, points out, that this ancient historical chamber, so interesting from its associations, and so rare a specimen of early Norman architecture in this country, should at least be put into decent condition, and any further decay arrested.

M. GUILLAUME's fine statue, *La Céramique*, now standing in one of the niches in the exterior court of the Louvre, is to be cast in bronze for the decoration of the new Sèvres manufactory.

PROF. SCHILLING's monument to Schiller was recently inaugurated at Vienna with the customary solemnities.

SIGNOR LUCARDI, a sculptor of considerable reputation in Italy, died a short time ago at Ginazano. He had obtained the gold medal at the Paris Salon for his fine group of *The Deluge*, and was also decorated with the Cross of the Legion of Honour.

THE Minister of Public Instruction proposes to exhibit in the Salons of the Rue Grenelle the interesting collection of Peruvian antiquities which we mentioned some time ago in the ACADEMY as having been sent by a distinguished traveller to Paris. Fifty more cases have recently arrived.

ALTHOUGH the formal closing of the Union Centrale Exhibition took place on November 21, the tapestry galleries are still open to the public, and will remain so, it is announced, for some weeks—probably to the end of the year.

THE STAGE.

MADAME CHAUMONT.

MADAME CHAUMONT, since Saturday, has given the London public what is at the same time her most extraordinary and her most exquisite performance. And *Toto chez Tata* is not only entirely artistic, but decidedly moral, though its morality is wrung out of a theme which, in the hands of most of the actresses who would undertake it, would be gross and revolting. We are not concerned here with the question of the propriety of introducing a courtesan in a play to be acted. Shakspeare settled that with Bianca and Doll Tearsheet—as Dekker with the *Honest Whore*—three hundred years before M. Dumas raised the question, or Messrs. Meilhac and Halévy, and Émile Augier, took it for granted. Offence is really given not so much by subject as by treatment: the subject, it is evident, only the author is responsible for; but the treatment he must share with the artist; and Meilhac and Halévy, whose treatment does undoubtedly go very near to the dangerous, very near even to the indecent, owe much to M^{me}. Chaumont, who saves them in the nick of time, and gives an exquisite turn to things which any artist but one most accomplished and sensitive would have landed in disgraceful failure. Never was a task more difficult.

And it is of the first importance for us who assemble at this performance to bear in mind that the artistic triumph of M^{me}. Chaumont is not due in the least to the extra liberty and licence of the French stage, but is wholly due to the exceptional insight and keen instinct and rare tact of the actress—most of all, we should say, to her exceptional insight into character, so that it is possible to her to amplify and to realise to a degree that is positively creative, such suggestions of good as the authors have been careful to proffer for her use. Meilhac and Halévy are clever enough to know that the narrative of the visit of a debauched school-boy to a harlot in vogue would revolt and disgust even the audiences that listened calmly to the cruel exposures of Dumas' *Visite de Noces*. The schoolboy, then, however curious, inquisitive, adventurous even, must not be debauched; and so they invented a story by which the youth, deputed by his comrades, and duly furnished with money for the occasion, might legitimately penetrate into an hotel of the Champs Élysées, where he should be astounded and indignant to discover by chance with "Tata" the husband of the lady for whom he had conceived a boyish and romantic attachment. They invented this story, and laid down the bare lines of it, but left it for the actress to give, not all the piquancy, but the whole of the *naïveté* and the charm.

And the delightful thing about M^{me}. Chaumont's performance is the way in which, in half-an-hour's dialogue—nay, monologue generally—she gives us the whole boy-character, as perfectly as a keen observer in real life would get it if he watched the lad during several years. Nothing more complete—nothing juster and more accurate in the way of a portrait—has been done on the stage. The words of the part are a mere web woven over and over again by the performer. The expressiveness of a mobile but by no means beautiful face, the significance of a gesture, the revelation that can be given by a cunning and interpreting change in the inflection of the voice—these are employed, not now and then, but in the most admirable abundance, by the artist. An actress chiefly clever in the representation of things that should never be represented—and we have seen such an actress applauded, even in England—would hurry over all that is *naïve* and boyish in this part, and would concentrate herself on what might so easily be made of evil significance. M^{me}. Chaumont does nothing of the kind. She dwells on the boy's boyishness, and is never truer to nature than in the passages in which his narration of his adventure is inter-

rupted by his most lively reminiscences of games and fun. Touches almost of pathos strike across the narration. There is hardly a phase of boy-life which is not suggested, if not actually presented, by this performance; and it is the merit of the artist that she has made all this—which ordinary treatment would leave insipid—of far greater interest than the record of Toto's brief, and hardly even friendly, relations with Tata.

FREDERICK WEDMORE.

It is reported that, after a few performances of *Hamlet* or *Macbeth*, Mr. Irving will appear in *Louis the Eleventh* at the Lyceum Theatre.

A FAVOURITE Haymarket comedy, *New Men and Old Acres*, is to be played at the Court Theatre to-night.

MISS JENNIE LEE will reappear at the Globe Theatre at Christmas.

London Assurance is immediately to take the place of *The Virginian* at the St. James's Theatre.

THERE was probably never a theatrical season in which "revivals" have borne so prominent a part as they have done already in the present. Every day adds to the list of them; nothing apparently is so much wanted as a new author with a good play. On Monday—*Jo* being withdrawn—*Hunted Down* was revived at the Globe. It is a piece of Mr. Boucicault's, and playgoers hardly yet middle-aged will remember its first production at the St. James's. The part of Rawdon Scudamore was played by Mr. Irving at a time when that actor seemed destined to represent perpetually all the phases of villany, rude or refined. Mr. Irving succeeded in *Hunted Down*, but no artistic success in such a part as that of the ruined gambler would be likely to make an actor thoroughly popular; and it needed the more delicate perception of Mr. Albery—his keener observation of life—to fit Mr. Irving with a part which should give him a success not to be forgotten. Rawdon Scudamore of *Hunted Down* is a much blacker villain, and a much more unnatural one, than Digby Grant in the *Two Roses*, and the difference between the two characters is maintained in the two pieces themselves: *Hunted Down* being constructed out of materials common to many playwrights, and not here used by Mr. Boucicault with quite his wonted effect, and *Two Roses* owing much to materials of which Mr. Albery, with the zest of a new observer, had gone far in search. But the truer and more individual observation was, indeed, needed for the comedy; the commoner material sufficed for the stirring drama which it was probably Mr. Boucicault's chief object to present. *Hunted Down*, with all its faults, shows itself to be the work of a skilled and accustomed playwright. It contains more than enough to interest an audience and to keep its attention to the end. Mary Leigh, the heroine, excites some sympathy more by reason of her blameless character and of the situation in which she is placed than by the possession of any extraordinary qualities. Married to a successful painter, who is almost absurdly full of his business at "the Palace"—he betakes himself thither with ludicrous hurry sufficiently often in the piece—Mary Leigh is tortured by the importunities of an earlier husband, Rawdon Scudamore, whom she had believed to be dead, and she is only finally relieved from them on the discovery being made to the *dramatis personarum*, as it has long ago been made to the audience, that Scudamore himself had previously married a young woman who is now the favourite "model" of Mary Leigh's husband. Mary Leigh—the half-hour wife of the gambler, who had married her purely for her money—is thus free to live honourably with Mr. Leigh, the Academician, and the two children she has borne him. And Mr. Boucicault, with more indulgence than a playwright often ventures to display, refrains from punishing the bigamous gambler very severely for his sins. The

piece would profit by more finished acting than is bestowed upon it at the Globe. The very crudity of some of the situations, and the rapidity with which one follows another, demand a high intelligence and many accomplishments on the part of the actors in the play. Miss Louisa Willes and Mr. Edgar Bruce, who represent respectively the heroine and the ruffian, are free from any noticeable faults. Miss Willes is indeed simple and often natural—though she has no great dramatic power—and Mr. Bruce is invariably careful and frequently even lifelike; but the other performers—save, perhaps, Miss Louisa Howard, who is both unassuming and sufficient as a nurse—are not equal to do the most that might be done for the play. The absence, however, of gross mistakes in the acting, and the presence of an interesting story in the play, were enough to secure both attention and applause on the first night of the revival.

At the Strand Theatre there have been acted during this week both a new "farcical comedy" and a new burlesque. The burlesque is devoted to the not-unjustified ridicule of certain incidents and speeches and tricks of acting to be noticed in *Daniel Druce*, as it is played at the Haymarket. Mr. J. G. Taylor and Miss Lottie Venne do their parts with some skill, and the piece is briskly written, and ought to succeed, if *Daniel Druce* is in itself sufficiently important to induce people to take much interest in a travesty of it. The Strand comedy is entitled *Cremorne*, and in the reckless gaiety which is intended to characterise it, it bears some resemblance to Mr. Marshall's adaptation of Mr. Bronson Howard's *Saratoga*. Here, however, it is possible that the resemblance may cease.

MDME. FARGUEIL is about to leave Paris for St. Petersburg. She will play there for two or three weeks.

THE *Mariages Riches*, by M. Dreyfus, has been brought out at the Vaudeville. The *Temps* says of it that it is "cut according to a fashionable pattern—the pattern to which was due the success of *Le Procès Veauradieux* and the *Dominos Roses*"—"c'est à dire qu'il se trouve cinq ou six intrigues entremêlées, dont les incidents rebondissent les uns contre les autres et donnent lieu à un jeu extrêmement compliqué de situations imprévues." The piece is excellently played, not only by Delaunoy and Parade, but by actors of secondary importance, such as Joumard and Mdle. Kalb.

AN old vaudeville of Scribe's, entitled *Le Diplomate*, is played at the Odéon along with the *Déidamie* of M. Théodore de Banville. It has been applauded more on its own account than on account of the acting which is at present bestowed on it.

ON Saturday the Palais Royal gave, for the first time, a four-act comedy by Meilhac and Halévy, called *Le Prince*.

MUSIC.

COWEN'S "PAULINE."

THE production of a new opera from an English pen is, under any circumstances, a musical event of more than ordinary importance. There is no class of composition, unless, perhaps, it be the oratorio, in which success is so difficult, or which requires the union of more varied qualifications. In addition to inventive power and the most complete technical mastery of his art, the composer of an opera needs not only dramatic instinct, but that special knowledge of stage effect which can only be obtained by long experience. Much music which is admirably fitted for the concert room falls very flat in the theatre; while, on the other hand (as may be seen more particularly in the works of Wagner), it is no less true that a great deal may be highly effective in its proper situation, and combined with stage accessories, which would totally fail to impress elsewhere.

There is, moreover, a special danger to which composers of operas are exposed, at least in this country. Such a work involves so large an expenditure of time and labour that it would be Quixotic to expect our musicians to undertake it altogether regardless of any considerations of ulterior profit. A man will not, in the ordinary course of things, write an opera merely for glory; he not unreasonably reckons upon also making some money by it. This money will be obtained, in most cases, from the music-publisher who buys the copyright of the work; and the publisher, with whom it is a mere matter of business, and into whose mind questions of art, as likely as not, do not enter at all, looks for works which are likely to sell. It is perfectly well known that the pieces which sell best are ballads; hence the direct temptation to a composer to write at least a considerable portion of his opera down to the ballad level. The result may be seen in the works of Balfe, *et hoc genus omne*, of which it is hardly too much to say that the separate numbers might be shaken up in a bag and then put together in whatever order they happened to be drawn out without any detriment whatever to the musical effect. Let it not be supposed that these remarks are intended as an indirect advocacy of the Wagner system, in which no detached movements find a place. That such a system can be carried out with the most powerful effect has lately been proved at Bayreuth; but Mozart, Weber, and Beethoven have also left imperishable works written on a totally different plan. We by no means object to the introduction of separate songs, duets, or concerted pieces in an opera; but none of the great masters whom we have named ever wrote down to the level of their audiences; and while many beautiful songs may be found in their works, we shall hunt through the whole of their scores in vain for a music-shop ballad.

It is necessary to take these facts into account in estimating Mr. F. H. Cowen's new opera, *Pauline*, the first production of which, on the 22nd ult., we briefly chronicled last week. Before pronouncing any opinion upon the work as a whole, it may be advisable to give a brief analysis of its contents.

The libretto of the opera has been adapted by Mr. Henry Hersee from the late Lord Lytton's well-known play *The Lady of Lyons*. I am so little of a playgoer that I must confess to never having seen the original drama on the stage; and it is so many years since I read it that I do not feel qualified to pass an opinion on the way in which Mr. Hersee has performed his difficult task. This at least may be said, that he has given us a book which is interesting and coherent in its plot; and while the expediency may be doubted of incorporating, as he has done, some of the original dialogue in his work—Lord Lytton's style and Mr. Hersee's being naturally very different—the lyrics which he has introduced are smooth and flowing, well adapted to music, and certainly much above the average of those to be found in opera libretti.

Of the four acts of which the opera consists the first is, as a whole, decidedly the weakest. The orchestral prelude is good, though its meaning only becomes apparent in the course of the opera, as the themes are chiefly taken from the scene in the second act in which Claude describes to Pauline the beauties of Italy. The introductory chorus of villagers is very spirited and melodious, recalling, though without plagiarism, the style of French *opéra comique* as it is found in the works of Auber, Adam, and Hérold. In Claude's song (No. 3), "One kind glance," we find the first example in the work of the music-shop ballad, spoken of above. In all, out of twenty numbers the opera contains five which may fairly come under this designation. I cannot help wishing that Mr. Cowen had had sufficient moral courage to resist the temptation to write for the shop; because four out of these five ballads are, to my mind, unquestionably the weakest pieces in the

work. That he can do far better he shows us over and over again; but his own style is so superior to Balfe's that when he tries to write after the pattern of the *Bohemian Girl* he produces what is of little value. No doubt his publishers, and probably also a large portion of the public, will be of a very different opinion; for from a commercial, as distinguished from an artistic, point of view, these songs will probably make the success of the work. They are all pretty, full of melody, and well suited for popularity; but their real musical value is small. The two remaining numbers of the first act, the duet "The love a tender mother," and the trio "Revenge, revenge," are not particularly striking; the latter is from a dramatic point of view much the more interesting.

The second act is in every way far superior to the first; it is, indeed, admirable nearly throughout. It commences with a very graceful chorus and ballet, in which Mr. Cowen's powers both of melodic invention and of orchestration are shown to great advantage. The following sestet, "Dear Prince, thy ring shall ever be," is excellent, and shows much dramatic power in its treatment. Claude's song, "Inez was beautiful," is the one music-shop piece in the work which may be pronounced worthy of its composer's reputation; though no doubt written to some extent with an eye to popularity, the composer has here not written down to public taste. There is a freshness and grace about the song which raises it above the ordinary level. The duet between Claude and Pauline, "A palace lifting to eternal summer," is one of the very best numbers of the opera. Here, for the first time in the work, the influence of Wagner is to be clearly seen, not in the music itself, but in the connexion between it and the text. Until we reach the final movement of the duet we find no repetition of the words; and the vocal portion of the music is almost entirely declamatory, the melodies being allotted to the orchestra. The words of this duet, excepting the last few lines, are Lytton's; and it is a good omen for the composer that just where he has the finest text to set he produces the best music. At the close of the duet, with the words

"Oh tell me once again, sweet love,
Thou art mine own, mine own,"

which are quite in the ballad style, Mr. Cowen's wings seem to droop, and he comes down from his high level at once, and gives us a little bit for the "shop;" but he happily soon recovers, and the final phrase, "Ever, dearest, true to thee," brings the number to a very effective close. The succeeding piece, Glavis's song, "Love has wings," may be simply dismissed as music-shop ballad number three. That it suited the public taste was shown by the *encore* which it obtained at the first performance. In the finale to the act we find again the French style in the ascendant. We have here an elaborate and well-constructed movement, of the orthodox pattern, very pleasing, though less original in manner than some other parts of the work. The re-introduction at the close of a principal theme from the preceding duet is of excellent dramatic effect.

Act the third is, as a whole, little if at all inferior to the second. It commences, after an orchestral prelude, with music-shop ballad number four, "From its mother's nest one morning." In the following piece, however, Mr. Cowen makes full amends. The melodramatic music accompanying the dialogue when Claude brings Pauline to his humble home is admirable throughout in the truth of its expression; and the interest is thoroughly sustained in the next number, the duet "Now, lady, hear me," which has many points of affinity with that in the second act. Here, again, Wagner's influence shows itself in the absence of all repetitions of words, and in the broad melodic forms adopted. The two remaining numbers of this act (the duet between Pauline and Beauséant, and the finale), while very dramatic in their treatment, are musically hardly so interesting as some other portions of the work. Possibly the haste

in which, it is no secret, the opera was completed may have something to do with this.

The fourth act opens with an *entr'acte*, the subject of which is taken from the duet, "Now, lady, hear me," containing an effective solo for the violin, which was admirably played by Mr. Carrodus. To this succeeds the last and least interesting of the music-shop ballads, "Bright dreams." The following wedding-chorus, "Blooming and bright as the morning," is very charming; but the finale (excepting that part in which the chorus just named is repeated) is of no special interest.

The question that will doubtless be asked is, Has Mr. Cowen, in *Pauline*, satisfied the expectations formed of him, or has he not? To this question I think an affirmative answer may, on the whole, be given. The opera is an unequal work: where the composer has written up to his own standard he has mostly been very successful; the shortcomings are chiefly noticeable where he seems to have written for popularity and not for art. Instead of making concessions to a low taste, let him follow the example of Mozart, who, when told by his publishers that his music was above the popular level, replied, "I know that in this way I starve; but yet I must do it." There is no fear that starvation will be the result of a similar procedure on the part of Mr. Cowen; he has great capabilities, and the advantage of youth on his side; and it is because his work shows so much promise that we have criticised it at such length, and have not hesitated to point out freely what we think its defects.

As to the performance itself, a few lines will suffice. It was fully worthy of Mr. Rosa's reputation. Here and there a triling slip was noticeable; but such were very rare, and are quite excusable in a new work of such magnitude. The cast was a most excellent one. Both the Claude Melnotte of Mr. Santley and the Pauline of Miss Gaylord must have more than satisfied the composer. Our great baritone, however, must take care of his voice, which shows considerable signs of wear and tear—a thing by no means surprising when it is remembered how hard he has been working at the Lyceum. Miss Gaylord deserves the very warmest commendation for the good sense and good taste she displayed in the last act. At the conclusion of her ballad a bouquet was thrown to her. We are delighted to be able to record that she was too genuine an artist to destroy the dramatic effect by picking it up; she very wisely took no notice of it at all. We trust that other singers will follow her excellent example.

The rest of the cast, which was uniformly good, was as follows:—Beauséant, Mr. F. H. Celli; Glavis, Mr. J. W. Turner; Deschapelles, Mr. Aynsley Cook; Gaspar, Mr. Arthur Howell; Widow Melnotte, Miss Josephine Yorke; and Mme. Deschapelles, Mrs. Aynsley Cook. Both band and chorus were as excellent as usual, and the opera was mounted in that thoroughly satisfactory manner which is the rule under Mr. Rosa's management.

The reception of the work was enthusiastic, the principal actors, the composer, and Mr. Rosa himself, being repeatedly called for.

EBENEZER PROUT.

LAST Saturday's concert at the Crystal Palace contained more than one feature of special interest. It commenced with a Festival Overture by Mr. W. T. Best, a work which was composed for, and first performed at, the Norwich Festival last year. It abounds in melody, and its chief theme, which is treated fugally, seems suggestive of the fact that the composer is one of our greatest organists, to whom Sebastian Bach has been familiar from his youth up. The work, however, is thoroughly orchestral in style, and very effectively scored. Its reception was deservedly a hearty one. The first appearance at these concerts of Mrs. Beesley, a pupil of Dr.

von Bülow, deserves more space than we are able to devote to it. Though the lady has been little more than a year before the London public, having made her first appearance at one of the New Philharmonic Concerts last year, she has already taken a high position, which on Saturday she certainly justified. The piece she selected was Liszt's Fantasia for piano and orchestra on Hungarian airs. At commencing she was evidently very nervous, and to wonder, at making her first appearance before the most critical audience of the Metropolis; but she soon recovered, and played in her very best manner. She has an excellent touch, great power, and apparently unlimited execution; but in addition to these qualities, she has genuine enthusiasm, which shows itself in every phrase. Her success was unmistakable—to use a hackneyed phrase, she created a *furor*. We hope that a second opportunity will soon be afforded of hearing her at Sydenham. Schubert's glorious symphony in C, which is to be heard in perfection only at the Crystal Palace, and which has never been more finely performed than on Saturday, and the overture to the *Freischütz* completed the instrumental selection; the vocalists were Mme. Antoinette Sterling and Mr. Edward Lloyd.

Mrs. ANNA MEHLIG gave a pianoforte recital at St. James's Hall yesterday week. We have so recently spoken of the talented young lady's playing (on the occasion of her performance at the Crystal Palace) that it is needless to say more than that the programme of her recital included pieces by Bach, Beethoven, Haydn, Roeder, Schubert, Schumann, Chopin, Seeling, and Liszt.

The programme of the last Monday Popular Concert contained no novelties. Mme. Norman-Néruda was again the leading violinist, being supported in the quartets by Messrs. Ries, Zerlini, and Piatti. Miss Agnes Zimmermann was the pianist, and Signor Gustave Garcia the vocalist. The instrumental works performed were Mozart's quartett in D (No. 7); Mendelssohn's fantasia, Op. 28, for piano solo; Mozart's sonata in B flat for piano and violin (the so-called "Strinasacchi" sonata); and Haydn's quartett in D, Op. 17, No. 6.

On Monday last the Borough of Hackney Choral Association gave their first concert in Shoreditch Town Hall, when Schubert's Mass in F was performed for the first time in London. The chorus numbered about 120 voices, and there was a full orchestra of forty performers. The solo parts were taken by Miss Marie Duval, Miss Geddes, and Miss Pauline Featherby (all of the Royal Academy of Music), and Messrs. Henry Guy, Greenwood, and Thurlay Beale. The second part of the concert consisted of an excellent miscellaneous selection, including, among other things, the overture to the *Zauberflöte*, the Allegretto from Beethoven's eighth symphony, and the march and chorus from the same composer's *Ruins of Athens*. The conductor was Mr. Ebenezer Prout.

On Thursday afternoon next an English version of the *Alcestis* of Euripides will be produced in the theatre of the Crystal Palace. The music has been composed specially for the occasion by Mr. Henry Gadsby.

PROBABLY no persons have ever heard the effect of perfectly pure consonances involving the higher numbers 7, 11, 13, 17, and 19, in addition to the usual octaves, fifths, thirds, and sixths, and the result of putting them slightly out of tune, as in tempering, unless they have had an opportunity of working with Appunn's instruments now in the Loan Collection of Scientific Instruments. To enable those who are interested in the acoustical basis of harmony to gain this experience, Mr. Alexander J. Ellis, F.R.S., will attend at the South end of Room Q of that collection, where Appunn's instruments are situated, on Thursday, Friday, and Saturday, December 7, 8, and 9, from eleven to one each day, and give four demonstrations of half an hour each, and no more, on each occasion.

THE late Félicien David's opera *Lalla Roukh*, which was first produced in 1862, has just been revived at the Opéra Comique, Paris, with great success. The principal parts were sustained by Mlle. Brunet-Lafleur, M. Fürst, and M. Queulain, all of whom made their *débuts* on this occasion. The lady is particularly commended.

At the festival of Saint Cecilia, on the 22nd ult., a new Mass by Gounod was produced in the church of Saint Eustache, Paris. It is for solo voices, chorus, and orchestra, and is entitled by its composer "Messe du Sacré Cœur." The "Qui tollis," "Crucifixus," "Benedictus," and the "Communion" for orchestra alone are said to be particularly fine.

FROM a list that has been published of the visitors present at the Bayreuth performances it appears that Berlin furnished the largest contingent—viz., 283 persons. Next came Vienna with 212, London with 130, Munich with 127, Leipzig with 109, Hamburg with 81, Dresden with 78, &c.

Die Walküre will in all probability be performed at Vienna in February; Wagner is not unlikely to direct the final rehearsals himself.

DR. HERMANN KRETSCHMAR, a well-known writer on music, has been appointed musical director to the University of Rostock.

TABLE OF CONTENTS.

	PAGE
LESLIE STEPHEN'S HISTORY OF ENGLISH THOUGHT IN THE EIGHTEENTH CENTURY, by the Rev. MARK PATTON	532
DAVIES ON CATULLUS, TIBULLUS, AND PROPERTIUS, by ROBINSON ELLIS	534
NICHOL'S TABLES OF EUROPEAN LITERATURE AND HISTORY, by H. A. POTTINGER	534
O'MEARA'S FREDERIC OZANAM, by G. A. SIMCOX	535
VAN-LENNEP'S BIBLE LANDS, by Prof. E. H. PALMER	536
SIMSON'S LEWIS THE PIOUS, and DÜMMER'S HISTORY OF OTTO THE GREAT, by Dr. H. BRESSLAU	536
MACLEOD'S THEORY AND PRACTICE OF BANKING, by T. E. CLIFFE LESLIE	537
NEW NOVELS, by the Rev. Dr. LITTLEDALE	538
CURRENT LITERATURE	539
NOTES AND NEWS	540
NOTES OF TRAVEL	542
THE ARCTIC EXPEDITION, IV., by CLEMENTS R. MARKHAM	543
SELECTED BOOKS	543
CORRESPONDENCE:	
<i>An Early Cemetery, at Selby, near York</i> , by Canon Rainge; <i>Shakspeare's Mother's Estate of Ashbie</i> , by F. J. FURNIVALL; <i>An Egyptian Mode of Burial</i> , by E. W. WEST	544-545
APPOINTMENTS FOR NEXT WEEK	545
HEER'S PRIMAÆVAL WORLD OF SWITZERLAND, by F. W. RUDLER	547
NOLDEKE'S MANDAIC GRAMMAR, by Dr. A. NEUBAUER	547
SCIENCE NOTES (GEOLOGY, METEOROLOGY)	546
MEETINGS OF SOCIETIES	548
THE SOCIETY OF BRITISH ARTISTS, II., by W. M. ROSSETTI	549
N. DIAZ, by PH. BURTY	549
THE LITHIANT SALE OF PRINTS AT LEIPZIG, by Mrs. CHARLES HEATON	550
ART SALES	550
NOTES AND NEWS	552
MDMR. CHAUMONT, by FREDERICK WEDMORE	552
STAGE NOTES	552
COWEN'S "PAULINE," by EBENEZER PROUT	553
MUSIC NOTES, TABLE OF CONTENTS, NEW PUBLICATIONS	554

NEW PUBLICATIONS.

Aldrich (Thos. B.), <i>Flower and Thorn</i> , Later Poems, 12mo (Routledge & Sons)	2 6
<i>Animal World (The)</i> , vol. for 1876 (Partridge)	2 6
Armitage (E. S.), <i>Childhood of the English Nation</i> ; or, the Beginning of English History, 12mo (Longmans & Co.)	2 6
Ashwell (Rev. A. R.), <i>Lectures on the Holy Catholic Church</i> , 8vo (Moxley & Co.)	3 6
<i>Band of Hope (The)</i> , vol. for 1876 (Partridge)	1 0
Cell (Rev. C. D.), <i>Voices from the Lakes, and other Poems</i> , 8vo (Nisbet & Co.)	2 0

- Beowulf, a Heroic Poem of the Eighth Century, with translation, &c., by Thos. Arnold, 8vo** (Longmans & Co.) 12/0
- Bisset (Andrew), History of the Struggle for Parliamentary Government in England, 2 vols. 8vo** (H. S. King & Co.) 24/0
- Blackie (W. J.), Glimpses of the Inner Life of Our Lord, 12mo** (Hodder & Stoughton) 3/6
- Bohn's Novelist's Library.—Joseph Andrews, by Henry Fielding, 12mo** (Bell & Sons) 3/6
- Book of Bible Words, 12mo** (Cassell & Co.) 2/6
- Boy's Own Book (The), new ed. 16mo** (Lockwood & Co.) 8/6
- Brief History of the Painters of all Schools, by Louis Viardot and other Writers, illustrated 4to** (Low & Co.) 25/0
- British Workman (The), vol. for 1876** (Partridge) 1/6
- Carr (Edith), Madelon, a story, 16mo** (Griffith & Farran) 2/6
- Cartwright (W. C.), The Jesuits; their Constitution and Teaching, 8vo** (J. Murray) 9/0
- Children's Friend (The), vol. for 1876** (Partridge) 1/6
- Church Missionary Gleamer, vol. for 1876** (Seeley & Co.) 1/6
- Clarke (A. D.), Geographical Questions for the use of Army, Woolwich, and Civil Service Candidates, 12mo** (W. Clowes & Sons) 2/0
- Cochrane (A. B.), Historic Châteaux, Blois, Fontainebleau, Vincennes, &c.** (Hurst & Blackett) 15/0
- Craik (G. M.), Anne Warwick, 2 vols. cr 8vo** (Hurst & Blackett) 21/0
- Crawley (Capt.), Card Player's Manual, 12mo** (Ward, Lock, & Co.) 2/6
- Curtius (George), Principles of Greek Etymology, translated by A. S. Wilkins and E. B. England, vol. 2, 8vo** (J. Murray) 15/0
- Day of Days Annual (The) for 1876** (Office) 3/6
- Dennis (John), Studies in English Literature, cr 8vo** (E. Stanford) 7/6
- Family Friend (The), vol. for 1876** (Partridge) 1/6
- Family Prayer and Bible Readings, 12mo** (Bickers & Son) 5/0
- Fireside Annual (The) for 1876** (Office) 3/6
- Floral Birthday Book (The), coloured Illustrations, 18mo** (Routledge & Sons) 2/6
- Frampton (Robert), Life of, Bishop of Gloucester, edited by T. S. Evans, cr 8vo** (Longmans & Co.) 10/6
- Friendly Visitor (The), vol. for 1876** (Partridge) 1/6
- Harben (Henry), The Discount Guide, new ed. 8vo** (Lockwood & Co.) 25/0
- Hawels (Rev. H. R.), Current Coin, cr 8vo** (H. S. King & Co.) 6/0
- Hawels (Mrs. H. R.), Chaucer for Children; a Golden Key, 4to** (Chatto & Windus) 10/6
- Hodges (Wm.), Treatise on the Law of Railways, 6th ed. by J. M. Lely, 8vo** (H. Sweet) 38/0
- Holy Childhood, Conversations on the Earliest Portion of the Gospel Narrative, 12mo** (Nisbet & Co.) 3/6
- Hook (Walter F.), The Church and its Ordinances, 2 vols. 8vo** (R. Bentley & Son) 21/0
- Horace, Odes of, in English Verse, by W. E. H. Forsyth, cr 8vo** (Longmans & Co.) 5/0
- Howley (J. P.), Geography of Newfoundland, 12mo** (E. Stanford) 2/0
- Hutchinson (Genl. W. N.), Dog-Breaking, 6th ed. cr 8vo** (J. Murray) 7/6
- Hymns Ancient and Modern, with Tunes, folio** (W. Clowes & Sons) 21/0
- Infants' Magazine (The), vol. for 1876** (Partridge) 1/6
- Influence of Firearms upon Tactics, translated from the German by Capt. E. H. Wickham, 8vo** (H. S. King & Co.) 7/6
- Jones (C. M.), Poor Milly; a Tale of London Life, 18mo** (J. T. Hayes) 2/0
- Lankester (E.), The Uses of Animals in Relation to Industry of Man, new ed. cr 8vo** (Hardwicke & Bogue) 4/0
- Morris (William), Story of Sigurd the Volsung and the Fall of the Niblungs, 8vo** (Ellis & White) 12/0
- Mottson (Achille), Petites Chanseries; or, Elementary English and French Conversations, cr 8vo** (Lockwood & Co.) 2/6
- Nares (Capt.), Official Report of the Recent Arctic Expedition** (J. Murray) 2/6
- Nohl (Ludwig), An Unrequited Love; an Episode in the Life of Beethoven, translated by Annie Woolf, 8vo** (Bentley & Son) 10/6
- Pardon (G. F.), Book of Remembrance for Every Day in the Year, 18mo** (Griffith & Farran) 2/6
- Pictorial Missionary News, vol. for 1876** (Partridge) 2/6
- Picturesque Europe, vol. 1, 4to** (Cassell & Co.) 42/0
- Russell (H. R.), My Dolly, 12mo** (Marcus Ward & Co.) 1/6
- St. James's Lectures (The).—Companion for the Devout Life, Second Series, 8vo** (J. Murray) 7/6
- Scenes and Sketches in Legal Life, by a Member of the College of Justice, cr 8vo** (W. P. Nimmo) 7/6
- Schmitz (Dr. Leonhard), Practical Grammar of the German Language, 12mo** (J. Murray) 8/6
- Shelley (Percy B.), Poetical Works of, edited by H. R. Forman, vol. 2, 8vo** (Reeves & Turner) 12/6
- Silver (A.), Outlines of Elementary Botany, new edition, 12mo** (H. Renshaw) 7/6
- Smith (Willen), Angels and Men, a Poem, cr 8vo** (Nisbet & Co.) 3/6
- Smith (Dr. Wm.), German Principia, part 2—A First German Reading Book** (J. Murray) 3/6
- Stanhope (Earl), French Retreat from Moscow, cr 8vo** (J. Murray) 7/6
- Stanley (Dean), Historical Memorials of Westminster Abbey, 4th ed. 8vo** (J. Murray) 15/0
- Thorne (James), Handbook to the Environs of London, 2 vols. cr 8vo** (J. Murray) 21/0
- Tytler (Sarah), What She Came Through, 3 vols. cr 8vo** (Daldy & Co.) 31/6
- Vergili Maronis Opera, edited, with Notes, by R. H. Kennedy, 12mo** (Cambridge Warehouse) 5/0
- Very New and Very Funny Tales for Children, 8vo** (Dean & Son) 3/6
- Warington (Geo.), Echoes of the Prayer Book in Wesley's Hymns, 12mo** (W. W. Gardner) 6/0
- Whately (Miss E. J.), The Three Caskets, and other Essays, 12mo** (W. Hunt & Co.) 2/6
- Winslow (Forbes E.), Quiet Thoughts on the Sacrament of Love, 12mo** (Skeffington) 2/0
- Wood (J. T.), Discoveries at Ephesus, including the site and Remains of the Great Temple of Diana, 4to** (Longmans & Co.) 63/0

HURST & BLACKETT'S NEW WORKS.

- HISTORIC CHATEAUX.** By Alexander BAILLIE COCHRANE, M.P. 1 vol. demy 8vo, 15s.
- COACHING; with Anecdotes of the Road.** By Lord WILLIAM LENNOX. 8vo, 15s.
- LIFE OF MARIE ANTOINETTE.** By Prof. CHARLES DUKE YONGE. SECOND and CHEAPER EDITION. 1 vol. large post 8vo, with Portrait, 9s. (Just ready.)
- TALES OF OUR GREAT FAMILIES.** By EDWARD WALFORD, M.A., Author of "The County Families," &c. 2 vols. crown 8vo, 21s. (Just ready.)
- MY LITTLE LADY.** By E. Frances POYNTER. Illustrated by E. J. POYNTER, R.A.
- CHEAP EDITION,** forming the New Volume of HURST AND BLACKETT'S STANDARD LIBRARY. 5s. bound.
- "The whole book is charming. It is interesting in both character and story."—*Saturday Review*.

THE NEW NOVELS.

- MARK EYLMER'S REVENGE.** By Mrs. J. K. SPENDER, Author of "Jocelyn's Mistake," &c. 3 vols.
- "Mrs. SPENDER may be congratulated on having produced one of the most interesting books of this and many past seasons. It is very powerfully written, and there is a truth and energy of portraiture quite startling."—*Chart Journal*.
- "Mrs. Spender maintains the high reputation she has already most deservedly gained by means of this truly attractive novel. It cannot but be extensively approved and admired."—*Messenger*.
- ANNE WARWICK.** By Georgiana M. Craik. 2 vols. 21s.

- THOMAS WINGFOLD, CURATE.** By GEORGE MAC DONALD, LL.D., Author of "Alec Forbes," "David Elginbrod," "Robert Falconer," &c. 3 vols.
- "The gradual development of Wingfold's and Helen's characters is an interesting study, and those who can appreciate insight into human nature in its higher and lower types will find much worth noting in all the personages concerned."—*Athenaeum*.
- "Its nobility of purpose, its keen insight into human nature, and its poetry, place this book in the first rank of novels of the year."—*John Bull*.

- POWER'S PARTNER.** By May Byrne, Author of "Ingram Place," 3 vols.
- "Miss Byrne's story has vigour and style to recommend it."—*Athenaeum*.
- "A powerfully written and interesting story."—*Messenger*.
- "The character of the heroine is well conceived and original."—*Pall Mall Gazette*.

- NORA'S LOVE TEST.** By Mary Cecil Hay, Author of "Old Myddelton's Money," &c. SECOND EDITION. 3 vols.
- "Nora's Love Test" is not only a readable book, but one which keeps its hold on the reader's attention. The special interest of the tale consists in a good plot, well worked out. Nora herself is charming."—*Morning Post*.

- PHOEBE, JUNIOR: A Last Chronicle of** Carlingford. By Mrs. OLIPHANT. SECOND EDITION. 3 vols.

- MAJOR VANDERMERE.** By the Author of "Ursula's Love Story," &c. 3 vols.
- "A pleasing and graceful story."—*Academy*.

- EFFIE MAXWELL.** By Agnes Smith. "A good and well-written novel."—*Literary World*.

- AZALEA.** By Cecil Clayton, Author of "Effie's Game," &c. 3 vols.

- GLENCAIRN.** By Iza Duffus Hardy. 3 vols. (Next week.)

CHRISTMAS PRESENTS.

- Each Work complete in 1 vol. price 5s. (any of which can be had separately), elegantly printed and bound, and illustrated by Sir J. GILBERT MILLAIS, HUNT, LEECH, POYNTER, FOSTER, TENNIEL, SANDYS, E. HUGHES, SAMBOURNE, &c.

HURST & BLACKETT'S STANDARD LIBRARY

OF CHEAP EDITIONS OF POPULAR MODERN WORKS.

- Sam Slick's Nature and Human Nature.** By John Halifax, Gentleman.
- Sir B. Burke's Family Romance.** By Eliot Warburton.
- Nathalie.** By Miss Kavanagh.
- A Woman's Thoughts about Women.** By the Author of "John Halifax."
- Adam Graeme.** By Mrs. Oliphant.
- Sam Slick's Wise Saws.** Cardinal Wiseman's Pope.
- A Life for a Life.** By the Author of "John Halifax."
- Leigh Hunt's Old Court Suburb.** Margaret and her Bridesmaids.
- Sam Slick's Old Judge.** Darien.
- Sir B. Burke's Family Romance.** The Laird of Norlaw.
- By Mrs. Oliphant.** The Englishwoman in Italy.
- Nothing New.** By the Author of "John Halifax."
- Frederic's Life of Jeanne d'Albret.** The Valley of a Hundred Fires.
- Burke's Romance of the Forum.** Adèle.
- By Miss Kavanagh.** Studies from Life.
- By the Author of "John Halifax."** Grandmother's Money.
- Jefferson's Book about Doctors.** Mistress and Maid.
- By the Author of "John Halifax."** Les Misérables.
- By Victor Hugo.** Lost and Saved.
- By the Hon. Mrs. Norton.** Barbara's History.
- By Amelia B. Edwards.** Life of Edward Irving.
- By Mrs. Oliphant.** St. Olave's.
- Sam Slick's American Humour.** No Church.
- Christian's Mistake.** By the Author of "John Halifax."
- Alec Forbes.** By George MacDonald, LL.D.
- Agnes.** By Mrs. Oliphant.
- A Noble Life.** By the Author of "John Halifax."
- Dixon's New America.** Robert Falconer.
- By George MacDonald, LL.D.** The Woman's Kingdom.
- By the Author of "John Halifax."** Annals of an Eventful Life.
- By G. W. Dainty, D.C.L.** David Elginbrod.
- By George MacDonald, LL.D.** A Brave Lady.
- By the Author of "John Halifax."** Hush.
- By the Author of "John Halifax."** Sam Slick's Americans at Home.
- The Unkind Word.** By the Author of "John Halifax."
- A Rose in June.** By Mrs. Oliphant.
- My Little Lady.** By E. Frances Poynter.

TEXT BOOKS For PUPIL-TEACHERS and STUDENTS.

"The following will be found excellent Manuals for the instruction of Pupil Teachers and for the use of Students in Training Colleges, and in every respect EQUAL TO THOSE for which much HIGHER PRICES ARE CHARGED."

Handbook of the Analysis of Sentences. By WALTER MCLEOD, F.C.P., F.R.G.S. Extra fcap 8vo, cloth, 1s. 6d.

"The value of this work lies in the simplicity of its arrangement and the great number of its exercises, which are incorporated with the explanatory text. The pupil is led by very easy stages from the simplest elements of a sentence to the most complex."—*Schoolmaster*.

Text-Book of English Composition. With Exercises. By THOMAS MORRISON, A.M., Glasgow. Post 8vo, cloth, 1s. 6d.

"Hitherto there has been no branch of instruction which has been more systematically neglected in English schools than English Composition."—*Schoolman*.

Dictionary of the Derivations of the English Language, in which each word is traced to its Primary Root; forming a Text-Book of Etymology. 400 pp., 18mo, cloth, 1s.

"More complete than Dr. Sullivan's similar work, in that it takes account of non-classical as well as of classical sources."—*Educational Reporter*.

Dictionary of Synonyms of the English Language. 368 pages, demy 18mo, cloth, 1s.

"DICTIONARIES OF DERIVATIONS AND SYNONYMS.—These are two complete little works, and we cordially recommend them to the attention of students and teachers."—*London School Board Chronicle*.

Table Book of English History, Genealogical and chronological. By THEODORE JOHNSON. 50 pp., fcap. 4to, cloth, 1s.

"This book consists of a series of Tables illustrating the chief events of interest in each reign. It should be used, not in preference to the History of England, but rather as a supplementary handbook of dates and facts."—*Author's PREFACE*.

A Complete System of Practical Arithmetic; including Practical Geometry, Mensuration of Surfaces and Solids, Land Surveying, Algebra, and Plane Trigonometry. 12mo, cloth, 1s. 6d.

Key to ditto. 12mo, cloth, 4s.

Arithmetic, in Theory and Practice, for Higher and Middle-Class Schools. With Examples selected from the Government Papers and Public Schools in England. By HENRY EVANS, LL.D. Post 8vo, cloth, with Answers, 3s.

"This is a first-class arithmetic by a practical teacher, at a low price."—*Western Morning News*.

Algebra, to Quadratic Equations. By E. ATKINS, B.Sc. Post 8vo, cloth, 1s. 6d.

"This book is, we believe, a successful attempt to treat the subject in such a manner as that a student of ordinary ability may be enabled to thoroughly master its difficulties."—*Deedsbury Chronicle*.

Elements of Algebra, for Training Colleges and Middle-Class Schools. By EDWARD ATKINS, B.Sc. Post 8vo, cloth, with Answers, 2s. 6d.

Elements of Algebra, for Schools and Colleges. By J. LONDON, M.A., Toronto. Post 8vo, cloth, 2s. 6d.

"The whole work evinces knowledge of the subject, and exhibits, moreover, a knowledge of the difficulties beginners encounter, and a teacher's true method of helping his pupils."—*Educational Reporter*.

Euclid's Elements. Book I., with Exercises, 12mo, 6d.

Euclid. Books I.—IV., with Exercises, 12mo, cloth, 1s.

Euclid. Books I.—VI., with Exercises, 12mo, cloth, 1s. 6d.

Key to ditto, 12mo, cloth, 1s. 6d.

Euclid, Books I. to III. By E. ATKINS, B.Sc. Fcap. 8vo, cloth, 1s. 6d.

"This text-book of Geometry settles the much-debated point of how to print Euclid, by ingeniously combining two of the best systems. In the first place, each step is printed as a separate paragraph, thus ensuring clearness; and in the second place, the whole chain of reasoning is repeated in the most condensed form possible, in small type in the margin, by aid of Algebraic symbols."—*Bradford Observer*.

Elements of Euclid (Books I.—VI.), adapted to Modern Methods in Geometry. By JAMES BRYCE, LL.D., and DAVID MUNN, F.R.S.E. Fcap. 8vo, cloth, 2s. 6d.

"Euclid, it has been truly said, wrote his book not for boys, but for men, and this one fact is enough to justify a searching consideration of his adaptability as a teacher in modern schools. How essential it is, then, that the methods of teaching and the text books employed should be adapted to the altered circumstances of students."—*T. C. LOWE, in the Educational Reporter*, Nov., 1875.

Mensuration. By Rev. HENRY LEWIS, B.A., Culham College. Fcap. 8vo, cloth, 1s.

"Mensuration may be of great service to thousands of persons who will never know anything of Trigonometry or Euclid."—*Author's PREFACE*.

Long Addition Exercises: or, Separate Addition, as required by Candidates for Civil Service Examinations. By HENRY EVANS, LL.D. Fcap. 8vo, paper, 6d.

Tables of Logarithms. 12mo, cloth, 1s. 6d.

WILLIAM COLLINS, SONS, & CO.
London: Bridewell Place, New Bridge Street, E.C.
Glasgow: Herriot Hill Works, 139 Stirling Road.
Edinburgh: The Mound.

BOOKS (Second-hand Miscellaneous), REMAINERS, &c.
C. HERBERT, English and Foreign Bookseller,
 60 GOSWELL ROAD, LONDON, E.C.
 CATALOGUE (XX., early in December) free on receipt of
 two stamps.
*Libraries, Old Books, Waste Paper, and Parchment
 Purchased.*

TO BOOKBUYERS.—Now ready, **B. DOBELL'S**
 CATALOGUE (No. 5) of Second-hand BOOKS, comprising
 Old and Curious Literature, Poetry, Shakespeareana, &c.—Free on
 application to 62 Queen's Crescent, Haverstock Hill, London, N.W.

TO BOOK COLLECTORS, LIBRARIANS,
 &c.—Just published, a CATALOGUE of Choice Standard and
 Illustrated BOOKS on Art, Architecture, &c., by Prout, Harding,
 Ruskin, Turner, Dibden, and others; also, Grand Galleries, County
 Histories, Arundel Society, Art Union and Journal, Watteau Pictures,
 Duclaux's Monuments, Collections of Portraits, Views, Ornaments,
 Modern French Etchings, and numerous Theatrical and other Books,
 extensively illustrated with extra plates inserted, in handsome bind-
 ings and fine condition, on Sale at marked prices. Catalogues gratis of
JAMES RIMMEL & SON, 400 Oxford Street, London. Collections of
 Books and Prints bought for cash, in large or small quantities.

PROVOST & CO. PRINT AND PUBLISH, on
 the Lowest Terms, WORKS in all Departments of Literature,
 Pamphlets, &c. Estimates free. "The Standard for a Printer" the
 seventh edition, on receipt of 13 stamps.—36 Henrietta Street, Covent
 Garden.

TO AMATEURS and COLLECTORS of
 OBJECTS of ART and ANTIQUITIES.—An Italian gentle-
 man, who, during the last twenty-five years, has been occupied in
 the study of Archaeology and Numismatics, and who is thoroughly con-
 versant with the objects of Art of the Medieval Period and the Re-
 naissance, offers his services to those who desire to have their collections
 classified, illustrated, and catalogued. The gentleman who advertises
 is able to give the highest references, having held responsible positions
 in several public museums on the Continent.—Address Dr. M. G., 23
 Cranbourne Street, Leicester Square.

THE LATE MR. GEORGE SMITH.

A COMMITTEE has been FORMED to RAISE a FUND for the
 BENEFIT of the FAMILY of the late MR. GEORGE SMITH, of the
 British Museum, the distinguished Assyrian scholar and explorer, who
 died while prosecuting his researches at Aleppo in August last.

Her Majesty the QUEEN has been graciously pleased to grant a small
 pension to the Widow of Mr. Smith, but a family of six young children
 are left almost wholly unprotected, for, and it is especially on their be-
 half that an appeal is now made to a generous public, which has profited
 so largely by Mr. G. Smith's labours and discoveries in the field of
 Biblical research.

Subscriptions are earnestly solicited, and may be paid, or forwarded
 by cheque or Post Office order, crossed "George Smith Fund," to
 Messrs. Bosanquet & Co., 73 Lombard Street, E.C.

Chairman of the Committee.
 Major-General Sir H. C. RAWLINSON, K.C.B.

AUTOTYPE
PERMANENT PHOTOGRAPHIC BOOK ILLUSTRATIONS.
THE AUTOTYPE COMPANY are producers
 of Book Illustrations by the Autotype and Sawyer's Collotype
 Processes. Employed by the Trustees of the British Museum, Palaeo-
 graphical, Numismatical, Royal Geographical, and other learned
 Societies.

Facsimiles of Medals and Coins, Ancient MSS., Paintings, Drawings
 and Sketches, Views and Portraits from Nature, &c., &c.

For Terms and Specimens apply to
THE AUTOTYPE COMPANY, 36 RATHBONE PLACE, LONDON, W.
 Manager—W. S. BIRD. Director of the Works—J. R. SAWYER.

NEW WORK by the Very Rev. **EDWARD MEYRICK**
GOULBURN, Dean of Norwich.

THE ANCIENT SCULPTURES in the ROOF
 of **NORWICH CATHEDRAL**, and the HISTORY of the SEE
 of **NORWICH**. With copious Indexes, Chronological Tables, and
 upwards of forty full-page Photographic Illustrations by the Autotype
 Process. Imp. 4to, 591 pages, gilt edges, elegant cover.

Of this important Work (published by subscription), 70 extra copies
 are for sale, at Five Guineas each copy.

The AUTOTYPE COMPANY, 36 Rathbone Place, W.

COLLINSON AND LOCK,
 Established 1782.

ARTISTIC FURNITURE in the OLD ENGLISH STYLE.

Inexpensive.
 Soundly constructed.
 Most finished workmanship.

CONSTRUCTIVE WOODWORK for INTERIORS.

Staircases, Wall Panelling.

Ceilings, Windows.

CURTAIN FABRICS of SILK, WOOL, and COTTON.

Of Special Design.

And Colour.

DECORATIVE WALL and CEILING PAPERS.

Embossed.

Printed.

Stencilled.

109 FLEET STREET, and the

NEW PREMISES

adjoining, in

ST. BRIDE STREET.

Book of Sketches sent on application.

HORNE'S POMPEIAN DECORATIONS.

ROBERT HORNE,

HOUSE DECORATOR and PAPER-HANGING

MANUFACTURER,

41 GRACECHURCH STREET,

LONDON, E.C.

By Special Appointment to His Majesty the King of Italy.

BIRKBECK BANK. Established 1851.

20 & 20, Southampton Buildings, Chancery Lane, W.C.
 DEPOSITS received at INTEREST for stated periods or repayable on
 demand. On Current Accounts, interest allowed on the minimum
 monthly balances. Cheque Books supplied, and Letters of Credit and
 Circular Notes issued.

The Bank undertakes the custody of Securities of Customers, and
 the Collection of Bills of Exchange, Dividends, and Coupons. Stocks
 and Shares purchased and sold, and advances made thereon.
 Office hours from 10 till 4, excepting Saturdays, then from 10 to 2.
 On Mondays the Bank is open until 9 in the evening.

A Pamphlet, with full particulars, may be had on application.
FRANCIS RAVENSCROFT, Manager.

GRATEFUL—COMFORTING. EPPS'S COCOA.

"By a thorough knowledge of the natural laws which govern the operations of digestion and nutrition, and by a careful application of the fine properties of well-selected cocoa, Mr. Epps has provided our breakfast tables with a delicately flavoured beverage which may save us many heavy doctors' bills. It is by the judicious use of such articles of diet that a constitution may be gradually built up until strong enough to resist every tendency to disease. Hundreds of subtle maladies are floating around us ready to attack wherever there is a weak point. We may escape many a fatal shaft by keeping ourselves well fortified with pure blood and a properly nourished frame."—See article in the *Civil Service Gazette*.

Made simply with boiling water or milk.

Sold in packets (in tins for abroad) labelled—

JAMES EPPS & CO., Homoeopathic Chemists,

48 THREADNEEDLE STREET, and 170 PICCADILLY.

WORKS—EUSTON ROAD and CAMDEN TOWN, LONDON.

MAKERS of EPPS'S GLYCERINE JUJUBES FOR THROAT IRRITATION.

AMERICAN CENTENNIAL PRIZE MEDAL.

FRY'S COCOA,

In $\frac{1}{4}$ -lb. and $\frac{1}{2}$ -lb. packets. (TENTH INTERNATIONAL MEDAL AWARDED.)

The **CARACAS COCOA** specially recommended by the manufacturers is pre-
 pared from the celebrated Cocoa of Caracas, combined with other choice descriptions.
 Purchasers should ask specially for "FRY'S CARACAS COCOA," to distinguish it from other
 varieties. "A most delicious and valuable article."—STANDARD.

FRY'S CHOCOLATE CREAMS are delicious sweetmeats.

PEPPER'S QUININE and IRON TONIC

Purifies and Enriches the Blood.

Strengthens the Nerves and Muscular System.

Promotes Appetite and Improves Digestion.

Animates the Spirits and Mental Faculties.

Thoroughly recruits the general bodily health, and induces a
 proper healthy condition of the Nervous and Physical Forces.

PEPPER'S QUININE and IRON TONIC.

Bottles containing 32 measured doses. 4s. 6d.

Sold by all Chemists.

In the preparation of this Tonic the greatest care is exercised. It is
 a faithful compound of Quinine, the active principle of Yellow Cin-
 chona, or Peruvian Bark, blended with a refined trustworthy prepara-
 tion of Iron, produced in a form which the experience of many years
 has proved the best. It offers a ready means of gaining the strength
 and other benefits afforded by Quinine and Iron, without any fear of
 ill consequences.—The name of J. PEPPER is signed in red ink on the
 label.

TARAXACUM and PODOPHYLLIN.—A

fluid combination for Derangement of the Liver, particularly
 when arising from slight congestion. By gently stimulating the action
 of the liver and slightly moving the bowels, the heavy, drowsy feeling,
 with sensations of fulness, headache, pain beneath the shoulders, and
 other indications of Dyspepsia are removed. Taraxacum and Pod-
 ophyllin is much safer than calomel or blue pill, and quite as effective
 for removing bile.—Prepared by J. PEPPER, 237 Tottenham Court
 Road, London, whose name must be on the label.—Bottles 2s. 9d. and
 4s. 6d. each. Sold by all Chemists.

ONE MILLION STERLING

HAS BEEN PAID AS

COMPENSATION

FOR

DEATH AND INJURIES

CAUSED BY

ACCIDENTS OF ALL KINDS,

BY THE

RAILWAY PASSENGERS' ASSURANCE COMPANY

Hon. A. KINNAIRD, M.P., Chairman.

Paid up Capital and Reserve Fund, £180,000.

ANNUAL INCOME £200,000.

Bonus allowed to Insurers of Five Years' Standing.

Apply to the Clerks at the Railway Stations, the Local Agents, or

64 CORNHILL, and 10 REGENT STREET, LONDON.

WILLIAM J. VIAN, Secretary.

SUN LIFE ASSURANCE SOCIETY.

CHIEF OFFICE, 63 THREADNEEDLE STREET, LONDON.

BRANCH OFFICE, 60 CHANCERY CROSS;

And at Oxford Street, corner of Vere Street.

ESTABLISHED 1810.

Low rates of premiums for young lives. Large Cash Bonuses.
 Prospectuses and Copies of the Society's Accounts forwarded on
 application.

EAGLE INSURANCE COMPANY.

Established 1807. For Lives only.

75 FALM MALL, S.W.

Income from Premiums and Interest £395,565

Funds in hand £1,036,033

Prospectuses and Forms of Proposal may be obtained from

GEORGE HUMPHREYS, Actuary.

Established 1844, and Incorporated by Royal Charter.

SCOTTISH UNION FIRE AND LIFE INSURANCE COMPANY.

London: 37 Cornhill. Edinburgh and Dublin.

In consequence of Spurious Imitations of

LEA & PERRINS' SAUCE,

which are calculated to deceive the Public,

LEA & PERRINS have adopted

A NEW LABEL,

bearing their Signature, thus:—

Lea & Perrins

which signature is placed on every bottle of

WORCESTERSHIRE SAUCE,

and without which none is genuine.

Sold Wholesale by the Proprietors, Worcester;

Crosse & Blackwell, London; and Export Oilmen generally.

Retail, by Dealers in Sauces throughout the World.

GRANT'S MORELLA CHERRY BRANDY,

"Queen's Quality," as supplied to Her Majesty. Delic-
 ious. Invigorating. A valuable tonic. 42s. per doz., net.

GRANT'S MORELLA CHERRY BRANDY,

"Sportsman's Special Quality," and for Travelling, 50s. per
 doz., net.

GRANT'S MORELLA CHERRY BRANDY.

Supplied by all Wine Merchants, or direct, on prepayment,
 by T. GRANT, Distillery, Maidstone. Carriage free in
 England.

DINNEFORD'S FLUID MAGNESIA

For over 30 years approved as the BEST REMEDY for

Acidity of the Stomach, Heartburn, Headache,

Gout, and Indigestion;

and as a safe and gentle aperient for delicate constitutions, ladies,
 children, and infants.

DINNEFORD & CO.,

172 NEW BOND STREET, LONDON; and of all Chemists

throughout the world.

MUCH TIME AND WORRY SAVED

BY SORTING YOUR PAPERS INTO

STONE'S PATENT BOXES AND CABINETS.

"Exceedingly useful."—Standard.

Sold by Stationers everywhere. Illustrated Catalogues post-
 free from

Henry Stone, Manufacturer & Patentee, Banbury.

All Sizes can be Seen at

18 CRANBOURNE STREET, LEICESTER SQUARE, LONDON.

OVERLAND ROUTE and SUZ CANAL.

Under Contract for the conveyance of the Mails to the Mediter-
 ranean, India, China, Japan, and Australia. The Peninsular and
 Oriental Steam Navigation Company despatch their Steamers from
 Southampton, via the Suez Canal, every Thursday, from Venice every
 Friday, and from Brindisi, with the Overland Mail, every Monday.
 Offices—122 Leadenhall Street, E.C.; and 25 Cockspur Street, S.W.

SATURDAY, DECEMBER 9, 1876.

No. 240, New Series.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

LITERATURE.

The Story of Sigurd the Volsung and the Fall of the Niblungs. By William Morris. (London: Ellis & White, 1876.)

THE myth of the dwarf-wrought treasure of gold that was at once the desire and the curse of hero after hero has hitherto interested ourselves less than any other branch of the great Northern stock. Our Old German and Old Norse ancestors, however, were more impressed by its beauty, and more fascinated by its mystery, than by the charm of any coeval story. Of late years the progress of the study of German literature has made most English readers familiar with the outlines of the *Nibelungenlied*, a classic poem collected from sources now but indistinctly traced, and first projected in an epical form by some anonymous Austrian poet of the twelfth century. In this famous work, however, the mythical and half-divine elements have given way to an exquisite bloom of romance, and we are no longer in the presence of the gods, or walking in the arcane world of wonder. The story is confused, the relations of the persons are obscured, the inevitable burden of the curse on the gold is inconsistently lightened or removed. It would be almost obvious, even if no earlier sources of information existed, that this was but the re-telling of a great coherent story in the mouth of a man who had lost the thread of its import. Fortunately, we are not cast upon conjecture. The storehouse of Old Northern poetry and prose, now at length being abundantly thrown open to us, presents us with the same story in its earliest perfect form, and, more than this, it gives us some of the still older material in the midst of which it crystallised. It is in the Prose *Edda* and in the *Völsungasaga* that the story is given in its full coherence and with its full mystical significance, and these narratives have been the sources of Mr. Morris's new poem. But the *Völsungasaga* in a great measure is merely a clear prosaic version of old heroic staves, and when passages of verse occur they bear an appearance of greater antiquity than the text itself; it is of the highest interest, therefore, to find in the Early or Poetic *Edda* of Saemund a great number of the original fragments from which the saga was built up. In some of these the imaginative force is so brilliant and the style so vivid—as in the *Fafnismál*, for instance—that we can hardly doubt that the original invention is before us; in others, as in the *Sigrdrífumál*—where the story of the armed woman found sleeping on

Hindfell is told, but of Sigrdrifa, not of Brynhild—we seem to have reached an antiquity in which the story of the Volsungs was not yet put together, or at least this incident not yet adopted as part of it. In other places the archaic staves present touches of emotion and of scenery so realistic and, as we are apt to think, so modern that it is hard to believe that they are not the artistic product of poets long familiar with ruder phases of the same legend. For instance, readers who are not acquainted with the Icelandic texts will scarcely believe that the picturesque description of the geese clanging out in the home-mead when all else was silent but Gudram moaning over her dead Sigurd, and that other passage in which she compares him to the garlic towering among the grass, are not effective ornaments of the fancy of Mr. Morris, but that they occur in that precise form in the earliest Eddaic staves of the *Gudrúnarkviða*.

To the outline of the story so built up by the saga-writers of Iceland in the days of the decline, out of sources dating from the period of splendid poetic invention, Mr. Morris has very closely kept. Before we leave the subject, we may point out one or two episodes which he has omitted and one or two that he has modified. But, speaking generally, he has simply poured his rich and copious language into the great mould of his Icelandic model. It must not be understood from this that the poem is a translation, or in any way whatsoever undeserving in the highest sense of the praise due to imaginative originality. Merely the framework of narrative is the old time-honoured one. The modern poet treats it in a strictly epical manner. His hero is Sigurd, and from first to last, from the ancestral glory of the house from which he sprang to the final desolation of the house that slew him, all revolves around the sole name and fame of Sigurd. The poem is divided into four books, named after the four persons who successively influence the fortunes of the hero—Sigmund, Regin, Brynhild, and Gudrun.

So familiar is the story to our readers that we need hardly retell it. Suffice it to say that Mr. Morris has treated it in a manner fully worthy of the heroic plan. The style he has adopted is more exalted and less idyllic, more rapturous and less luxurious—in a word, more spirited and more virile than that of any of his earlier works. His first small volume was full of colour and quaint form; it reproduced with unequalled brilliance the strange romantic beauty of minute mediæval architecture and ornament. But there seemed more of art than of nature, more of culture than of inspiration. In *Jason* the whole field of vision was enlarged and humanised; there was less attention paid to detail but more to composition; there was manifest for the first time a power of poetic narrative unrivalled in our time. In the *Earthly Paradise* the same delightful qualities were continued and ripened, but the chord of melancholy languor was dwelt upon almost to excess. In *Love is Enough* higher places of the imagination were reached, and the mystical sadness had a nobler bearing. In the *Story of Sigurd*, however, for the first time, Mr. Morris is no

longer "the idle singer of an empty day," but the interpreter of high desires and ancient heroic hopes as fresh as the dawn of the world and as momentous. The atmosphere of this poem is sharp and cold; a strong sense of the primal virtues, of honour, physical courage, duty to the gods and the kings, tender homage to women, interpenetrates the entire theme and gives it a solemn and archaic air. No lesser genius would have succeeded in winging a level flight through so many thousand lines without sinking to the plane of common men and common thoughts. In this poem, so steeped is the author in the records of the heroic past, so intimately are his sympathies connected with those of the mythical age of which he writes, that we walk with demi-gods to the close, and have no need to be told of the stature of our companions. In the presence of so much simplicity, and so much art that conceals its art, it is well to point out how supreme is the triumph of the poet in this respect. It is perhaps on this very account, and because the ordinary tone of the poem is so elevated and so heroic, that the passages which allow of pastoral and emotional treatment seem of unequalled charm and delicacy. Where so much is noble, but where all is rapidly-progressing narrative, it is not easy to select a passage for quotation which will not lose its peculiar excellence by being separated from its context. Perhaps the first meeting of Gudrun and Brynhild will bear extraction as well as any other:—

"So they make the yoke-beasts ready, and dight the wains for the way,
And the maidens gather together, and their bodies they array.
And gird the laps of the linen, and do on the dark blue gear,
And bind with the leaves of summer the wandering of their hair:
Then they drive by dale and acre, o'er heath andholt they wend,
Till they come to the land of the waters, and the lea by the woodland's end;
And there is the burg of Brynhild, the white-walled house and long,
And the garth her fathers fashioned before the days of wrong.
So fare their feet on the earth by the threshold of the Queen,
And Brynhild's damsels abide them, for their goings had been seen;
And the mint and the blossomed woodruff they strew before their feet,
And their arms of welcome take them, and they kiss them soft and sweet,
And they go forth into the feast-hall, the many-pillared house;
Most goodly were its hangings, and its webs wave glorious
With tales of ancient fathers, and the Swans of the Goths on the sea,
And weaponed kings on the island, and great deeds yet to be;
And the host of Odin's Choosers and the boughs of the fateful Oak,
And the gush of Mimir's Fountain and the Mid-world-Serpent's yoke.
So therein the maidens enter, but Gudrun all outgoes,
As over the leaves of the garden shines the many-folded rose:
Amidst and alone she standeth; in the hall her arms shine white,
And her hair falls down behind her like a cloak of the sweet-breathed night,
As she casts her cloak to the earth, and the wind of the flow'ry tide
Runs over her rippling raiment, and stirs the gold at her side.

But she stands and may scarce move forward, and
a red flush lighteth her face,
As her eyes seek out Queen Brynhild in the height
of the golden place.

But lo, as a swan on the sea spreads out her wings
to arise

From the face of the darksome ocean where the
isle before her lies,

So Brynhild arose from her throne and the fashioned
cloths of blue.

When she saw the Maid of the Niblungs, and the
face of Gudrun knew;

And she gathers the laps of the linen, and they
meet in the hall, they twain,

And she taketh her hands in her hands, and
kisseth her sweet and fain."

The versification will be noted as in some respects peculiar; it depends on accents and not on syllables, each line containing as many cadences as the ordinary alexandrine, but being irregularly anapaestic instead of regularly iambic. There are always six feet in every line, but these are of very varying value, the earlier ones being generally amphimacers, that truly heroic foot which Coleridge compared to the thundering hoofs of a race-horse. Speaking less technically, the measure is a lax ballad-metre, capable of very considerable variety.

While, however, commending the style of this poem, we cannot help feeling that it will present in many places grave difficulties to the general reader. In no previous work has Mr. Morris adopted so consistent an archaism in language and phrase. The long study of Icelandic literature, too, has enamoured him of the periphrases for the gods, gold, the sea, and other objects of constant reference, which are so curious a feature of that language. To meet with the same peculiarities in a volume totally unannotated will, we are afraid, give *The Story of Sigurd* an air of pedantry from which its substance is wholly free. For instance, when we read that Volsung and his sons

"Ran swift o'er Aegir's acre,"

it is not every one of us that may happen to remember that Aegir was the husband of the 'giantess Ran, goddess of the sea. It is quite another thing for a poet to say that his heroes rushed over the fields of Poseidon, for long custom has made an acquaintance with the elements of Greek mythology a necessity of ordinary culture; we are not yet so well instructed about the deities of our own forefathers. So much for phrases; the language of Mr. Morris is hardly less learned. He uses "even" for "eyes," "fowl" for "birds," and "learn" in the awkward, old-fashioned transitive sense of "teach," and this not once or twice, but constantly. Mr. Morris seems to maintain much the same attitude towards ancient speech that Spenser did when he was writing the *Shepherd's Calendar* and the *Fairy Queen*. It is an attitude worthy of a master of language, and not for a moment to be confounded with the mock-archaism of a Chatterton or a Shenstone, but it is distinctly a position of danger.

We have no space left to dwell on the points in which Mr. Morris has seen fit to deviate slightly from the original narrative. The most important seems to be the omission of that relationship which connected Atli with his victims, the Niblungs. In the poem before us, Atli's rage is an almost purposeless greed of gold; in the *Edda*, on

the other hand, he is represented as being a son of Budli, and therefore brother to Brynhild. In the short prose story of the "Drap Niflunga" it is distinctly represented that dissension arose because Atli charged the Niblungs with having caused Brynhild's death. The hand of Gudrun is, according to this version, used as a means of reconciliation, and she stirs up Atli to fresh vengeance that her own wrongs may be revenged. We are inclined to think that Mr. Morris, by casting aside this account, has deprived himself of a valuable connecting link in the chain of retribution.

EDMUND W. GOSSE.

Life of William, Earl of Shelburne. By Lord Edmond Fitzmaurice. Vol. III., 1776-1805. (London: Macmillan & Co., 1876.)

THE interest raised by Lord Edmond Fitzmaurice's volumes rises still higher in this, the concluding instalment of his ancestor's biography. Not only do the events among which Shelburne moved acquire a greater importance, but he himself grows amid them, and develops qualities which even his past services to the State hardly led us to expect.

The great historical fact of the century was the change—call it by whatever party name you will—from Whig government to Liberal government, which received the sanction of the nation in the elections of 1784. The new principles, the predominance of which was interrupted for a time by the horror caused by the atrocities of the French Revolution, rested on the substitution of popular support for the favour of an aristocratic clique, and of political and economical science for the influence of wealth and station. Of the three men who were successively at the head of this movement, Chatham, Shelburne, and Pitt, Shelburne had most distinctly grasped its tendencies, and it was probably for that very reason that he occupied a less conspicuous place than the others in its direction. Like Bacon, he saw too far into the politics of coming generations to be very successful in directing those of his own day, and as his biographer shows, his brief Ministry, magnificent as its achievements and promises were, broke down quite as much from the refusal of his own partisans to follow him as from the overwhelming numbers of the coalition which opposed him.

Shelburne's superiority of mind appears in his treatment of every subject which he handled. Even after the publication of the *Wealth of Nations*, it is surprising how thoroughly the doctrine of Free-trade had entered into the very substance of his thoughts. Such words as the following seem to have strayed out of some speech of Richard Cobden:—

"What then," he said in 1783 (vol. iii. p. 347), "is the result of this part of the treaty? Why, this: you have given America, with whom every call under heaven urges you to stand on the footing of brethren, a share in a trade the monopoly of which you sordidly preserved to yourselves, at the loss of the enormous sum of 750,000*l.* Monopolies, some way or other, are ever justly punished. They forbid rivalry, and rivalry is of the very essence of the well-being of trade. This seems to be the era of Protestantism in trade. . . . I avow that monopoly is always unwise; but if there is any nation under heaven which ought to be the first to

reject monopoly, it is the English. Situated as we are between the Old World and the New, and between southern and northern Europe, all we ought to covet upon earth is free-trade, and fair equality. With more industry, with more enterprise, with more capital than any trading nation upon earth, it ought to be our constant cry, 'let every market be open, let us meet our rivals fairly, and we ask no more.'"

Nor did he forget the claims of the poor in the claims of the commercial classes. He advocated (iii. 436) a reform of the Poor Laws, a limitation of ale-houses, the establishment of County Courts for the recovery of small debts, and the adoption of a system of unsectarian education.

Shelburne's superiority is no less manifest in his constitutional views. Indebted as he was to French thinkers for many of the opinions which he held, no man ever had less of the French fault of expecting to govern by the proclamation of abstract principles, or of the English fault, so glaring in Burke, of worshipping that which is, simply because it exists. "In grand national points" he said (iii. 13), "I shall never be directed by the opinions of lawyers, nor will I go to Westminster Hall to inquire whether or not the Constitution is in danger." For him the Constitution was based, not on a balance of powers, but on a variety of duties. He knew the weak point of every one of the component parts of the State too well to idolise it. Public opinion was not likely to be regarded as infallible by the man who told the story of the farmer who at the same time wanted peace with America and the vindication of the right to tax America; while he had little respect for a House of Commons of which the majority was composed of pensioners and contractors; for a House of Lords which remained impervious to his most argumentative conclusions; or for a King who alternately spoke of him as the vilest of scoundrels and as an indispensable Minister. But he thought that the best remedy was to urge on everyone to do his duty. The King, the House of Lords, the House of Commons, and the popular voice could each do something in the way of improvement. Having no fear of the people, he welcomed the Yorkshire petition which frightened Lord Rockingham; he supported Dunning's celebrated resolution that the influence of the Crown ought to be diminished, at the time when the King was the great organiser of corruption; while, on the other hand, he urged on the House of Lords to intervene to save the nation from a House of Commons which was in the hands of placemen and contractors; and he talked of the impossibility of treating the King of England merely as a King of the Mahrattas, nominated by a body of powerful nobles and kept aloof from affairs. Yet even when he defended the prerogative of the Crown most warmly he distinctly showed that if he did not regard the King, like the Whig potentates, as an enemy to be guarded against, he placed his respect on the barest grounds of expediency.

"The great advantage of Monarchy in the English Constitution was," Shelburne said (iii. 311), "that it trusted to the Crown the secrets which must necessarily attend all negotiations with foreign Powers. He could easily conceive,

he said, a case in which the people of this country might speak to the Crown in such language as this:—"Sire, we called in the aid of your illustrious family to save us from Popery and arbitrary power. We have for three ages reaped the benefits of their attention to our interests and welfare, but, not thinking that Monarchy is any longer essential to our security, freedom, and happiness, we are determined to do all the business of the Crown ourselves; and, therefore, with many thanks for your care and kindness, we make you our bow, and entreat you to relinquish the trust." He could conceive all this; but while the Crown did remain a part of our Constitution, and those negotiations were trusted to the prerogative, he could have no conception of their calling for the secrets of any negotiation which the King might be carrying on for the purpose of peace."

Such a speech is, perhaps, sufficient to account for King George's resolution to dispense with Shelburne's services when he next formed a Ministry. At all events, it is inconsistent with the notion that the speaker was in any way led astray by the theory of a patriot king.

Lord Shelburne's way of dealing with such questions, indeed, contrasts advantageously with that of some modern commentators. The King, Lords, and Commons of the English Constitution are simply the special forms under which the universal demands of every progressive political body are satisfied in this country. Every such body needs an expression of the popular will, and unity of executive authority, as well as some means of winning the deliberate resolve of the nation from the sudden outbursts of momentary passion. The Commons, the Crown—or the Prime Minister—and the House of Lords, are respectively entrusted by the Constitution with the fulfilment of these several duties. Constitutional principle requires that no one of their duties shall be left without a special organ by which it may be performed. It equally condemns Charles I. in trying to rule without any reference to the popular voice, and the Commons of the Long Parliament in trying to rule without any check upon their own arbitrary will. But it is mere constitutional pedantry to say that where one or more of these bodies notoriously fails to fulfil its duties, any other shall not overstep the ordinary limits of its powers; not, indeed, in order to suppress the other, but to secure its restoration to usefulness. George III. is no great authority on constitutional law, and his mode of action was tainted by the use of those corrupt means which he blamed in others. But at least it may be conceded that the House of Commons against which he contended was not a body fulfilling the functions entrusted to it by the Constitution, and that in interposing his Royal authority "to forbid the banns," as Pitt would have said, between the coalition of two turbulent and self-seeking factions he was acting on behalf of the nation, which subsequently gave its approval to his conduct.

It was this far-sighted distinction between the ends of the Constitution and the formulas of the Constitution which made it impossible for Shelburne and the Whigs to work together. The petty squabble between him and Fox, which receives new illustration in these pages, was in fact only the im-

mediate cause of the rupture. It would, indeed, have been impossible by any amount of skill to put two men in positions more calculated to breed a quarrel. But even this danger might have been overcome if there had been community of sentiments between them. The present biography shows that there was no such community, and under such circumstances the breach was unavoidable.

Lord Shelburne's Ministerial life came to an end when he resigned the Treasury at the bidding of the Coalition. It is pleasant to know that he was one of the few who kept their judgment clear and their heads cool amid the horrors of the French Revolution. When the bulk of the aristocratic Whigs, in their timidity, drew Pitt into their ranks under the appearance of enlisting under his banner, Shelburne, now Marquis of Lansdowne, upheld the Liberal standard, and gathered under it those members of the party who adhered to his old rival, Fox.

It is impossible in closing this volume to avoid expressing the hope that some one may at last be found to write fairly and impartially the history of those stirring times. It is fortunate that no author capable of the task should have attempted it before Lord Edmond Fitzmaurice afforded the means of filling up the empty niche in which Lord Shelburne's image should have stood. In that history, whenever it is written, Lord Shelburne will always occupy a commanding position. But the other great men of the day, Burke, and Fox, and Pitt, will have their places too. The writer of a biography is rather too apt to dwell on the weak sides of the rivals of his hero, and a history of the time is therefore all the more needed to correct the false impression necessarily caused by the omission to dwell on their nobler qualities. SAMUEL R. GARDINER.

Catholic Eschatology and Universalism. By H. N. Oxenham, M.A. (London: B. M. Pickering, 1876.)

MR. OXENHAM observes in his preface, which is the most * important addition he has made to the articles which he has reprinted from the *Contemporary*, that Universalists have hitherto been for the most part Unitarians. This observation has its bearing upon another equally pertinent:—"When the verdict of an 'enlightened conscience' is urged against such doctrines as that of eternal punishment we rightly desiderate some evidence that an enlightened conscience is not in this case a polite *alias* for interested self-will." Is it a fact that Unitarians are upon the whole less upright, pure, and helpful than the "orthodox"? Is it true that "orthodox" church or chapel-goers realise the doctrine of eternal punishment in proportion to their purity, their uprightness, their helpfulness? The sense of the exceeding sinfulness of sin, which does in proportion to its strength dispose to belief in that doctrine, is often

* Possibly we should except a very ingenious note intended to show that the doctrine of the Real Presence involves the theory of Transubstantiation, which ought to be almost convincing to readers who can follow Mr. Oxenham in the assumption that material things have any substance distinct from the sum of their physical and chemical properties.

stronger in those who are living in bondage to sin than in those who have always resisted it or are striving successfully to forsake it.

The author is on surer ground when he observes that the doctrine is an integral part of the traditional creed, which he is aware is held together by something deeper than logic, though he may rather overrate the closeness of its logical coherence, and certainly underrates the significance of the fact that the most elaborate attacks on the doctrine of eternal punishment or everlasting torment come from writers honestly anxious to believe everything else. Nor is it clear that his skilful attempts to minimise the doctrine really make it more defensible. The view of Saint Francis Xavier on the prison of hell shut for ever on all who died without the knowledge of Christ; the view of Massillon on the small number of the elect; the view of Father Furness on the torments of hell, have a terrible coherence of their own. They were all united till very lately in the practical popular creed of earnest orthodox Protestants and Roman Catholics. Mr. Oxenham has shown that there is high Roman Catholic authority for questioning all three; can he show that the impulse to question them is not related to the impulse to question everlasting punishment, as a ground-swell in a harbour is related to a storm outside? He appears, while maintaining that the *poena damni* will be perpetual to incline to believe that the *poena sensus* will cease: its cessation should logically include the termination of all conscious suffering consequent on the *poena damni*; it is difficult to suppose on his principles that impenitent sinners will attain the "natural beatitude" of unbaptised infants: and unless they attain it their existence would thenceforward be purely negative, and hard to distinguish from annihilation. We notice throughout that the author is rather too contemptuously indignant against the group of writers who seem to be doing a good deal to produce an unavowed impression that Protestant soteriology would be more credible if it presupposed Jewish instead of Platonic psychology. It is more intelligible that he sees only the repulsive side of Calvinism, and there is some truth in Mr. Mayor's remark that he thinks Calvinism too shocking to be scriptural, as the Universalists think everlasting punishment too shocking to be scriptural; and there is also truth in Mr. Oxenham's reply that Calvinism aggravates all the difficulties of the doctrine of eternal punishment, while a belief in Purgatory dilutes them; but the controversy seems to be reaching a point at which one disputant becomes declamatory and one, perhaps, punctilious.

Mr. Oxenham's argument from reason falls into three divisions: from the force of habit, from the freedom of the will, from the principle of resentment. The argument from the force of habit is really weighty: experience does furnish instances of people who get steadily worse and more wretched; though experience shows also that under prolonged suffering the resistance of the will generally breaks down, and that where this is not so volition and sensibility are gradually

deadened. Moreover, preachers commonly warn sinners to leave their sins instead of waiting for their sins to leave them; and, in fact, most sins do leave most sinners who wait in the course of their earthly life; is the probability very strong that the apparent exceptions will be permanent? As to the argument from freewill, the question whether a child shall obey an earthly father practically depends in most cases on the will of the father. The child is free to obey first or last; those who say that the only question is whether we will obey the Heavenly Father first or last make allowance for all the freewill there is any reason to suppose we possess. The argument from resentment is inconclusive, at best. It is quite true that in corrupted natures a desire to punish the offender manifests itself before a desire to reform him or to remedy the mischief he has done. These desires, so far as they are gratified, tend increasingly in good men to supersede the primitive instinct of resentment which is the foundation of *our* theory of punitive justice, with which perhaps *we* shall never be able to dispense altogether, because our power of reformatory and remedial beneficence is likely always to remain incomplete; but what is impossible with man is possible with God.

Mr. Oxenham is more successful in dealing with the argument from tradition: the view which he defends has always been in possession, it has always been supported by the main stream of authoritative teaching which is the unwritten common law of Christendom. The case of course would be stronger if the precise thesis of modern Universalists had been formally condemned by an authority able to speak in the name of undivided Christendom, or if, in default of this, all influential writers had maintained the general view. It is admitted on all hands that two great saints more or less followed Origen, and it is hard to show that the orthodox sense is enough for the natural meaning of the passage which Mr. Jukes quotes from Clement of Alexandria: we have to choose between holding that he hesitated on the question, or that he once said more than he meant; and, after weighing Mr. Oxenham's reply to Mr. Jukes in the October number of the *Christian Apologist*, one is still inclined to doubt whether St. Justin and St. Irenaeus had always a clear intellectual hold of the doctrine of everlasting punishment, while St. Jerome's special teaching on the subject looks very like a survival of Origenism.

Still, when we have made all allowances, the mind of the Church is clear; the well-known texts in the Synoptic Gospels always have been understood one way, and this makes the preponderance of the exegetical grounds for the common view practically decisive; though in a language which, like Biblical Greek, has only one word for secular and everlasting, exegetical arguments can hardly be decisive alone. It is hard to be sure of the preponderance of exegetical argument, because everyone is biased, either by his wishes, or by the revulsion from them; but the nearest approach to a neutral authority to be found seems to decide in favour of the orthodox view of the meaning of the Master's words, which for believers ought to be above question as they are above appeal. They

are echoed in the Apocalypse and in the Catholic Epistles; they are anticipated in the terrible last words of the Evangelical Prophet, into which He read a yet more terrible meaning. But if consistent disciples refuse to explain the Master's words away, or put a less appalling sense upon them, it does not follow that they are to get rid of the mass of texts recently marshalled in a very telling tract* by what Mr. Oxenham must permit us to call a meagre distinction "between the fact and the ultimate result of Redemption." It is the weakness of Calvinism that it preaches salvation only to the elect: it is its strength that it preaches a full and free salvation to these; it does not explain salvation away into the opportunity of doing a work easy to none, very difficult to most, all but impossible to many. It is not very easy to think that a perfectly candid and teachable spirit (if such could be found)—passing from the Scriptural warnings of the Last Judgment to interpret the Scriptural promise of the restitution of all things, when God, who worketh all things after the counsel of His own will, who will have all men to be saved, who is the Saviour of all men, especially of them that believe, who saves His people, not for their sake, but for His own Name's sake, shall be all in all—would venture to say more than "*Quam multa multitudo dulcedinis tuae, quam abscondisti timentibus te, perfecisti autem sperantibus in te.*"

G. A. SIMCOX.

Russia and England in Central Asia. By M. A. Terentyef. Translated from the Russian by F. C. Dawkes, B.C.S., Attaché to the Foreign Department of the Government of India. In Two Volumes. (Calcutta: Printed at the Foreign Department Press, 1876.)

UNLESS bluster be an efficient substitute for argument and asseveration for truthfulness, the views of "an educated Russian," as Captain Terentyef is called in his translator's preface, cannot be regarded as a valuable addition to existing literature bearing on English and Russian policy in Central Asia. Considered as history, its many inaccuracies render the work entirely useless; nor is criticism invited, for we are informed that it is not dedicated to those interested in scientific research, but is for the information of the general public in Russia. The Russian public are much to be pitied if Captain Terentyef is to be their oracle on Asiatic policy.

The first volume is devoted to an account of Russian advances in the East, and relates how Russian influence or dominion spread gradually from the Ural to the Orenberg and Siberian line, thence to the Syr Darya, and onwards, southward through Khokand, Bokhara, and Khiva, eastward through Kashgar, to the frontiers of Persia, Afghanistan, and China. Russia's first advances date from the Tartar supremacy; but it was not till the sixteenth century that Perm and Astrakhan were subdued under Ivan the Terrible. The gradual conquest of the Kirghish steppe is narrated, and

it is argued that, the Ural once passed, a geographical necessity was involved that Russian frontiers should be further advanced, so as to be continuous with those of a civilised country to which treaty obligations were sacred, since there intervened no sufficient physical boundary to ward off the continual inroads of half-barbarous tribes.

No mention is made of Perovski's expedition against Khiva in 1838. The author evidently considered that a demonstration so sudden tallied very little with the stealthy, catlike movements of the Russians. From another source we find that this expedition was purposed "not only to consolidate Russian power in the Khanates, but to prevent the influence of the East India Company, so dangerous to Russia."

As Caesar says of Gaul, all Central Asia "in tres partes divisa est:" viz., on the north, the Kirghish Steppe; then, southward, Mesopotamia between the Jaxartes and the Upper Oxus, comprising the fertile districts of the Oozbeks, with Khokand, Bokhara, and Kashgar; lastly, Khiva and the Turkoman Steppe, separated from India by Afghanistan. So we may trace Russian annexation through three phases. The first terminates with the subjugation of the Kirghish population, and the fixing of the Russian frontier at the banks of the Jaxartes. This is balanced by the English annexation of the Punjab. Could the frontiers of each nation have been preserved in a state of tranquillity at this point, no Central Asian Question need have arisen, nor would the Russians have had any excuse for their further progress. But even then there was a feeling that "the Sepoy and the Cossack would meet on the banks of the Oxus;" and that no "neutral zone" would continue to separate English and Russian dependencies. Starting from 1847, when the erection of the fort of Raimsk, for which Fort Aralsk was afterwards substituted, made the first *étape* towards further conquests, Russian advances have been continual though slow. The storming of the important fort of Ak Musjid in 1852 was the first of the series of victories over the Khokandians, and this was quickly followed by Captain Skupa's success on the occasion of their attempt some few months later to retake the fort. We are not told of the serious delay to the Russian arms owing to the revolts of the Kirghese which lasted, off and on, from 1853 to 1857. The occupation of the towns of Turkestan and Tchemkend was followed by the taking by Tcherniaieff of Tashkent in 1865. Captain Terentyef omits to tell us that General Tcherniaieff was recalled on account of this latter feat, as having exceeded his orders. Neither are we informed that, as a kind of consolation, he was presented by the Emperor with a diamond-hilted sword. The various legends respecting this officer show that he was the one Russian almost universally respected in Asia. He was succeeded by General von Kauffman. It may be aptly remarked here how wholly the history of Russia in Asia is the story of the emulous enterprises of successive generals, not openly encouraged, and yet not absolutely prohibited by the Government at St. Petersburg. The battle of Irdgar, the

* *The Doctrine of the Everlasting Torment of the Wicked Shown to be Unscriptural.* (S. Tinsley.)

storming of Khojend, the appointment of General von Kauffman as Governor-General of Turkestan, were gradual though certain steps towards the establishment of Russian rule as far southward as the Oxus. All this time, although Samarcand was occupied and Bokhara threatened, despatches and other communications to England deprecate any idea of annexation, and deny any intention to subjugate the Khanates.

Russian relations with Bokhara, Khokand, Khiva, Western China, and Kashgar, are successively recounted in separate chapters. With regard to the recent expedition against Khiva, we should have been glad to see Captain Terentyef's account of the alleged massacre of the Yomuds, but it is not mentioned. A statement in the chapter on Afghanistan, to the effect that one of the stipulations at the Amballa conference was that "Shere Ali should deport into British India some of the more influential Sirdars who were unfavourably disposed towards the British," and that he "should disarm the Afghans, and in future prohibit the carrying of arms in Afghanistan," will give an idea of the writer's historical accuracy.

We will now leave the volume of this work mainly devoted to narrative, and proceed to give some account of the second, in which our author is decidedly combative. There is not space to criticise his peculiar account of the rise and progress of "the poisonous, unnatural plant engrafted on the splendid soil of India, a parasite which saps away the life of the most fertile and wealthy country in the world," which is a euphemism by which Captain Terentyef designates the Honourable East India Company; nor can we discuss in detail his account of the relations between Russia and England, and his notices of Stoddart and Conolly. We must hurry on to the only two interesting, although at the same time most extravagant, chapters in the whole work, which are devoted—the first to the "Objects of Russia," the second to criticisms on the opinions of foreigners on Russian advances in Central Asia.

We notice at the commencement a statement that "we may boldly assert that during the whole course of our progressive advance, not so much as a thought of India has ever occurred to us." With this compare pp. 12-22, which contain an elaborate account of the Franco-Russian scheme in the time of Paul for the overthrow of English rule in India. It is also argued that "if the sole object of our conquests in Central Asia were India, we should hurry on, and not waste valuable time in long and profitless political discussions with the Khans." We need only ask, is it the habit of the Muscovite to "rush any of his fences"? The sporting term must be excused. Russia, we are told, has undergone innumerable sacrifices in Central Asia, gaining therefrom, thanks to England alone, no advantages whatever. The tone of Russian communications with England has become greatly changed in consequence of the lessening of the distance between Russian and English territory. "Anxiety for the safety of her colonies is in fact a lever which may be employed to oblige England to agree upon all possible questions." We are supplied with

an illustration of this proposition in the case of the Polish question in 1863. The English Government had threatened to recognise Poland as a belligerent power: the despatch containing this menace was cancelled before its communication to the Russian Government. This Capt. Terentyef affirms to have been due to the reception of news from New York that six of the fastest vessels in the Russian fleet had reached that port, in readiness to sail, at a moment's notice, to Australia. Really only five vessels were at New York, and whether these were intended to "capture" Australia he does not tell us, which is a "hiatus valde deflendus." He calls the move "Gortchakoff's pill."

The above, tempered with some remarks deprecative of aggression, show the "objects of Russia."

The latter part of this chapter, containing extracts from the views of Sir H. Rawlinson on Central Asia, should have been deferred to the next, in which are reviewed the opinions of a German, Hellwald; a Frenchman, Lejean; a Hungarian, Vambéry; and Schuyler, the American, whom Captain Terentyef selects as expositors of the various shades of national thought. The first-named author is cordially approved, since he holds up Russia to public view as the pioneer of civilisation; Lejean, though praiseworthy in the purpose of his work, is advised to obtain his information from Russians at St. Petersburg, and not from French "coiffeurs;" but the full vial of our author's indignation is reserved for "the double-faced, perfidious Hun," M. Vambéry, who is "essentially a charlatan," and whose "writings abound in contradictions." He thinks it necessary to elaborate a contradiction of Vambéry's figure of speech when he speaks of the dealings of the Emperor with the Asiatic Khans as those of a Khan on the Neva, and not of the Emperor of all the Russias. He even goes so far as to say that M. Vambéry never visited Central Asia, and mainly bases this opinion on an alleged error in the statement of the colour of the Ameer's throne at Samarcand, which is really given correctly. Truly Captain Terentyef is severe on the faults of his adversaries.

The two succeeding chapters are voluminous tables of statistics, which, if they are to be relied upon, show that, in spite of her "innumerable sacrifices," Russia does not lose much by Central Asia from a financial point of view.

Etiquette is next dealt with, and the system of gifts is minutely discussed, as well as other features in the conduct of political communications.

The concluding chapter is headed "Orthodoxy and Mahomedanism." Forced orthodoxy is disapproved of, and a very good excuse is given for the lack of missionary enterprise in Central Asia in the following words:—"Is it not that we have no missionaries to spare, and that some of our large governorships, having themselves fallen short of the faith, are still more in want of preachers?"

On the whole, the idea given by Captain Terentyef's two volumes on the general political question is that no imminent attack

from Russia on our Indian possessions need be apprehended; yet, notwithstanding any disclaimers to this effect, the gradual approach of their dominions to ours should be jealously watched, since it undoubtedly facilitates the machinations of Russian intriguers, many of whom are scattered through India. Should an invasion ever be attempted, the route taken will not be through Merv and Herat, but through the more northern province of Cabul.

With regard to the translation, Mr. Dawkes has rendered the Russian into free and readable English. He should, however, remember that the French Emperor's name was not spelt *Napolean*, and our sometime ambassador at St. Petersburg was Sir Andrew, not Sir Alexander, Buchanan.

T. W. CRAWLEY.

NEW NOVELS.

Joan. A Tale. By Rhoda Broughton. In Three Volumes. (London: R. Bentley & Son, 1876.)

Thomas Wingfold, Curate. By George MacDonald, LL.D. In Three Volumes. (London: Hurst & Blackett, 1876.)

Courtship in 1720, in 1860. By Hawley Smart. In Two Volumes. (London: Chapman & Hall, 1876.)

As the Shadows Fall. A Novel. By J. E. Muddock. In Three Volumes. (London: Samuel Tinsley, 1876.)

A new book by Miss Broughton is always an event in the novel-reading world, for it is sure to be full of lively descriptions, smart writing, and vividly-drawn scenes. Unfortunately, however, it is almost equally certain to contain much that is flippant and in bad taste, and in these latter respects *Joan* seems to us even a greater offender than its predecessors. The story is a simple one, for Miss Broughton never complicates her stories; the characters are few, with the chief light focused, as it should be, on the central figure, and many of the descriptions are life-like, notably that of the villas in the suburbs of Helmsley. But the whole tone of the book is utterly distasteful. There is a loving lingering over details of luxury, over kisses long drawn-out, over frequent squeezings of the hands, that quite over-matches any healthier passages. Surely the author's powers of description can be employed to better purpose than the details of a dinner, where "quiet-footed swift servants ply the guests with palate-tickling dishes." "Each dish tastes more deliciously than its predecessor," and "how pleasantly the Veuve Clicquot, daintily sipped, stirs the blood in the young veins" of the heroine! Why should the only part of a dining-room that is brought to our notice be the painted ceiling, "where water-gods and sea-nymphs are frolicking, naked and unashamed"? Is the fat and selfish Lalage a common type of womanhood? of whom the following is the coarsely characteristic remark:—"I never see a preposterously fat person that I do not instantly picture them [*sic*] in their bath." The hero, Anthony Wolferstan, "has not got it on his conscience that he ever in all his life missed an opportunity of squeezing a woman's hand."

He proposes to Joan, having told her (seriously, we must conclude, for it is repeated many times) that he has shortly before been in love with Lalage Beaumont, whom, when he last saw her, he followed round the room on his knees, weeping copiously the while. This man, who "has a broad gray eye, the clear window to such a prosperous house, the *découpé* nostril, the *débonnaire* lips, the shorn square chin," first rapturously accepted by Joan, and subsequently refused by her, because she discovers her father has been a forger, eventually marries Lalage—as might be expected, the marriage does not turn out happily—and later on invites Joan to become his mistress. On the last page it is hinted that he marries Joan, after the death of Lalage from apoplexy. The very children are not exempt from the fleshly taint of the whole book, but ask embarrassing questions as to Queen Caroline, and the relations between Lord Nelson and Lady Hamilton. No doubt children in their innocence may utter questions of the kind; but why choose such questions to perpetuate? The answer here is too obvious. There is another point that we dislike extremely, and that is the use of God's name, which is invoked more frequently than we have ever before seen it in any novel. Does Miss Broughton write in the style of *Joan* to please herself, or to please the public? In either case we trust the public will give its opinion with no uncertain voice.

It would be paying but a poor compliment to Mr. MacDonald to attempt within the limits of a short notice to enter into details concerning *Thomas Wingfold, Curate*. We must content ourselves with telling our readers the sort of book it is, and strongly advise them to read it for themselves. It is the story of a man who, suddenly brought face to face with an Atheist, is astonished to find that he cannot out of his own heart find answers to scoffs and arguments against Christianity. He therefore begins from the very beginning, praying as he never prayed before, disdaining no assistance, nor crushed by the doubts which at one time seem likely to overwhelm him. We have the whole working of the man's mind laid bare before us in his conversations, in his prayers, in his sermons, and in verses of no ordinary beauty which his soul pours forth. It is almost a necessity, when a narrative of this kind takes the form of a story of modern life, that the characters should seem strained and unreal: and Mr. MacDonald has heightened this effect by making two dwarfs the persons most concerned in bringing back the curate's peace of mind. The story, however, even in itself is not uninteresting, though of course it plays a subsidiary part to the great mental struggle which is going on throughout. It is a book that may be read by people of every school of thought, for doctrinal matters are touched upon with a very light hand, and at the end the curate is left with an immutable belief in Christ, the foundation on which all other superstructures are raised. It is the strife between Atheism and a belief in God and Christ which is depicted, not the attacks of unbelief against the Church or any particular Christian sect.

Courtship in 1720, in 1860, is a book in

two volumes, but each volume is essentially a separate book. There is nothing in common between them except the title, and the author might just as well have published them separately. Nor can they be taken as typical of the love-making of the two periods. They are, however, very readable stories, and written with the author's usual dash and spirit.

We remember that when, as children, we came upon an anecdote of a more extraordinary instance than usual of the sagacity of an elephant, the devotion of a dog, or the bump of locality in a cat, our attention was commonly arrested by an asterisk. This referred us to a short note containing the simple words "a fact." Criticism was thus forestalled, and the inherent improbability of the story passed over without a murmur. Mr. Muddock pursues a similar method in *As the Shadows Fall*. In his preface, which is perhaps the most wonderful part of the book, he tells us that it will no doubt be urged that the plot is improbable, but that the main incidents are strictly true.

"The prototype of the villain of the story," he says, "I knew in the flesh. He was the son of an old and honoured family, and a young man of high scholastic attainments; but his learning could not counteract the effects of some moral deformity under which he laboured. He actually separated a young married couple by means of a forged letter, and for this act he was exiled by his family. He went to China, and during the last rebellion closed a wasted life as he was leading a company of the rebels against the Imperialist troops. I had the melancholy satisfaction of saving his body from mutilation by the enraged soldiers, and helping to bury it decently in a lonely grave on the edge of a swamp."

What a field of speculation is here open to us! Did the unfortunate young man with the "moral deformity" become a Taeping? And on which side was Mr. Muddock that he turned up so opportunely to inter his friend? though the force of circumstances does not seem to have allowed him to make a very happy selection of a burying-place. Truth, as the author reminds us, is no doubt stranger than fiction: but it does not follow that if you bind together a number of the strangest truths you can light upon, you will thereon weave a probable or even a possible story. He tells us that the search for the lost heir of the Tintagel estates had its counterpart in real life, and we know that some years ago a young lady ran away with her father's groom; but we never heard that the groom was the lost heir of anybody, or that he has since taken his seat in the House of Lords. We by no means desire to run down the book, however, in spite of the impossibility of the story; it is exceedingly interesting, and many of the descriptions, such as the burning of the circus and the escape of the wild beasts in the Russian village, quite thrilling. There are some curious slips: what can the author mean by telling us that Caffa is a small seaport in the Crimea on the shores of the sea of Azov (we thought it was on the Black Sea), and then saying that the way to reach it is "to get on board a vessel going up the Baltic"? We also demur to the idea that a man who is described as "the soul of honour" would inveigle the daughter

of his master into a clandestine marriage; but if the reader can get over this slight "moral deformity" he will find that the hero leaves "little to be desired."

F. M. ALLEYNE.

CURRENT LITERATURE.

Hood's Poetical Works. Complete Edition. Two Vols. (E. Moxon, Son and Co.) It is something to have at last a collection of Hood's poems in two volumes, and not to have to search for them through half a dozen. The present issue claims to be complete, and in one instance certainly is more than complete, for the well-known lines "Farewell, Life! My senses swim," are printed twice in the same volume, at page 199 and page 572 of the "Serious Poems." In the preface a remark is made on the difficulty of exactly separating the serious from the comic in Hood's works. No doubt there is a difficulty, and "Miss Killmansegg," for instance, might occupy a debating society for some hours on the question of its classification. But by what conceivable process of reasoning an editor could have been induced to class the "Mermaid of Margate," the "Remonstratory Ode," and a score of other such things as "serious poems" we are at a loss to discover. Even "The Desert Born," despite the great poetical beauty of part of it, is as obviously burlesque as anything in English literature. The fact that Hood's comic poems far outnumber his serious pieces, and would make a much larger volume, may be a reason for abandoning this principle of arrangement, but can be no excuse for making a farce of it. We had rather, however, that the principle were strictly carried out. From grave to gay is a very pleasant transition when the gaiety is the gaiety of Elia or of Shakspeare. But Hood's merriment, amusing as much of it is, is too often of a definitely unpoetic kind, vulgarising instead of sublimating. It is, therefore, a really unpleasant shock to pass at once from the perfect music of "Lycus," of the "Midsummer Fairies," of the "Haunted House," to the street-melodies of the "Volunteer," and the "Lines on Pawning my Watch," though the latter are, of course, capital things in their way. There was no suspicion of shame to the poet in his assumption of the motley by which alone he could and did earn his living, but we are sure that he himself would have been the first to desire that the few and noble masterpieces of his art should be exhibited separately from his mere journey-work. The print of these volumes is small, but clear enough; of the illustrations (those in the "comic volume" appear to be the original ones) we had rather not speak.

To persons unacquainted with the frequency of literary coincidences, it may seem odd that whereas the British public have been content to go without a translation of Molière for a good many scores of years, two such translations should have appeared in the course of a twelvemonth. The first and most elaborate of these has already been noticed more than once before in these columns—of the second (*The Dramatic Works of Molière*. Translated into English prose by C. Heron Wall. G. Bell and Sons. "Bohn's Standard Library") the first volume has just appeared. It has no such splendid apparatus as M. Van Laun's sumptuous work, nor is it accompanied by extended notes or Introductions. But the comments, if few, are judiciously chosen and very much to the point, and the translator evidently possesses a knowledge of English far superior to that with which his rival is equipped. Abandoning the hopeless attempt to translate idioms literally, he has as a rule succeeded very fairly in finding corresponding English equivalents. His titles also are good: and the general style of his work is easy and pleasant to read. If there be any person who desires to make acquaintance with Molière, and is unable to do so

in the original, he will find a very fair substitute in Mr. Heron Wall's translation.

THE fifth volume of M. Van Laun's Molière (Paterson) contains *L'Avare*, *M. de Pourcœur*, *Les Amants Magnifiques*, *Le Bourgeois Gentilhomme*, and *Psyché*. In most of these plays there occurs lyrical work which does not exhibit M. Van Laun's plan of literal translation in a very favourable light. This is especially the case with that unique specimen of collaboration, *Psyché*, in which Molière, Corneille, Quinault, and Lulli each had a share. In speaking of *Les Amants Magnifiques*, which he rather depreciates (probably because of its connexion with Louis XIV., who seems to be M. Van Laun's special red-rag), the translator is within the mark in affirming that it is "borrowed from the same source as" Corneille's *Don Sanche*. It seems much more likely that Molière was directly indebted to his friend. In criticising the *Bourgeois Gentilhomme* M. Van Laun shows himself quite unable to enter into the spirit of Molièresque comedy. To describe Dorante as "sufficiently a scoundrel to pander to Jourdain's worst vices" is the merest shooting in the air, and argues anything but the sympathetic comprehension of his author which a translator should have.

The Poetical Works of Coleridge, and The Poetical Works of Shelley. "Chandos Poets." (F. Warne and Co.) Of Coleridge and Shelley perhaps more emphatically than of any English poet except Spenser, it may be said that any new editions or reprints may be at once, and without enquiry, cordially welcomed. They cannot be too much or too often read, and every new edition has a chance, which amounts to a certainty, of bringing them under the eyes of somebody who would not otherwise have known them. We are, therefore, very glad to see these two portly and handsome volumes. They appear to be as full as (not being copyright) they can be, and indeed the Coleridge is more complete than any other one-volume edition known to us, as it includes "Zapolya." It is a well-printed book, and the illustrations are fair. The Shelley is in smaller type, and suffers more from the lack of copyright—wild work being made, for instance, with the exquisite "Invitation" and "Recollection." We can see no reason, moreover, except this, why the excellent arrangement of grouping the poems under the years of their composition should have been departed from; and the retention of the old meaningless misprint *δακρύει* for *δακρύει* in the epigraph of the address to Coleridge does not argue a careful editor. Of the Introductions prefixed to these volumes perhaps the less said the better. It is not unpleasant in an idle hour to try and conceive the mental attitude of an editor of Shelley who, with an apparently honest admiration of his author, "regrets that he ever wrote 'Queen Mab' and the 'Revolt of Islam.'" But the memoir of Coleridge is much more astounding. Whether we have ever seen it before we cannot be certain, but it was apparently written not long after the poet's death, and seems to have been intended for some periodical. Its unfortunate author is pleased to inform us that "Christabel" contains "much of the ridiculous mixed up with a little of the sublime." He never mentions "Kubla Khan," or "The Ancient Mariner," or "Love." But (to make amends), amid much babble about "chastely beautiful Grecian temples," "pagodas," "coarse canvas," "appropriate metaphorical terms," and so forth, he gives us to understand that "the most correct, sublime, chaste, and beautiful of Coleridge's poems" is—"Religious Musings"!

Mae Madden. By Mary Murdoch Mason. With an Introductory Poem by Joaquin Miller. (Chicago: Jansen, McClurg and Co.) At first sight this little book looks like an elaborate specimen of the good old game "I love my love with an M," what with its author, Mrs. Mary Murdoch Mason, its prologiser, Mr. Miller, and its

heroine, Miss Mae Madden, who marries a man named Mann. A careful and carping critic might also object that Mr. Joaquin Miller's Introduction is questionably introductory. It has plenty of merit in its way, with something of Mr. Browning about it, and something more of Shelley's "Vision of the Sea;" but why the account of the appearance of a kind of human Anadyomene at Venice should be an appropriate usher to a tale of carnival life at Rome is perhaps a difficult question to answer. The novelette itself, however, is in no need of sponsorship, for a pleasanter story (considering its slightness) we never read. "Of course there were English who scowled at the Americans," says our author somewhere; but we don't think, judging from her book, that we should be in the slightest danger of scowling at her, or at her heroine.

The Maid of Stralsund: a Story of the Thirty Years' War. By J. B. de Liefde. (Hodder and Stoughton.) The author of this historical romance has selected a good theme, but has scarcely proved himself capable of making the most of it. The plot is very simple and rather heavy, but the style of warfare prevailing in Germany during the great struggle between the Protestants and Catholics from 1628 to 1632 is faithfully described. The best parts of the book are the illustrations of the characters of Gustavus Adolphus, Wallenstein, Tilly and Pappenheim. In fact, the campaigns of Gustavus Adolphus are very faithfully photographed; but the representations of them, however faithful, are wanting in spirit and colouring. They are exact, but they are without life. As to interest in the fortunes of any particular individual mentioned in the story, there is none. Even as a contribution to military archaeology, the *Maid of Stralsund* is a failure. Walter Scott would have made something of such a subject, but not the merest scrap of his mantle has fallen on Mr. Liefde. Captain Grant could, at all events, have taught the author of the book before us how to turn a turbulent period to literary account, as regards sensation, at least; but the reader of the *Maid of Stralsund* must be an exceptional personage if he is either excited or instructed by the tame account of adventures in love and war here placed before us.

From New Year to New Year, and From All the World Round. By the author of "I Must Keep the Chimes Going," &c. (Seeley.) This book is an illustrated collection of articles contributed by the author at different times to various religious periodicals. It is both avowedly and obviously intended for children, and we must say that the literary pabulum provided is suited for the feeblest mental digestions. Whether anyone with an ordinary intellect, and above the age of ten, will care to read the work before us we much doubt. It is very goody, the stories, if we may so style them, are very short, and totally devoid of interest. In short, they are simply well-diluted fragments of tracts. We suppose some people read the anonymous author's productions; but if virtue is to be rewarded by a present of *From New Year to New Year*, we imagine that vice will soon become alarmingly popular in the nursery.

The Correct Card; or, How to Play at Whist. A Whist Catechism. By Captain Arthur Campbell-Walker, F.R.G.S. (Longmans.) We have been sorely puzzled to discover the *raison d'être* of this extraordinary publication. The author professes to "follow in the wake of Hoyle, Mathews, Cavendish, Clay, and Pole," a fancy expression for using their matter; but he objects to all these worthies on the ground that to some minds "a didactic treatise is repellent," and he considers that the "catechetical form" of instruction is a novelty and an improvement. Hence, he makes up a book by taking sentences from the ordinary whist authorities and transmogrifying them into questions and answers. Suppose, for example, it is said somewhere, "suits not trumps are called plain suits," here we have it in two columns:—

1. What are called 1. Suits not trumps.
plain suits?

Or if, in the old common-sense parlance, we find a law (for the laws are here catecheticalised as well as the rules of play), "If a card be exposed in cutting, there must be a fresh cut," the new Catechism puts it:—

44. If a card be ex- 44. Yes.
posed in cutting, must
there be a fresh cut?

In this way the author has prepared a series of about 500 questions and answers, with the idea of establishing, we presume, a universal Whist Bee, in analogy with the amusement lately so much in fashion. If this sort of conundrum-making is really an improvement on the ordinary "didactic" forms, why not try it in other cases? For example, we might teach the multiplication table thus:—

1. How many are 1. Four.
twice two?

27. Are three times 27. No.
nine twenty-six?

Or we might re-write history thus:—

1. In the second cen- 1. The fairest.
tury of the Christian
era, what part of the
earth did the Empire of
Rome comprehend?

306. What is become 306. She is dead.
of Queen Anne?

Or we might inaugurate an "improved" style of poetry, thus:—

1. What is the ques- 1. To be or not to be.
tion?

15. What shall he be 15. D——d.
that first cries "hold,
enough"?

98. What ought the 98. Sing.
heavenly muse to do in
regard to man's first
disobedience, &c., &c.?

All this would, no doubt, in this author's view, be well adapted to meet the wants of those minds to whom "the didactic form is repellent," and we recommend Messrs. Longmans at once to get up an "Educational Series" accordingly.

NOTES AND NEWS.

CAPTAIN RICHARD F. BURTON is about to publish with Messrs. R. Bentley and Son *Sind Revisited*, the result of another journey into Western India.

Two Lilies is the name of the new story by Miss Julia Kavanagh, which will be published early in the new year by Messrs. Hurst and Blackett.

To the forthcoming number of the *New Quarterly* Miss Frances Power Cobbe will contribute a paper upon "Schopenhauer in his Relations to Modern Pessimism." The same number of the magazine will contain an article by Dr. F. Huefner, entitled "The Reformation of the Thirteenth Century."

MRS. ALEXANDER, the authoress of *The Wooing of Ot*, has a new story in the press entitled *The Heritage of Langdale*, to be published by Messrs. R. Bentley and Son.

MESSRS. R. BENTLEY AND SON issue this week a second edition of Mr. Wedmore's *Studies in English Art*.

THE contributions to literature of Mr. George Dawson were insignificant, but by his death, which took place last week at his country house near Birmingham, the cause of culture among the middle and lower-middle class in England none the less loses a friend. George Dawson represented liberal ideas to the townsfolk of many a midland and north-country town. His lectures, which had they been reduced to literary form might possibly have been received somewhat

coldly by the critics, as lacking in consecutive thought and in any high originality, were undoubtedly during many years a very appreciable instrument of culture. He never carried political opinions to the point of partisanship. His sympathies were generous, and in private life his manners of a homely kindness.

MESSRS. LONGMANS announce *A New Concordance to the Bible*, by Dr. Young; *The Life and Times of Jesus the Messiah*, by Dr. Edersheim; *Submarine Telegraphy*, by W. H. Preece and J. Sivewright; a translation, by W. Crookes, of Auerbach's *Anthracite*; *The History, Products, and Processes of the Alkali Trade*, by C. T. Kingzett; *The Amateur Mechanic's Practical Handbook*, by A. H. G. Hobson; *The Engineer's Valuing Assistant*; *A Treatise of Some New Geometrical Methods*, Vol. II., by D. Booth; and *English Grammar*, by J. Gostwick.

We understand that the first volume of Mr. Herbert Spencer's *Principles of Sociology* is completed, and may be looked for before Christmas. It will form the sixth volume of the Synthetic Philosophy.

It is intended to issue from the press of the University of Dublin a series of works, chiefly educational, by members of that university. It is expected that the earliest volumes of the series will be the following:—*Lectures on Physical Geography*, by the Rev. Samuel Haughton, Professor of Geology; *A Treatise on the Morphology of the Vertebrate Animals*, by Alexander Macalister, Professor of Zoology and Comparative Anatomy; and the first portion of a complete edition of the *Letters of Cicero, with a Commentary*, by Robert Y. Tyrrell, Professor of Latin.

At the sale last week by Messrs. Sotheby, Wilkinson and Hodge, of the Italian Library of the Chevalier J. Marchetti, of Turin, the following prices were fetched by the chief lots: *Cento Novelle*, Bologna, 1525, 13l.; *De Marchi, Dell' architettura militare*, Brescia, 1590, 9l. 15s.; *Barlotomeo deli Sonetti*, 1477, 4l. 1s.; Guido di Chionna, *Incomincia il prologo sopra la historia di Troja*, 1481, 7l.; Panziera, *Alcuni singolari tractati*, 1492, 3l. 18s.; ditto, *Tractato bellissimo*, 1492, 4l. 7s. 6d.; Petrarca, *Incomincia il libro degli homini famosi*, 1476, 5l. 17s. 6d.; ditto, *Libro degli Imperatori et Pontefici*, 1478, 5l.; Savonarola, *Prediche di frate Hieronimo da Ferrara*, 6l. 6s.; Ariosto, *Orlando Furioso adornato da G. Porro*, 1584, 11l. 18s.; Boccaccio, *Il Decamerone*, 1757, 4l. 6s.; *Proverbi di Cornazano*, 3l. 7s.; Petrarca con l'esposizione d' A. Vellutello, 1545, 6l. 10s.; Pistolesi, *Il Vaticano descritto ed illustrato*, 1829, 9l. 15s.; *Operette del P. Scario*, 1535, 3l.; *Tucidide*, Venice, 1545, 7l. 10s.; Vecellio, *Degli habiti antichi et moderni di diverse parti del mondo*, 1590, 9l. 12s.; ditto, *Di tutto il mondo*, 1598, 12l. 10s.; Vasari, *Vite de' Pittori*, 1759, 3l. 18s.; Bembo, *Prose della volgar lingua*, 1594, 10l.; *Canti Carnascaleschi*, 1559, 6l. 10s.; *Opere di Lorenzo de' Medici*, 1825, 4l. 9s.; Zanetti, *Nuova raccolta delle monete e zecche d'Italia*, 1775, 5l. 5s.; *Habiti d' Huomeni et Donne venetiane*, 1610, 4l. 12s.; *Descrizione del regale apparato per le nozze della serenissima Madama Cristina di Loreno*, 1589, 15l. 5s.; another copy, 12l. 10s.; *Feste nelle nozze di Don F. Medici et la Signora Bianca Capello*, 1579, 8l.; Ariosto, *Orlando Furioso*, Aldine edition, 1545, 5l. 5s.; *Aristophanis Comoedine*, ditto, 1493, 4l.; Bembi, *Petri de Aetna ad Angelum Chabrielem*, ditto, 1495, 7l. 7s.; Dante, *Le terze rime*, ditto, 1502, 5l. 7s. 6d.; Homer, ditto, 1504, 6l. 5s.; Horace, 1st Aldine edition, 1501, 20l.; ditto, 1509, 10l.; Lucretius, Aldine, 1500, 8l. 8s.; Machiavelli, ditto, 1546, 6l. 6s.; Manutius, ditto, 1501, 10l. 15s.; Melindus, ditto, 1558, 3l. 13s. 6d.; Petrarch, 1st Aldine, 1501, 6l. 7s. 6d.; Plato, ditto, 1513, 6l. 18s. 6d.; Plutarch, ditto, 1509, 6l. 6s.; Polifilo, 2nd Aldine, 1545, 18l. 18s.; ditto, first edition, 1499, 45l.; Virgil, 1545, 7l. 2s. 6d.; Theocritus, 1495, 5l.; Van Dyck, *Icones Principum Firorum*, &c., 9l. 9s.; Cervantes, *El*

ingenioso Hidalgo Don Quirote, Madrid, 1780, 7l. 7s.; Gravelot et Cochin, *Iconologie par figures*, 6l. Among the few manuscripts sold were a *Libre de Choeur*, 9l. 5s.; an *Officium Beatae Mariae*, fifteenth century, 12l. 10s.; another, 9l. 10s. The whole sale, which lasted five days, realised 1,383l. 13s. 6d.

A LIBRARY of an almost unique character will be sold at Manchester in the course of next week by Messrs. Capes, Dunn, and Pilcher. The collector of it was the Rev. Thomas Corser, Rector of Stand, near that city. Among the curiosities of it are several thousand catalogues of the most noted Collections of Books that have been dispersed for a century past, many with prices and buyers' names; the original MS. of Cavendish's *Life of Wolsey*; the Psalms in the autograph of Geo. Withers; *The Most Aunient Historie of God and Man*, a poem of about 12,000 lines, by R. C., ornamented with Indian-ink drawings, finished July 29, 1629, in the original binding; a large-paper copy of the *Bibliotheca Anglo-Poetica*, and a copy of Walton and Cotton, each copy illustrated with about 1,000 portraits; Shakspeare's *Richard the Third*, 1612, and the *Merry Wives of Windsor*, 1619, &c., &c.

M. HENRY HOUSSAYE, son of the well-known novelist Arsène Houssaye, wrote when barely eighteen a *Life of Apelles*, and a few years after a *History of Alcibiades and of the Athenian Republic*, which has just reached its fourth edition. He is now the literary critic of the *Journal des Débats*. He is preparing a volume which will be called *Athens, Rome, Paris*, one chapter of which he has just published separately in one small volume (H. Vatou), entitled *The First Siege of Paris*, b.c. 52. Neglecting all the allusions that cannot fail to present themselves to the terrible siege which Paris has recently undergone, one is struck by all the recollections which an intelligent scholar can evoke in the midst of the life of to-day. Thus M. Henry Houssaye has noted on the map and plan all the points of attack of the legions of Labienus, making them correspond to the present names of streets and quays. There was no siege, strictly speaking. Old Lutetia was set on fire by her own hands on the approach of the implacable conquerors of Gaul. The defenders, under the command of the Gaul Camulogenes, perished to the last man.

A CORRESPONDENT writes to enquire whether the *a* in *fame* and the *o* in *note* are usually regarded as simple vowels. The answer is that the majority of English phoneticians agree with our correspondent in regarding these vowels as diphthongic, although Mr. Ellis himself, the father of English phonology, still partially retains the older view that they are simple monophthongs. The table of simple vowel-sounds and diphthongs given by our correspondent, although it shows acuteness and observation, is not correct in many of its details, and we would refer him to Mr. Sweet's *History of English Sounds* (Trübner, 1874), if he wishes to make himself acquainted with the latest and most exact analysis of the English vowels.

THE edition of the *Mahāvansa*, our best authority for the ancient history of India, now being prepared under the auspices of the Ceylon Government, is getting on surely, if slowly. The Hon. George Turnour had published the first thirty-eight chapters, and a few others had been edited in different periodicals by Mr. Rhys Davids and others. The Ceylon edition begins at the thirtieth chapter, and has now been printed down to the fifty-eighth inclusive, which carries the history down to the time of Parākrama Bāhu of Ceylon. The Pali text is edited under the superintendence of the two most distinguished native scholars, the Chief Priest Sumangala, of Hik-kaduwa, and Batuwana Tudāwa Pandit. It is in contemplation to print simultaneously the commentary on the *Mahāvansa*, written by the author himself, and particularly full and valuable on

those parts of the *Mahāvansa* relating rather to India than to Ceylon.

THE Second Report to the Ceylon Government, by Dr. Goldschmidt, the Archaeological Commissioner in that colony, will shortly be published. It will contain not only a general estimate of the final results which may be looked for, but translations and translations of several important inscriptions. With one exception these are all in Elu (as the older Sinhalese dialects are collectively called), and they will give a decisive verdict on the vexed question of the history of that language, which is now ascertained to be Aryan, and not Dravidian, as well in its word-forms as in its grammar. The one exception is an inscription in Pāli, to which Dr. Goldschmidt attaches great importance for the determination of the origin of that sacred language. The Buddhists have hitherto maintained Pāli to have been the language spoken by Gautama, and this opinion was supported by Prof. Childers; Prof. Kuhn holds it to have been the dialect spoken in Mālava in the time of Asoka, while Prof. Kern, of Leyden, thinks it is decidedly later than any dialect of even that date, and that it is probably an artificial language developed entirely among Buddhist ecclesiastics. To have this question settled as decisively as that of the origin of Sinhalese has now been would be of the first importance for the religious history of India.

A COPY of the earliest known History of Dr. Faustus, from which it is supposed all the mass of popular literature concerning that hero has been derived, has recently been found in the Academy Library at Buda-Pest. Hitherto only one copy of this early work, which was printed at Frankfurt-a.-M. in 1587, was known to exist. It was preserved in the Imperial Library at Vienna. The copy now found is unfortunately in a very dilapidated condition. The title is wanting, and several of the leaves; still there seems to be no doubt that it is really the original work.

WE understand that of Captain Burnaby's *Ride to Khiva* not less than one thousand copies, in addition to the large number required by the other libraries, have been taken by Mr. Mudie alone; that the first and second editions of the work were exhausted in a week, and that a third edition is also already nearly exhausted. A fourth edition is in the press.

A NEW "humorous and critical" weekly paper is to appear immediately, under the title of *Forick*.

IN the *Fortnightly Review* Mr. Chamberlain tells a little about Lapland, and a good deal about the Gothenburg System, which is largely applied in Sweden, and is to be extended to the capital next October. It is interesting to learn that a large percentage of the cases of drunkenness in Gothenburg occur among peasants who come in on market days from villages under a régime of total prohibition. Mr. Freeman's paper on the "Law of Honour" is provokingly incomplete and one-sided. He observes that it is in its origin the rule of behaviour which the members of a military oligarchy adopt for the regulation of their behaviour within their own class, and he makes the amusing suggestion that the first conspicuous person to adopt this rule was William Rufus, who impressed his contemporaries by his "magnanimity." But he refuses to see that this rule does not lose its special character (which would have repaid closer analysis) when its application is extended beyond the class with whom it arises, and that all standards of conduct are at first applied within the narrow limits of a natural or artificial community. M. A. Ward treats of Ruiz, the archpriest, with several well-translated extracts. Mr. Harrison's article on "Cross and Crescent" is a forcible statement of the moral and political difficulties of a nineteenth-century crusade. Prof. Bryce's article on "Russia and Turkey" expounds, with such authority as per-

sonal enquiries on the spot can give, the considerations which would be completely reassuring if thoroughly reasonable politicians had complete control of affairs.

In the *Contemporary Review*, Mr. R. Bosworth Smith treats the same question with beautiful tact and candour, pointing out how Islam, in its laxest form, has redeemed the Turkish race, as a whole, from their original passion for drink. His conclusion is that, though the Turks must be made to set their house in order, the process need not and should not be a step towards turning them out of it. Mr. Gladstone's article on "The Hellenic Factor in the Eastern Question" recalls the policy of Canning for our present guidance, and shows that the Greek kingdom has made great progress in education and fair progress in trade. The most interesting point among many touched upon in Mr. Newton's article on "Greek Inscriptions" is the cost of the details of the Erechtheum. It seems, a young man guiding two horses cost nearly 10*l.*; luting a column about 16*l.* In his third article on "Automatism and Evolution," Dr. Elam gives some interesting quotations to show that Prof. Huxley's confidence in Mr. Darwin's theories seems to have grown faster than the evidence whereby they are supported. Dr. Appleton's second article on Mr. Matthew Arnold and Metaphysic seeks to show that in his later writings, *Literature and Dogma* and *God and the Bible*, this writer, by not methodically following out the idea of a social consciousness or "better self," partly divulged in his earlier works, but condescending to sympathise with the Philistines' contempt for metaphysic, lapses himself into a very bad sort of metaphysic. This result is in part "the Nemesis of his want of method." Mr. Arnold's later ideas respecting conduct and happiness, and his formula of the "Eternal Power, not ourselves, which makes for righteousness," are dissected with a view to expose their inadequacy as expressions of a correctly interpreted experience. Particularly elaborate is the examination of the doctrine of the Eternal as professing to stand for a complete religious idea, such as is illustrated, for example, in the Hebrew conception of the Deity. Mr. Arnold's fallacies are classified by help of Bacon's illusions or *idola*, the essentially verbal process by which the dominant formula of the Eternal is built up being referred to "idols of the marketplace" or illusions of language. The essay closes with a well-merited tribute to the worth of all but the logical qualities of Mr. Arnold's work.

In the *Cornhill Magazine* R. L. S. discourses with sarcastic sympathy of Charles, Duke of Orleans, and succeeds in conveying a very distinct idea of that quaint and pathetic personage, who made his castle at Blois for the last twenty years of his life one of the pleasantest places to live in that have ever been: it would have been interesting to hear a little more of the grounds of his strange political reputation among contemporaries. E. W. G. discusses Abraham Cowley rather as a predecessor of Dryden than as a continuator of Donne and Crashaw.

In *Macmillan* the Rev. C. Tennyson Turner contributes a charming sonnet on Letty's Globe. Matthew Arnold reprints the "New Sirens," whose disappearance in the suppressed volume of 1849 has been regretted by Mr. Swinburne and others. Mr. Ball calls attention to early mediæval painting in Southern Italy, which was for a time in advance of Tuscan art. A. Schwartz gives some truly delightful specimens of German cradle-songs on the Nativity. A Serbian Statesman assures us that the Eastern Christians would be quite satisfied if the Porte would delegate the administration of Thessaly and Epirus to Greece, and that of the rest of Turkey in Europe to Prince Milan and his nominees.

In *Fraser* there are some notes on the Turk, where we learn, among other things, that the "High Turk," by successive importations from

Circassia, has become nearly the purest Circassian in Europe. There is also an article on Eyes and Eye-Glasses, full of clear concrete curious observation, whence we learn, among other things, that the late Charles Dickens never used glasses except to drive through a London fog. The Chaplain of the *Discovery's* paper on "Our Arctic Voyage" contains the fullest account we have yet had of the odd discomforts and gaieties of life on the ice-bound ships.

In *Temple Bar*, beside a very good account of the eighteen thousand washerwomen of the Manzanares, headed "Toilers of the River," there is a translation from Turguenief, "How Russians Meet Death;" and a paper on George Stubbs, R.A., from sources not known or used by Redgrave in his *Century of English Painters*.

Blackwood has a *précis* of Prejevalsky's *Mon-golia and Northern Thibet*; also an ingenious ghost-story, "The Secret Chamber."—Canon Rawlinson concludes his papers on "Early Civilisation" in the *Leisure Hour*, with a recapitulation of his grounds for holding that the Septuagint chronology leaves room for all that is hitherto known of any of them.—The *Atlantic Monthly* contains a very good sketch by Mark Twain, "The Canvasser's Tale," of his uncle who collected echoes; and Lowell's Fourth of July Centennial Ode.—The *International Review* contains the "Origin of Parliamentary Representation in England," by Mr. Freeman, which sets forth the modification which his views have undergone in consequence of Prof. Stubbs' *Constitutional History*; also an account of P. G. Hamerton, which contains the fullest information which one can expect in a dictionary of contemporaries.—The *Melbourne Review* begins a series of papers, by Sir C. Gavan Duffy, on the History of Victoria. There is an article on Sir Richard Hanson, which deals mainly with his books.

We are favoured with a copy of the first part of the first volume of the *Transactions* of the Cymmrodorion Society of London, a brotherhood numbering at least 150 members, banded together for the cultivation of the Welsh language and literature, the publication of Welsh MSS., and the preservation of Welsh antiquities, as well as socially for the promotion of friendship and good understanding among the Welsh in London. This society was originally founded in 1751, and among its officers and members were Richard Morris, of the Navy Pay Office, its president, editor of two editions of the Welsh Bible; his brother Lewis Morris, poet, philologist, and antiquary; and Goronwy Owen, its appointed bard. It appears to have taken an active part in encouraging the publication of Welsh literature, and to have assisted in the original establishment of the Welsh School, which was removed in the middle of this century from Gray's Inn Road to Ashford. About the beginning of this century, after having been brought into difficulties and dissolution by over-liberal literary undertakings, it was revived for a time: but it now rises, phoenix-like, from the ashes of its predecessors, with the experience of their mistakes, and under most hopeful auspices, with a strong council, and excellent names among the corresponding members, and an editor, able, zealous, and patriotic—the Rev. Robert Jones, Vicar of All Saints, Rotherhithe; and it is a happy augury of success and continuance that the first contribution to the present volume is a touching elegiac poem by Lewis Morris, the grandson of the antiquary and bard, who was one of the original members, to the memory of the Rev. Goronwy Owen; that the poetic tribute to a fellow bard of his grandsire is one whom his compatriots will not suffer to anonymise his authorship of "Songs of Two Worlds" and the "Epic of Hades." The best articles in the part before us, after this, are Prof. Peter's on "Welsh Particles" and F. W. Rudler's, late of the University College of Wales, on "Natural History Museums," in which

latter are some very valuable suggestions as to combining a *local* with a *general* department in all such. We cannot help thinking that considerable condensation of the proceedings of the National Eisteddfod at Wrexham in 1876 (pp. 42-83) might have allowed space for another article of like value and less ephemeral interest than the chronicles of local speeches, mostly overflowing with Welsh patriotism and *amour propre*. The most practical and wholesome of these was by Mr. John Rhys, in declining for the third time to adjudicate a prize for "the best Scientific Account of the Origin and Growth of the Welsh Language." Reviews of books and notices of forthcoming books fill up the number, with the addition of a second section illustrative of the history of the Cymmrodorion (pp. 1-52). The Council are now publishing, as their first work, *The Welsh-English Dictionary of William Salesbury*, a work that throws considerable light on the Welsh and English of the period of Henry VIII.

MR. CHANDOS WREN HOSKYNs.

THE death of Mr. Chandos Wren Hoskyns, which occurred in London on the 28th ult., demands some notice at our hands. He was the second son of the late Sir Hungerford Hoskyns, Bart., and a lineal descendant of Serjeant Hoskyns, whose "too much wit" cost him his liberty, but won for him the eulogies of Selden, Donne, and Ben Jonson. Mr. Hoskyns was born in 1812, and educated at Shrewsbury and at Oxford, where he gained a second-class in classics in 1834. He then entered at the Inner Temple, sparing some time from his legal studies for general reading and occasional contributions to the periodical press. His marriage, in 1837, with the sole heiress of C. R. Wren, Esq., of Wroxall Abbey, Warwickshire, brought with it the care of a landed estate, and diverted his mind to agriculture, which thenceforth became the chief subject of his pen. His first published work was *A Short Enquiry into the History of Agriculture*, an essay displaying much research, and the same freshness of style which marked his numerous contributions to the *Gardeners' Chronicle*. This was followed by his best-known work, *Talpa: or, the Chronicles of a Clay Farm*, wherein he recounts with infinite humour his experiences of the stiff soil of Warwickshire, and the stiffer prejudices of his farming neighbours. Many of the quaint illustrations in this popular little book, although etched by George Cruikshank, were sketched in pencil by Mrs. Hoskyns, at her husband's suggestion. In 1862 Mr. Hoskyns succeeded his father in the possession of the Herefordshire estates, and in 1869 was elected M.P. for Hereford. In spite of an agreeable manner, much fluency of speech and aptitude for business, he failed to make any special impression on the House, nor, indeed, did he take a very prominent part in the debates upon land tenure which occupied so much of the attention of the last Parliament. His pen, however, was not idle. He contributed to the *Cobden Club Essays* a paper on the Land Laws of England which provoked much discussion, and in a popular pamphlet advocated with characteristic energy his views upon primogeniture and the evil results of entail. He was an active member of the Society of Arts and of the Royal Agricultural Society, an admirable lecturer, brilliant talker, and most pleasant companion. If his writings occasionally suffer from a redundancy of metaphor and illustration, they are for that very reason the more exact reflection of their author, who, had he been less clever, would have been more successful.

CHARLES J. ROBINSON.

NOTES OF TRAVEL.

A LETTER has been received by the Church Missionary Society from Mr. G. J. Clark, dated Mpwapwa, September 3, announcing the arrival at that place (200 miles from the coast) of himself

and Mr. O'Neill with the first caravan. The people of the district proved to be quiet and industrious in their habits, and the local "Sultan" gave the visitors a hearty welcome. By about the middle of October it was expected that the other parties would have all arrived at Mpwapwa, which will form an important intermediate station for the Nyanza expedition.

MESSRS. THACKER, VINING AND CO., of Bombay, have just published *Notes on the History and Antiquities of Chaul and Bassein*, by J. Gerson da Cunha. The volume is illustrated with seventeen photographs, nine lithographic plates, and a map. The ancient city of Chaul, we may mention, is now called Revadanda, and is about thirty miles south-east of Bombay, while the island of Bassein is twenty-nine miles distant therefrom.

THE Government printer at Melbourne has published, by authority, *Descriptive Notes on Papuan Plants*, in three parts, by Baron Ferd. von Müller. In the first essay the author endeavours to elucidate some Papuan plants brought from two localities, previously unexamined, by Mr. McLennan's expedition. The second deals with material furnished by the Rev. S. Macfarlane, and brought from the Baxter and Fly Rivers; while the third is devoted to specimens supplied by the same gentleman and Mr. A. Goldie.

In January will be published *Letters from Africa*, descriptive of trading life in western and central Africa, by Mr. John Whitford. These letters are, we believe, chiefly reprints from the *Porcupine*.

WE regret to announce the death of Mr. Louis A. Lucas, the African traveller, at the early age of twenty-five. He reached the Equatorial Provinces in the month of June last, but his escort proving too weak to allow him to penetrate further into the interior, he returned to Khartoum, en route to Suez, intending to reorganise his expedition and proceed by way of Zanzibar to the Congo. After repeated attacks of fever, he left Khartoum on October 26, but died on the Red Sea, near Jeddah, on his way back, having abandoned all idea of further exploration.

THE conditions of the ice in the seas round Spitzbergen appear to have been unusually favourable for navigation during the past summer, and several of the Norwegian fishers have been able to reach portions of the Arctic Basin which, as far as it is known, have never before been visited. In the *Tromsøposten* an interesting report by Johann Kjelsen, master of the yacht *Johanne Maria*, has newly been given. In July Kjelsen having reached Mollen Island, off the northern coast of Spitzbergen, steered thence due north without coming on ice. Returning southward he coasted in an easterly direction along the north side of North-East-Land, doubled Cape Smyth in 28° E. below the Storöen, and sailed round these islands on the eastern side of them. Here, at a distance of from four to five miles (perhaps Norwegian miles of 9·8 to a degree), he saw land of from 300 to 400 feet in height lying in a direction from east to south. This land was also seen by Captain Niels Johannsen, of Tromsø. From the Storöen Kjelsen returned to Cape Smyth in the middle of August, and thence, accompanied by the schooner *Nordland*, Captain Ed. Johannsen, steered straight north, and kept on this course for a day and a half. The atmosphere was foggy, but Kjelsen believes that he reached about 81° 30' N. lat.; the water was everywhere open and free of ice, the sea running high, and the current drifting strongly to eastward.

THE Verein für die Deutsche Nordpolarfahrt, in Bremen, has newly issued a bulletin continuing the publication of the reports from the German West Siberian Expedition. It contains a description of the isthmus of the Siberian tundra which lies at the eastern base of the Ural chain, between the mouth of the Obi and the Bay of Kara; this line was examined partly with a

view to ascertain the practicability of forming a canal across it, which would save the long detour into the Arctic Sea round the Samoiedes peninsula. This scheme, however, is pronounced impracticable. The report is full of interesting descriptions of the Samoiedes, the tundra landscape, limits of vegetation, and animal life.

FROM Messrs. Tinsley we have received two popularly written and very readable books of travel:—*The East; being a Narrative of Personal Impressions of a Tour in Egypt, Palestine, and Syria, with numerous references to the Manners and Present Condition of the Turks, and to current Events*, by William Young Martin, takes us over the well-trodden and familiar tourist route to Cairo and the Pyramids, Jaffa, Jerusalem, the Dead Sea, Damascus, and Beyrout. There is nothing in the narrative that is at all new, but it conveys in a pleasant way the impressions left on the mind of an intelligent British traveller who is no specialist. To justify the second portion of the title, a few pages of platitudes about the Turks and their atrocities are appended to the volume. *Curiosities of Travel, or Glimpses of Nature*, by Charles Armar Wilkins, is a series of well-chosen extracts from the works of the best travellers, describing the scenes of the Polar world, the Alps and glaciers, steppes and deserts, caverns, volcanoes and earthquakes, and the ocean, woven together into a popular account of these features and phenomena. The gems of description sometimes contrast favourably with their setting, and it is often a relief to pass from the author to his authorities, but as a whole the book is a very interesting and useful one, and its deductions are sound.

THE ARCTIC EXPEDITION.

V.

The Outbreak of Scurvy.

It would have been far better if the discussion on the subject of the outbreak of scurvy in the late Arctic Expedition could have been deferred until full information, including the Reports of the medical officers and of commanders of sledge parties, was before the public. But the reckless mis-statements that have been published make this impossible, for unless they are contradicted the most erroneous impressions will be formed. It has been alleged that the pemican was salted; that there was an insufficient supply of preserved potatoes; that there was no lime-juice on the sledges; that the allowance of salt was one ounce and a half a day for each man while travelling; that the men were expected to drag 400 lbs. each; and that the commanders of sledges neglected the instructions they received. The whole of these assertions are untrue; and some of them, such as the stories about the salted pemican, the allowance of salt, and the weights to be dragged, are too ridiculous to need refutation. The statement that the officers in command of sledges neglected the instructions they received respecting the health of those entrusted to their care, which appeared in the *Sanitary Record*, is not only without any foundation in fact, but is an aspersion on the professional reputations of able and gallant men which deserves the strongest reprehension.

While awaiting the full and complete information that will be available as soon as the official Reports are published, it seems desirable to indicate the considerations which should really have weight, and the line of argument which most probably will lead to just conclusions respecting the outbreak of scurvy.

When the Arctic Expedition was fitted out, the only experience could be derived from the work of former enterprises of the same kind; and accordingly the best precedents were carefully followed, as regards the victualling, the winter arrangements, the sledge equipments, and the diet of the travelling parties. Taking the expedition of 1850–51 as a model, it was known that extended parties had been away travelling for sixty days and

upwards, and that only one—that of McClintock, which was absent eighty-three days—obtained any fresh meat. No lime-juice was taken on the sledges, and yet there was no scurvy. It was believed, and rightly believed, with reference to the knowledge we then had, that if the precedents of the expedition of 1850–51 were carefully followed there would be the same exemption from scurvy.

Accordingly, as between the Arctic Expeditions of 1850–51 and 1875–76 the scale of victualling on board was practically identical, the system of winter routine was identical, the ventilation was as carefully attended to, the same amount of exercise was enforced during the winter, the men were kept equally happy and amused, and the sledge equipments were identical. The *Alert* and *Discovery* were, it is true, not so well adapted for wintering, owing to the space inevitably occupied by the engine-room, and to the absence of a warming apparatus, and of a drying-room apart from the living-deck; but these disadvantages were ably provided against to a great extent, and practically no ill-effects were felt from them. As regards the sledging arrangements, several improvements were introduced in 1876, so that in some respects they were better than those of former expeditions. In previous expeditions no lime-juice was taken on the sledges. In 1876 the northern division took four quart-bottles of lime juice, sufficient to supply the sick; all the later depot sledges took lime-juice, and the eastern division had a large depot of lime-juice to fall back upon in Polaris Bay. In previous expeditions rum was served out for the mid-day meal. In 1876 tea was substituted, the allowance of rum was reduced, and it was only served out at night. As regards weights, those established in former expeditions were 220 lbs. to 240 lbs. per man, on leaving the ship. By giving this subject the closest and most careful attention, the officers of 1876 succeeded in making a slight reduction.

Some deplorable nonsense has been published on the subject of the teetotallers. The facts are as follows. One teetotaller, named Malley, was very severely frost-bitten during the autumn, and consequently was unable to join any of the extended sledge-parties. He did a good deal of useful sledging-work in short trips in the spring, but was never tried by the really severe work, and consequently escaped the scurvy. Adam Ayles, another teetotaller, and as fine a fellow as ever stepped, was attacked by scurvy, though slightly. The two other teetotallers were attacked by scurvy in a very aggravated form. On the other hand, not one of the officers was a teetotaller, and not one was in the sick list for scurvy. Several men, who liked their glass of grog, also escaped the scurvy entirely. Of the three men of the northern division who, with Captain Markham, held out to the east, and dragged the sledge alongside the *Alert* not one was a teetotaller. All the men of the Expedition were temperate and abstemious; and the truth of course is that there was really no difference between the temperate men and the teetotallers.

It will thus have been seen that, in the organisation of the late Arctic Expeditions, former precedents were carefully studied and generally followed, while in a few instances they were improved upon. As in all these particulars, and especially in the diet, the arrangements were identical with those of the expedition of 1850–51, which had no scurvy, it is quite obvious that the original exciting cause of the outbreak of scurvy in 1876 must be looked for elsewhere. We must seek for it, not in what was identical in the circumstances, but in what was different.

This difference is not far to seek. The great danger to health in Arctic service, apart from diet, arises from the long period of darkness to which the men are exposed. There has never been any doubt that the prolonged absence of the sun, with the attendant damp and confined air which are inevitable, is injurious to health. The injurious effects have been warded off by attention

to diet and exercise, and by an admirably conceived winter routine; while usually those effects have been almost entirely dissipated by the influence of the sun after its return. Former naval Arctic expeditions have generally wintered in about latitude 74° or 75° , where the sun is only absent for some ninety-three days, and where there is never total darkness even on the shortest day. Moreover, the sun returned on February 3 or 4, and the extended travelling parties did not leave the ships until April, so that the men had two months to recover from the effects of the winter, before their severe work began.

The members of the expedition of 1876 were exposed to very different and far more dangerous conditions. Instead of ninety-three days they had to endure the absence of the sun for 142 days, or half as long again; while the darkness was far more intense. During three months the darkness is greater in $82^{\circ} 27' N.$ than it is during the darkest day in $75^{\circ} N.$ This prolonged darkness of course involves prolonged exposure to inevitable lamp, confined air, and extreme cold. The sun did not return until February 29, yet the extended sledge-parties started as early as their predecessors—namely, in the beginning of April. Consequently, although they had endured a period of darkness half as long again, yet they had only one month, instead of two, in which to recover after the return of the sun.

This great difference between the circumstances of the expedition of 1875 and those of its predecessors no doubt accounts for the outbreak of scurvy. Having been exposed to far more serious dangers to health during the darkness, they yet started at the same time on their long journeys, and undertook to be away as many days, and in all respects to do the same work.

No blame can be attached to anyone for having followed former precedents too closely. Like all other people, Arctic explorers can only learn by experience; and we now know that the conditions to be encountered in the Polar regions are different from those which had formerly to be provided against. In $82^{\circ} 27' N.$ the season of travelling should be curtailed, the time of starting should be in May instead of April, and the period of absence must in future be reduced. With these and other precautions, which will no doubt suggest themselves when the matter has been thoroughly considered, there is no reason to fear a recurrence of the calamity, in any future expedition, which so enhanced the difficulties of the explorers of 1876, and therefore added to the glory of their achievements.

CLEMENTS R. MARKHAM.

SELECTED BOOKS.

General Literature.

- CARR, J. W. Comyns. The Abbey Church of St. Albans. Seeley. 18s.
 CLÉMENT DE RIS, L. Les Amateurs d'Autrefois. Paris: Plon.
 DODDEN, E. Poems. Henry S. King & Co.
 KINSLEY (Charles), his Letters and Memories of his Life. Henry S. King & Co. 36s.
 KLÉN, J. L. Geschichte d. Drama's. XIII. Bd. Das engl. Drama. 2. Bd. Leipzig: Weigel. 18 M.
 MAHAFFY, J. P. Rambles and Studies in Greece. Macmillan. 6d.
 OLIPHANT, Mrs. The Makers of Florence. Macmillan. 21s.
 SMILKS, S. Life of a Scotch Naturalist. Murray. 10s. 6d.
 SWET, H. An Anglo-Saxon Reader in Prose and Verse. Garendon Press. 8s. 6d.

History.

- BERNARD, A., et A. BRUEL. Recueil des chartes de l'Abbaye de Cluny. T. I. Paris: Imp. Nat.
 BONNEN, D. Benjamin Du Plan, député général des Synodes de l'Eglise réformée de France (1688-1763). Paris: Sandoz et Fischbacher. 3 fr. 50 c.
 BUREL, H. Die pylaisch-delpische Amphiktyonie. München: Ackermann. 5 M.
 FELDZOE d. Prinzen Eugen v. Savoyen. 1. Serie. 2. Bd. Wien: Gerold's Sohn. 20 M.
 HEIGE, K. Th. Der oesterreichische Erbfolgestreit u. die Kaiserwahl Karls VII. Nördlingen: Beck. 8 M.
 HIMLY, A. Histoire de la formation territoriale des Etats de l'Europe centrale. Paris: Hachette. 15 fr.
 MASON, J. The Persecution of Diocletian. Bell & Sons.
 SCHMIDT, W. F. C. Geschichte d. Königl. Griechenlands. Heidelberg: Winter. 8 M.
 VETTEL, A. Charlemagne. Tours: Mame.

Physical Science, &c.

- HANNOVER, A. La rétine de l'homme et des vertébrés. Copenhague: Høst. 25 fr.
 REER, O. Beiträge zur Jura-Flora Ostbaltiens u. d. Amurlandes. St. Petersburg.
 KEELER, C. Untersuchungen ü. die Anatomie u. Entwicklungsgeschichte einiger Spongien d. Mittelmeeres. Basel: Georg. 3 M. 20 Pf.
 KOENIGS, J. Statistique internationale des grandes villes. 1^{re} Sect. T. 1. Budapest: Ráth. 12 M.
 MANNHARDT, W. Wald- u. Feldkulte. 2. Thl. Antike Wald- u. Feldkulte aus nordeurop. Ueberlieferung. erläutert. Berlin: Bornträger. 10 M.

Philology, &c.

- ALBRECHT, Chronologie orientalischer Völker. Hrg. v. C. E. Sachau. 1. Hälfte. Leipzig: Brockhaus. 13 M.
 DOUSE, P. le Marchant. Grimm's Law: a Study. Trübner.
 KALIDASA'S Çakuntala. The Bengali Recension. Ed. E. Fischer. Kiel: Schwes. 12 M.

CORRESPONDENCE.

THE BUILDING OF MYKENE.

Ventnor: Dec. 1, 1876.

In the interesting letter of Mr. Sayce on Mykene, printed a week or two since in the ACADEMY, the writer adopts what I think will be found to be an error in Dr. Schliemann's conclusions as to the building of the city—i.e., that it was built at various periods. I remember perfectly well the piece of wall to which Dr. Schliemann alludes, having photographed the ruins from that side; but it was clearly not an earlier wall, but a later reparation, and struck me at the time as probably a hasty rebuilding of a wall which had been breached, possibly in a siege, and which the citizens, unable to devote the time that restoration in the original style would have demanded, had restored with stones not faced and fitted as was the material of the original walls, but as well as the time and the circumstances permitted. This was shown, I remember thinking at the time, by the breach being wider at the top than at the bottom, whereas if it had been an old fragment the contrary would have been the case.

Dr. Schliemann seems to have missed in his examination of the walls of Mykene one great fact of its construction—that it is of the neolithic period, no trace of anything but stone-working being visible. This fact, to which I called the attention of archaeologists several years ago, is confirmed by the most valuable discoveries just made by Dr. Schliemann of bronze and flint weapons at Mykene, but none of iron.

This is, indeed, the distinguishing character of the true archaic polygonal work, and at once separates it from mere modern imitation like that on the Pnyx at Athens, in which the use of the cutting tool is clear and unmistakable. After a long and careful examination of all the polygonal work in the Argolide as well as that in Italy and Crete, I was able to say that in no case of work historically determinable as archaic—i.e., traditionally ascribed to the Pelasgi or Cyclopes—was there any use of cutting tools, and even the lion relief at Mykene is evidently done by a combination of drilling and trituration.

The enormous lintel of the treasury at Mykene, and much of the wall, which is built of conglomerate and not polygonal but parallelipedal, is still worked in the same way, the finishing being apparently done by rubbing one stone upon another. It is to be hoped that Dr. Schliemann's researches may turn up either at Mykene or the later Argos some example of the tools, doubtless of stone, by which the stonework was done. The finding only of flint arrows is certainly a most valuable archaeological indication, and it is to be hoped that this wonderful find may lead to the complete exploration of the Argolide, the cradle of Hellenic art and civilisation.

W. J. STILLMAN.

DELACROIX'S CORRESPONDENCE: AN APPEAL.

Paris: December 4, 1876.

M. G. Monod has already announced the publication by Messrs. Charpentier of the first volume of the *Memoirs* of Philarète Chasles. I return to it to-day for different reasons from those assigned by

your excellent correspondent. This volume contains an unpublished letter of Eugène Delacroix to Alfred de Musset, and a highly characteristic portrait of this great artist, who was his college friend, and with whom he kept up cordial relations till his death. Now I am myself on the point of finishing the MS. of a large work on the Correspondence of Eugène Delacroix, of which I have already given a few specimens in the ACADEMY for November 28, 1874. Before handing over this work to my publisher, who is growing impatient and is with good reason complaining of my delays, I am anxious once again to beg English amateurs to communicate any letters of Eugène Delacroix, or any information with regard to his stay in England in 1824, and thereby to do me a high service. The English school produced a strong impression upon him, clearly perceptible in his work till his visit to Morocco, which was his journey to Damascus. Did he break off all relations with the artists or amateurs who gave him a warm reception? Did some English amateur collect any of his paintings or water-colours, his etchings or his lithographs, during or after his stay in London? That is the question I would ask once more.

Philarète Chasles passed his first youth in England, where he was in hiding from the fabulously inept and barbarous pursuit of the police of the Bourbons. He was but fourteen, and was accused of conspiracy! He gives curious notes on the English society in which he moved in 1817 and 1818. I have to deal only with what relates to artists: for instance, "un artiste anglais très-habile dans l'art de graver la pierre dure, vieil ami de Fox, et, comme la plupart des artistes, radical déterminé, Thomas Brown." Thomas Brown presented him to Ugo Foscolo, whose house was the rendez-vous of many oddities and many celebrities. I would particularly commend to your notice a conversation on Chateaubriand at the table of the old publisher Baylis, between him, Thomas Brown, and the architect Porden—"Momie satirique, au corps sec, à l'esprit sec, à la culotte de soie noire, tombant en plis longitudinaux sur de petits genoux grêles; totalement et parfaitement pointu, intelligence et figure, raison et goût, habitudes et talent, paroles et génie." There is also a curious appreciation of the sentiments of George the Fourth on the arts considered as a means of government. These *Memoirs* are considered very satirical. They have above all a tone of passionate truthfulness and violent defiance to which we are not accustomed in France, but which, for my own part, I find both instructive and touching.

PH. BURY.

APPOINTMENTS FOR NEXT WEEK.

- SATURDAY, Dec. 9.—3 P.M. Crystal Palace and Saturday Popular Concerts.
 8 P.M. Musical Artists' Society (Royal Academy of Music).
 MONDAY, Dec. 11.—5 P.M. London Institution: "Weather Knowledge," by R. H. Scott.
 8 P.M. Anthropological Institute: "The Ethnology of the Germans. Part 1.—Saxons of Nether Saxony," by H. H. Howorth; "Kitchen Midden," by W. Laws; "Classification of Arrow-heads," and "On Prehistoric Objects at Portetewart," by W. J. Knowles.
 8 P.M. Colonial Institute: "Canada, as I remember it, and as it is," by the Rev. Dr. Donald Fraser.
 8 P.M. Monday Popular Concert.
 TUESDAY, Dec. 12.—8 P.M. Civil Engineers: Discussion on the Chalk Water System: "On the Testing of Portland Cement," by T. J. Mann.
 8.30 P.M. Geographical: "On the North Circumpolar Sea," by Capt. Sir G. S. Nares; "Sledge Journey towards the Pole," by Capt. A. H. Markham.
 WEDNESDAY, Dec. 13.—8 P.M. Society of Arts: "A new Process of Printing a Number of Colours at One Time," by E. Meyerstein.
 8 P.M. Randegger's *Fridolin*, Exeter Hall.
 THURSDAY, Dec. 14.—7 P.M. London Institution: "Mesmerism, Odysm, Table-turning and Spiritualism," II., by Dr. W. B. Carpenter.
 8 P.M. Mathematical: "The Orthogonal Transformation, and additional Notes on Transformation of Elliptic Functions," by Prof. Clifford; "On the Conditions of Perpendicularity in a Parallelipedal System," by Prof. H. J. Smith; "On the Condition for the Existence of a Surface cutting at right Angles a given Set of Lines," by Prof. Cayley.
 8 P.M. Historical: "On Domestic Every-day Life, &c., in this Country, from the earliest Period," II., by G. Harris; "History of the Counts of Cilly," by the Rev. A. H. Wrotteslaw.

8.30 P.M. Antiquaries.
FRIDAY, Dec. 15.—7.30 P.M. Sacred Harmonic Society, Exeter Hall (St. Paul).
8 P.M. Philological: "Common Tamil," by E. B. Swinton; "On Names of Birds," by David Ross.

SCIENCE.

ARABIAN PHILOSOPHY IN THE TENTH CENTURY A.D.

Die Philosophie der Araber im X. Jahrhundert n. Chr. Von Fr. Dieterici, Professor an der Universität Berlin. Erster Theil: Einleitung und Makrokosmos. (Leipzig: Hinrichs, 1876.)

IN 1858 Prof. Dieterici, of Berlin, published, under the title of *Streit zwischen Thier und Mensch* ("Dispute between Men and Beasts"), a German translation of an Eastern apologue. The dispute in question forms part of the 21st section in an extensive Arabic manuscript, comprising in fifty-one books a sort of encyclopaedia of what was known or supposed to be known by the *savants* of the Caliphate in the tenth century of our era. In five subsequent publications Dieterici has translated or paraphrased the contents of this huge work. The present volume is the first half of a general summary of the results thus presented in detail. An introduction of about 160 pages describes the antecedents of what is conventionally termed Arabian Philosophy; and about sixty pages follow with a *résumé* of the nine grades of emanation in which God passes from his unity into a changeable sublunary world with its elemental products. A succeeding half-volume is to present in outline the converse process of the Return—the rise to union in God by the means of knowledge and right conduct.

Amid the wild waste of words which makes up so large a portion of the German philosophical productions of the present day, Dieterici's book is a welcome contribution. Its substantial merit grows from the fact that philosophers seldom know Arabian, and that Semitic scholars are not much given to the study of philosophy. Avicenna is known from very little more than the digest given by Shahrastani, and from the barbarous versions of the Scholastic Latin; and the same is true of Averroes. Here in Dieterici we get for the first time a tolerably distinct likeness of the extent to which the Moslems of Persia had succeeded in appropriating Greek science, and manipulating it for their own ends. In such a report as his we do not, of course, look for many new truths. The materials were mostly old; what was added to the inherited stock of knowledge came at a later date than our encyclopaedia. But if the materials were well-used, the cement was fresh: and the structure, as a whole, unique. The encyclopaedia of the "Brethren of Purity," from which Dieterici has drawn his account, began with a theory of numbers, not very scientific in its character, and thence advanced to an exposition of logical matters: from these topics it proceeded to a physical, which was largely a metaphysical, doctrine of the universe, culminating in the nature of man. In human nature it dwelt especially on the rational soul, its relations to the world and to God: thus treading on the borders of theosophy,

where it dealt at length with prophecy and the moral sovereignty of the world. A concluding book discussed subjects even less susceptible of exact methods: it comprised a theory of love-potions and talismans. Throughout breathes an ethical and religious spirit. The aim of the work is not knowledge only, but also right conduct. As the authors say, if it is the work of religion to heal those that are sick, it is the work of philosophy to strengthen those that are whole.

Time would fail to tell of all that is touched upon in the introductory pages. They are suggestive and interesting, if not always carrying conviction: and open out lines of thought leading far beyond Arabian philosophy. First come in outline the theories of the end and origin of the universe held by mythologist, monotheist, philosopher, and theosophist. A chapter of much interest is devoted to the contrast between Aryan and Semite in the modes of thought and sentiment, as reflected and preserved in their several languages. A few words on Origen form the prelude to a sketch of the Eastern Church up to the days of Mohammed—a not very pleasing picture of narrowness and bigotry within the Orthodox Church which drove the more liberal and scholarly minds in some cases beyond the pale of the Empire. By the seventh century a theology based upon Judaism and a science derived from Greece had thoroughly saturated the better minds in the lands adjacent to the Euphrates. This culture retired for a little while under the dominance of Islam: but scarcely two centuries after Mohammed one of the rationalising schoolmen of Bagdad boldly proclaimed doubt as the preliminary to all true knowledge. But philosophy did not long stand its ground; the patronage of the caliphs who persecuted the orthodox for their obstinacy was scarcely the right means of making the people rationally religious; and with the collapse of the Caliphate amid the warring sultans and emirs from Turkestan, the sun of liberal knowledge set in Eastern Islam. Of Mohammed himself Dieterici gives an account which does not deal with the prophet in a very reverent spirit, and disperses perhaps too much of the nimbus which idealism has drawn around him.

Of the authors not much can be told. Their work seems to have been written between 960 and 975 A.D., and it was soon read as far as Spain. Five hands are said to have been engaged in the work. The Society of True Friends, or Brethren of Purity, to which they belonged, had its head-quarters at Basra on the Persian Gulf. It comprised four grades, marked off by the advance in age and wisdom. The Divine Law, they said, requires forty properties in one person, or forty persons with accordant minds. Hence the union of those who, under the cover of an established religion, sought by the help of an older knowledge to purify the law of Mohammed from vulgar error and superstition, and to substitute a higher purity of life and understanding of the truth.

W. WALLACE.

Keltische Briefe von Adolf Bacmeister, herausgegeben von Otto Keller. (Strassburg: Karl J. Trübner. London: Trübner & Co.)

THIS is a neatly got up little volume which owes its existence to the late Herr Bacmeister's desire to see a knowledge of *ra Keltika* more diffused among his countrymen than it at present is; but although his letters, which have been carefully collected and edited by his friend, are charming reading, his object, I fear, will not be attained by publishing them. Besides it is possible that the time is not yet come when the work of popularising Celtic philology can be done to advantage: it is true that the *Grammatica Celtica* contains the outlines of the laws which obtain in the Celtic languages, and enables us to compare them with others of the same family of speech; yet so much still remains to be done by way of filling in the details necessary to give Zeuss's outlines their full meaning and coherence, that one cannot proceed to work as Bacmeister has without exercising very great caution in his choice of instances, and this is exactly where his weakness betrays itself. Add to this that his combinations violate the rules of Celtic phonology, as when one reads, p. 17, "Ir. *fillin* gl. *tardo*, lenteo, mg. foil *langsam*, foill *Ruhe*, stimmt äusserlich zum deutschen *weilen*=ruhen, zögern; allein dieses entstand aus got. *hveila* u.s.w. altnord. *hvila* ruhen, man müsste also einen sehr frühen Abfall des *h* und Uebergang in gallisches *v*=ir. *f* annehmen." This would seem to commit him to deriving the Irish (as well as the German) forms from Gothic, or supposing that he considered Gothic *h*=an original *k* liable to be dropped in Celtic, the assumption of such a *k* which disappears in Irish is unwarranted. Similarly, p. 23, he does not seem to be aware of reasons for hesitating in connecting Welsh *ffrwd*, Ir. *sruith*, "a stream," with Sansk. *sravāni*, Gr. *ῥέω*, Eng. *stream*. P. 72, he perpetrates an etymology which is to me quite incomprehensible—namely, when he assumes the Welsh *rianed*, "ladies" (the plural of *riani*), to stand for an impossible *rig-baned*, "nubile nobles." Unfortunately the whole book contains too many *rapprochements* of the same character; nevertheless, many of the letters are highly suggestive, and cannot fail to be instructive to those who know how to control the author's treatment of details.

J. RHY.

SCIENCE NOTES.

PHYSIOLOGY.

Presence of Vaso-motor Fibres in the Vagi—It has been ascertained by Rossbach and Quellhorst (*Verhandl. der phys.-med. Gesellsch. in Würzburg*, ix. p. 13) that electrical or mechanical stimulation of those branches of the vagus which enter the abdominal cavity with the oesophagus is followed by contraction of the blood-vessels supplying the abdominal viscera and a rise of arterial pressure. When the vagus is divided in the neck and its peripheral end stimulated, the heart stops beating, and the systemic blood-pressure sinks; but the effect is transient; for as soon as the stimulus has ceased to operate, the blood-pressure rises above its previous normal level. That this added elevation is altogether independent of the heart may be shown by irritating the divided vagus after its intra-cardiac terminations have been paralysed by

atrophia. Under these circumstances, the heart's action is not arrested; yet the rise of blood-pressure nevertheless occurs. It may therefore be attributed to stimulation of vaso-motor fibres conveyed to the abdominal vessels in the trunk of the vagus; and the correctness of this explanation is proved by the fact that the phenomenon in question is no longer manifested after the oesophageal branches of the vagi have been cut.

On the Relation of the Waking State to External Stimuli.—The experimentum mirabile described by Kircher in the middle of the seventeenth century has of late years been made the starting-point of several interesting lines of research. In its original form, the experiment consists in tying down a cock to a table and drawing a straight line with a piece of chalk from the tip of his beak. The bird then remains motionless for a variable length of time, making no attempt to struggle or regain its freedom. Kircher's own explanation of the fact is fantastic: "cujus quidem rei ratio alia non est," he says, "nisi vehemens animalis imaginatio, quae lineam illam in pavimento ductam vincula sua, quibus ligatur, apprehendat." Czermak was the first to enquire into the matter in a systematic way. He confirmed the truth of Kircher's statements, and extended them to a great variety of birds. But he showed that, in order to obtain the desired effect, it was enough to hold the bird firmly down with the hands, preventing any voluntary movement of the head and neck. Bonds and chalk-line he found to be quite superfluous. In another set of experiments, the body of the fowl was fixed, while its head and neck were left at liberty; an indifferent object was then held close to its eyes; the same curious quiescence was induced, occasionally conjoined with phenomena of a cataleptic order. Czermak believed these singular results to be due to the development of a hypnotic state in birds, analogous to that occasionally observed under somewhat similar conditions in the human subject. Preyer's investigations included rabbits, a guinea-pig, and a squirrel, in addition to birds. He never succeeded in producing any condition at all like sleep. He rejected Czermak's explanation, and ascribed the immobility of the various animals experimented on to simple terror: the first impression of utter helplessness—of the futility of struggling—persisting in the creature's mind even after all restraint had ceased. Heubel (*Pflüger's Archiv*, xiv., 2 and 3) rejects the theories of all his predecessors. He gives reasons for rejecting them which tell more strongly against those of Kircher and Preyer than against that advanced by Czermak. Previous enquirers he believes to have witnessed only the first stage of the phenomenon—that stage which is most easily induced in animals of relatively high organisation. Cold-blooded vertebrates, such as the frog, may be reduced to a state of complete immobility at will; they will remain in a constrained position for hours, instead of seconds or minutes. This abolition of voluntary movement and of consciousness is nothing more than ordinary sleep. Pflüger has given many reasons for his belief that the waking state requires for its maintenance a continual stimulation of the higher nervous centres by impressions conveyed to them along the various centripetal nerve-fibres. By forcing an animal to remain motionless for a brief interval (without inflicting pain), and simultaneously excluding visual and auditory sensations from its brain, we suddenly deprive its nerve-centres of a large proportion of their accustomed stimuli. Accordingly, they are unable to remain awake, and their functional activity is only restored to them when they are roused by some impulse from without. Having satisfied himself in a variety of ways of the correctness of this explanation as applied to the phenomena exhibited by the frog, Heubel proceeds to extend his results to birds and mammals, and arrives at the conclusion that "forced sleep" will account for all the facts hitherto observed.

Spirochaete Obermeieri.—In connexion with Obermeier's remarkable discovery that the blood in relapsing fever is infested by a species of *Spirochaete*, it is worthy of note that the same organism has lately been found in considerable numbers by Manassein (*Centralblatt für die Med. Wiss.*, October 21, 1876) in the liquid exuding from a fistulous passage communicating with the antrum of Highmore; pus-cells and crystals of cholesterin were also present. The patient was in good health; examination of the saliva and the blood yielded negative results.

Termination of Nerves in Tendon.—The tendon of the sternoradialis muscle in the frog receives a nerve-trunk of some size near its point of insertion; the fibres form a network, and end in the tendon. By employing special methods of examination, Rollett (*Centralblatt*, October 21, 1876) has succeeded in demonstrating that the ultimate fibres terminate in structures which he terms "nerve-flakes," and which present many points of similarity to the motor end-plates in striated muscle. Their functional significance is doubtful. No reflex movement can be produced by stimulating the tendon; hence Rollett concludes that the nerve must consist of centrifugal fibres.

Nature of the Paludal Miasm.—Some very curious investigations on this subject have been published by Lanzi and Terrigi (abstract in *Centralblatt*, No. 40, 1876). In the endochrome of algae growing in the Campagna and Pontine Marshes, the former observer has discovered certain minute dark granules, which increase in number as the algae die and pass into decomposition. They belong to Cohn's group of pigmented sphaerobacteria (*Bacterium brunneum* of Schröter), and yield *Monilia penicillata* of Fries on cultivation. The so-called "pigment-granules" present in the liver, spleen, and blood of persons who have suffered from malarial diseases are identical with the above germs. By cultivating such granules from a human liver, Lanzi succeeded in obtaining a *Zoogloea*. On the basis of these observations, the writers construct a theory to account for the prevalence of malaria at certain seasons. The marshy pools formed in the Campagna during the winter months are found to swarm with algae, both green and colourless, in early spring. As summer approaches, the level of the water in these pools sinks, owing to evaporation, and great sheets of dead and decaying algae are exposed to the air. In these, the sphaerobacteria grow and multiply; they may be found in vast numbers in the air to a height of fifty centimetres above the surface of the marsh. Swept hither and thither by the wind, they excite malarial disease whenever they happen to penetrate into the human body. Similar theories concerning the nature of malarial infection have been advanced before, though not, perhaps, with so bold an array of experimental evidence to back them. But the experimental evidence in the present instance, even granting its truth, is insufficient to bear the weight of the superstructure founded upon it. Moreover, in view of the many fallacies that beset enquiries of this kind, the facts themselves will have to be repeatedly confirmed before they can be utilised for deductive purposes.

CHEMISTRY AND MINERALOGY.

Meteoric Iron.—An interesting paper by MM. E. Guignet and G. Ozorio de Almeida has appeared in the *Comptes Rendus*, lxxxiii., 917, describing a meteoric iron from San Francisco, Province of Santa Catharina, Brazil. The specimen is nearly cubic in form and weighs about 400 grammes; the metal is white, with a tinge of yellow, and is unchanged even in moist air. A mean of several analyses shows it to have the composition:—

Iron	= 64
Nickel	= 36
	100

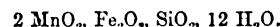
This meteorite is remarkable for containing so large a percentage of nickel, and for exhibiting Widmannstätten figures when etched; these appearances are not as a rule observed in metallic masses of meteoric origin, which contain a very considerable proportion of nickel. The discovery gains interest, moreover, from the statement made in the paper that this Brazilian nickel-iron is not found in an isolated condition, but is met with, so it is asserted, in the form of a layer in a terrestrial rock. The importance of such a fact, in its bearing on elucidating the singular occurrence of meteoric iron in basalt at Ovisak, Disko Island, Greenland, is manifest, and it is to be desired that the accuracy of this report be established by further inquiry.

Pelagite.—Prof. Church has examined (*The Mineralogical Magazine*, No. 2, 1876, p. 50) some of the curious nodules of a brownish-black colour which were dredged up from the bed of the Pacific during the voyage of the *Challenger*, and which have been described by Sir Wyville Thomson as "nearly pure peroxide of manganese." On analysis they have been found to consist of:—

Water, lost in vacuo	24.55
Water, given off at temperatures over 100°	10.00
Manganese dioxide	30.22
Ferric oxide	20.02
Alumina	3.30
Sillicic acid	10.37
Chlorine	0.71
Traces of alkaline metals, &c.	0.83

100.00

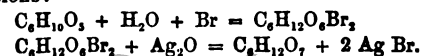
While, as the author admits, it would be rash from the present data to assume that we have here a new mineral species, he has suggested the name *Pelagite* for the material, which corresponds very closely, in point of composition, with the formula:—



He alludes to the statement having been widely circulated, in home and foreign scientific journals, that these nodules consist of peroxide of manganese; and points out that it now requires correction.

Alcoholic Fermentation of Fruits, Flowers and Leaves.—De Luca has studied the changes which the various parts of certain plants undergo when preserved, for more or less time, excluded from air in an atmosphere of carbonic acid or hydrogen, or in *vacuo*, or in a limited volume of air. In each case the several parts of the plant underwent fermentation without the introduction of a ferment, and carbonic acid, nitrogen, and occasionally hydrogen, were evolved, and alcohol and acetic acid were formed. In closed vessels the change is less perfect. In atmospheres of carbonic acid and hydrogen the decomposition of the whole of the sugar and starch may take place, and considerable quantities of alcohol and acetic acid may be produced. The evolution of hydrogen is probably due to the decomposition of mannite; at least, the fact has been established that fruits, flowers and leaves containing mannite evolve hydrogen as well as the two other gases (*Compt. Rend.*, lxxxiii., 512).

Glycogen.—The products resulting from the oxidation of this substance have been studied by H. H. Chittenden (*Ann. der Chemie*, clxxxii., 206). The supply of material, obtained from the muscular tissue of *Pecten irradians*, was dissolved in water and treated, first with a large excess of bromine, and then with silver oxide; after the removal of the silver bromide and what remained of that metal by means of sulphuretted hydrogen, a strongly acid solution was obtained. The acid, which the author proposes to name glycogenic acid, was obtained in a pure state, and the characters of a number of its salts were studied. It appears to have been formed by the following reactions:



On comparing the properties of this acid with those of glyconic acid and dextronic acid, the author finds that it does not differ more from them than they do from each other, or from the products obtained by Habermann by the oxidation of starch and paramylone.

Nitroglycerin.—Some of the physical characteristics of this body have recently been examined by C. Beckerhinn (*Sitzber. Ak. Wiss. Wien*, lxxiii., 235). He has determined the heat of fusion of the frozen body, and finds it to be 33.54 units of heat. The density of liquid nitroglycerin is 1.599; that of the solid 1.735. He refers to the opinion generally held that the compound when frozen explodes more readily than when it is in the liquid state. Experience does not support this view, and it must be evident on theoretical grounds that it is highly improbable since a considerable amount of heat must be consumed in causing a change in the state of aggregation before any explosion can ensue. To decide the question the author constructed an apparatus for the explosion, by percussion by the fall of a weight, of nitroglycerin, both solid and liquid, and he has found that while the liquid detonated when the weight fell from a height of 0.78 mètre, solid nitroglycerin did not explode till the weight fell through a distance of 2.13 mètres.

The Use of the Sulphates of the Alkaline Earths for Adulteration.—The current number of the *Boston Journal of Chemistry* quotes the following paragraph from the *London Chemist and Druggist*:—"A talented American has discovered nearly 25 per cent. of Epsom salts in a cask of oxalic acid, and some people are delighted with the information because they think they will now be less likely to be poisoned when the druggist's boy gives them oxalic acid for Epsom salts in the usual course. One of the (American) journals says 'this is certainly something new in the adulteration line.' Dear, innocent America! Why we played that little game here even before they thought of wooden nutmegs over there." So much for sulphate of magnesia. Some years since, before the Adulteration Act came into operation in England, the *Lancet*, the *Chemical News* and other serials opened our eyes to the marvellous composition of articles of food and drink. When describing the nature of some of the materials which make up the condiments in everyday use we were edited to learn that a sample of mustard, purchased in London, contained so much plaster of Paris that when mixed with water it "set" hard in the pot. But the art of adulteration, like all things else, progresses with the age; it now appears that sulphate of lime has for some reason been replaced by sulphate of baryta, and "barytes" is in demand for the synthesis of mustard. This may appear alarming, but, perhaps, we ought to congratulate ourselves that a substance has at last been chosen which either the human stomach or the artificial organ exhibited at the Loan Collection at South Kensington (and described so graphically in the *Times* of the 28th ult.) is powerless to deal with.

Vienna Bread.—Prof. Horsford, of Cambridge, Mass., has recently published (Washington: Government Printing Office) an elaborate report on the methods employed in the manufacture of bread in Vienna, as illustrated at the Austrian Exhibition of 1873. He describes the characteristics of the grain, the art of milling, the making of yeast-bread, and the processes in use in the Vienna bakeries. Some of the woodcuts which illustrate his memoir, such as those representing sections of miller's bran (page 49), and others of barley, oats, rye and Indian corn (page 70), have evidently been executed with exceptional care. The unusual excellence of the Vienna bread, arising for the most part from the marked superiority of the Hungarian wheat and flour, is considered to be due, not so much to the constant care of the farmer in changing the varieties

grown when the slightest deterioration of the quality of the product is detected, as to the dryness and clearness of the atmosphere of the district where the wheat is grown, at the time when the contents of the berry are in the condition technically known as "milk." So dry is the air in the Hungarian lowlands that there is no dew during the summer night; soon after sunrise the temperature rises to 74°–77° F., and in the course of the day attains to 95°–100° F., remaining at that temperature till nearly sunset. The driest months are July and August, the Hungarian summer being uniformly very dry. For testing the qualities of the flour, the author states that the whole of the nitrogenous substances can be separated from the starch by treatment with dilute acetic acid, and their amount estimated, after the settling out of the starch, by determining the specific gravity of the solution; this appears, however, to be a facile but insufficiently accurate means of arriving at the result aimed at. In speaking of the press-yeast employed in the manufacture of the "Kaiser-Semmel," he quotes the following interesting statistics, which give some idea of the development of this branch of industry during the last thirty years. One firm alone (Mauntner und Sohn, of St. Mark's) sold in

1846	.	72,400	Zollver. lbs.
1852	.	380,600	"
1862	.	1,144,500	"
1872	.	3,170,000	"

The problem why bread becomes stale was attacked many years ago by Boussingault, who found that it did not necessarily lose weight by the evaporation of water, but he could arrive at no satisfactory explanation for the change. The author believes that the gluten of the crumb-walls of stale bread, which are stiff and brittle, is dehydrated by the heat in freshening (re-baking), and the water of hydration driven out softens the glucoid, horny starch which coats and penetrates the gluten. Thus softened, the crumb is more palatable, because it is in a condition to be dissolved by the saliva, and tasted. On cooling, the water is withdrawn from the starch, which is thereby rendered stiff, and restored to the gluten, and the bread becomes stale. The author is of opinion that by adopting the methods which he describes in his Report bread of as good quality as that baked in Vienna may be produced in America.

THE veteran Prof. Wöhler, of Göttingen, has been nominated President of the German Chemical Society in Berlin, and Prof. Kekulé, of Bonn, Vice-President, for the coming year.

THE new scientific journal, intitled *Beiblätter zu den Annalen der Physik und Chemie*, to be edited by Prof. Pogendorff, and to appear in conjunction with the *Annalen*, will be issued at the commencement of the new year.

It has been decided that an Association of Professional Chemists shall be instituted in London, and a provisional committee has been appointed.

GEOLOGISTS will hear with equal surprise and regret of the death of Mr. David Forbes, F.R.S., who had for many years been one of the Honorary Secretaries of the Geological Society. The deceased was brother to the late Prof. Edward Forbes, and like him exhibited at an early age great taste and talent for scientific pursuits, especially in the direction of geology and chemistry. Mr. David Forbes had great experience in the practical application of geology to mining, and had travelled professionally through the principal mining districts of the world. During his residence in South America he suffered from fever, which never completely left him, but returned at regular intervals. Two or three years ago he was stricken by a sunstroke while travelling in Spain, and his health was much shattered by the attack. The death of his wife also helped to impair his strength, but his friends were nevertheless unpre-

pared for his decease. This occurred at his residence in York Place, Portman Square, on Tuesday last. Mr. Forbes was a keen geologist, a good practical miner, a neat chemical manipulator, and an accomplished linguist. His death threw great gloom over the meeting of the Geological Society on Wednesday evening, and drew forth expressions of deep regret from Mr. Duncan, as President.

MEETINGS OF SOCIETIES.

ROYAL SOCIETY OF LITERATURE.—(Wednesday, Nov. 22.)

SIR PATRICK COLQUHOUN in the Chair. Mr. W. de Gray Birch, honorary librarian, read a paper on two Anglo-Saxon MSS. in the British Museum, numbered as Cotton, Titus D. xxvi. and xxvii. In the course of his account, Mr. Birch traced these two interesting relics of ancient literature to the authorship of Ælfwine, Abbot of Newminster, Winchester, in the early years of the eleventh century, and illustrated the various astronomical, ecclesiastical, and literary contents of the volumes, their art, and history, with a variety of extracts and notes from other manuscripts of corresponding antiquity and nature.

ROYAL GEOGRAPHICAL SOCIETY.—(Monday, November 27.)

SIR RUTHERFORD ALCOCK, President, in the Chair. Some papers on African exploration were read. The first paper, "Observations on the Nile between Duffli and Magungo," was by Colonel Gordon. About twenty miles south of Duffli the river begins to widen out, the current becomes less rapid, and from that point to Magungo the river is nothing more than a portion of Lake Albert, filled with islands of papyrus, the banks being difficult of approach. The country is more populous than any portion of Africa seen by Colonel Gordon. Colonel Gordon had not seen the north-west branch of the Nile spoken of by Signor Gessi, but had no doubt of its existence. He corroborated the accuracy of Baker's map, and remarked, with regard to the mouth of the Victoria Nile, that it was difficult to say where it ended and where the lake began. The second paper was on "The Victoria Nile between Magungo and Foweira," from Magungo to the Murchison Falls, the river is navigable, but from that point to the Kamma Rapids, nine miles from Foweira, the river abounds with strong rapids. Between the latter place and the Murchison Falls, a distance of from ten to fifteen miles, the river has a fall of 700 feet. The solitude of the surrounding country is described as excessive. Another paper furnished a summary of the geographical and scientific results attained by the Khedive's Government during the three years 1874–6, while another, by the Rev. E. J. Davis, gave particulars respecting Colonel Gordon's proceedings in the Lake Regions. The concluding paper was an account of the circumnavigation of Lake Albert by Signor R. Gessi, at whose disposal two iron boats had been placed. From Duffli to the lake it was 164 miles, and throughout the whole distance the river is navigable, deep, and broad. At about 100 miles from Duffli a large branch diverges to the N.N.W. in the direction of the Makraka and the Niam Niams. The country proved to be rich, the products of the soil consisting of millet, the wheat of the country, sesame, honey, tobacco, bananas, beans, &c. Cattle are abundant, and comfort and plenty appear to reign among the people. In giving a description of his cruise, Sig. Gessi states that he found the lake to be 140 miles long by 60 wide, and that he ascertained from native information that no river flows in at its southern end.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, November 28.)

COLONEL A. LANE FOX, F.R.S., President, in the Chair. An Indian hammock from the city of Mexico, weapons from Perak and British Guiana, and a Bosjeman's skull were exhibited. The President, by permission of Messrs. Bollin and Feuardent, exhibited some terra-cotta figures from Tanagra in Boeotia, and read some notes thereon. Papers on the "Laplanders," by A. V. Humboldt v. Horck, and on the "Tribes of British Guiana," by the Rev. W. Harper, were also read.

SOCIETY OF ANTIQUARIES.—(Thursday, November 30.)

FREDERIC (OUVRY, Esq., President, in the Chair. J. Fowler, Esq., F.S.A., read a paper on the decay of glass, illustrated by numerous specimens of various periods. Glass may be roughly divided into three periods—Ancient, Mediaeval, and Modern—differing from each other in the materials and method of manufacture. The line of demarcation is not solely a chronological one, as both ancient Arabian lamps and old Venetian glass belong, as far as manufacture is concerned, to the modern type. Ancient glass may be subdivided into two classes: Prehistoric, Egyptian, Phœnician, &c.—and Roman and Greek. Of these the first class is similar to Gothic or Mediaeval glass, and like it, is subject to granular decay. The latter resembles modern glass, and is subject to filmy decay, which produces the iridescent colours seen on specimens which have been long buried. In the manufacture of mediaeval glass, the materials used were impure, and the temperature not high enough, so that the melted mass never became sufficiently fluid to be homogeneous, or of even thickness, when cool. It is from these causes that the secondary and tertiary hues and diversities of colour in old windows arise. Mr. Fowler described the chemical actions of water and air in disintegrating glass, and spoke of the danger of any cleaning process as applied to windows earlier than the sixteenth century, and of the injurious effects of the present method of lighting churches by gas.

PHYSICAL SOCIETY.—(Saturday, December 2.)

PROF. G. C. FOSTER, President, in the Chair. M. Janssen made a brief communication, in French, with reference to a method which he has proposed to the Académie des Sciences for ascertaining whether planets really exist between Mercury and the Sun. After mentioning the importance of photography from an astronomical point of view, he explained his reasons for hoping that a series of solar photographs, taken regularly at intervals of about two hours at a number of places on the earth's surface, would enable us to determine this question. As it is necessary that such observations be made at several places and in several countries, M. Janssen hopes that other countries besides France will ere long arrange to have such a series of observations taken, and he considers that in a few years the circumsolar regions would thus be explored with a certainty which could not possibly be attained by any other method. He exhibited some of the original photographs taken in Japan of the Transit of Venus, and explained the advantage of placing a grating in the focus of the camera in order to eliminate distortion.—Mr. Crookes showed the spectrum of a small specimen of chloride of gallium which he had received from its discoverer, M. le Coque de Boisbaudran. The discovery of this metal is of peculiar interest, as M. Mendelief had previously, from theoretical considerations, asserted it to exist, and had also correctly given some of its chemical and physical properties. The most prominent line in the spectrum was a bright line in the blue, somewhat more refrangible than that of indium.—Mr. Lodge briefly described a model which he has designed to illustrate flow of electricity, &c., and he showed how similar considerations can be applied in the case of thermo-electric currents. The model, in its simplest form, consists of an endless cord passing over four pulleys, and on one side of the square thus formed it passes through a series of buttons held in their positions by rigid rods or elastic strings according as they represent layers of a conducting or a non-conducting substance. When considered in connexion with thermo-electricity, the buttons are assumed to oscillate on the cord, and if they move in one direction with greater velocity than in the other, the cord will tend to move in the former direction. Now, at a junction of copper and iron an unsymmetrical oscillation of the molecules must ensue, and the cord, or electric current, will advance when two junctions are at different temperatures. Mr. Lodge showed experimentally that for a given difference of temperature the maximum thermo-electric current is obtained when one of the junctions is at 280° Cent., and beyond this point the amount of deflection decreases. This fact led Sir W. Thomson to discover the convection of heat by electricity: that is, if we have a circuit composed of copper and iron, and one of the junctions be at the above temperature, the current, in passing from hot to cold in the iron, or from cold to hot in the copper, absorbs heat. This fact was experimentally illustrated by Mr. Lodge.

LONDON INSTITUTION.—(Monday, December 4.)

PROF. HUXLEY delivered a lecture upon "Some Recent Additions to our Knowledge of the Pedigree of the Horse." He began by pointing out some of the principal differentiations in the horse's skeleton, especially the total absence of the first and fifth digits, the reduction of the second and fourth to mere "splint-bones" without phalanges, the fusion of the ulna with the radius, and the rudimentary state of the fibula. It had often been objected to the theory of evolution that palaeontology afforded no direct evidence of the passage from one distinct form to another, but seven years ago Prof. Huxley had shown that there was such evidence, although imperfect, in the case of the evolution of the horse. Thus in the Upper Miocene we find *Hipparion*, in which the second and fourth toes had complete phalanges, but were too small to be of use, and resembled the "dew-claws" of a dog, while in the Lower Miocene and Upper Eocene *Anchitherium* had these toes functionally developed. Since that time an immense amount of new evidence has been obtained from an unexpected source—the so-called "Bad Lands" of America, lying between the Mississippi and the Rocky Mountains. This district had formed in Eocene times a great inland basin in which fine mud had been deposited containing a vast amount of organic remains. These have been investigated amid great dangers and hardships, principally by Prof. Marsh, of Yale College, and have completed and extended our knowledge of the equine pedigree. Thus in the Lower Eocene we find *Orohippus*, a small animal with four functional digits in its fore-foot; then *Mesohippus*, in which three toes only were complete, the fourth being rudimentary; *Miohippus* (nearly allied to *Anchitherium*), in which the fourth toe totally disappeared; *Protohippus*, with the outermost of its three digits much reduced in size; *Pliohippus*, which had no phalanges in the secondary digits of the fore-foot; and lastly, *Equus*, as we now know it. Similar modifications were traced in the conditions of the leg-bones and the structure of the teeth. The history of the horse is thus shown to be strictly in accordance with the theory of evolution, and no other reasonable hypothesis will account for the facts. And if it is true of the horse it must be true of other animals, for it is absurd to suppose that different organisms have been built up upon different fundamental plans.

FINE ART.

Discoveries at Ephesus. By J. T. Wood, F.S.A. (London: Longmans & Co., 1877.)

THE discovery of ancient treasures, which was once considered above all things a matter of chance or fate, is fast passing under the dominion of science. Year by year discoveries thicken, discoveries expected on reasonable grounds, and worked for by steady method. The harvest of antiquities rewards the digger on the site of ancient cities almost as surely as the harvest of corn the sower of seed. For eleven years—from 1863 to 1874—Mr. Wood sank pits and dug trenches on the site of Ephesus, and his results have been, if not splendid, at least solid, and of imperishable value.

From the first, Mr. Wood adopted the opinion that, if he could find the Magnesian Gate of Ephesus, and thence trace the portico of Damianus, which is mentioned by Philostratus as leading from the city to the temple of Artemis, he must needs reach the latter, the great object of his search. But a notion, the truth of which is not necessarily implied in Philostratus' words, that, this portico being but 600 ft. long, the temple must be at that distance from the city, for a while diverted his energy from the ultimately successful method. However, it is pleasanter to congratulate a discoverer on his final

success than to regret any delay in attaining it, and this delay was in the present instance of great advantage to others if not to Mr. Wood himself, for it enabled him to secure the valuable records hidden in the Odeum, the Great Theatre, and other buildings of ancient Ephesus. In 1867 he made up his mind as to the Magnesian Gate, after which his progress was steady, and, following the road which led from the gate with the utmost perseverance for a distance which greatly surpassed his expectations, he finally lighted on a corner of the Peribolus Wall which enclosed the domains of the Artemisium. Apparently bisecting the angle formed by this wall, though he does not expressly say so, Mr. Wood advanced inwards for another half-mile, where, at a depth of about 20 ft. below the soil, he found the pavement of the Great Temple.

After this his task was simple but not easy, for in addition to the usual enemies of explorers, fever and brigands, Mr. Wood's works were constantly under water in the rains, and some of his sculpture damaged by the hammers of the numerous excursion-parties, who came by train from Smyrna, and loved to carry back with them as a trophy a finger or a toe of a statue, or a fine piece of moulding. This custom cannot be too strongly reprobated, as it might in some cases destroy all the delicate fineness of sculptures and leave a mere shapeless *caput mortuum* for national museums. Patience, enthusiasm, and physical courage are necessary to the excavator, and in none of the three was Mr. Wood wanting. To have dug the Artemisium out of a plain presenting no irregularities and bearing a uniform crop of barley would bring honour to any man, and may preserve Mr. Wood's name in the mouths of the learned for a long time; nor must it be forgotten that he could never have succeeded but for the liberal grant of funds by Mr. Lowe, and the sympathetic activity of Mr. Newton in London.

One of the most interesting things about a discovery of this kind is the fresh light it throws on ancient authors and their mode of thinking and writing. Take Pliny, for example, and compare his statement with the measurements of Mr. Wood. Pliny says that the columns of the Artemisium were 60 Roman, or 58½ English ft. in height. Mr. Wood shows that their height was about 55 ft. 9 in. Pliny gives the dimensions of the whole temple as 413 ft. 2 in. by 218 ft. 9 in. Mr. Wood found them to be 418 ft. 1 in. by 239 ft. 4½ in., the measurement of the platform on which the temple stood being taken at the lowest step, not that of the building itself. Mr. Wood proves satisfactorily that the temple had a hundred columns in the peristyle; Pliny talks of "columnae centum viginti septem a singulis regibus factae." Here Mr. Wood maintains that Pliny does not contradict him, but speaks of a hundred columns of which twenty-seven were the gifts of kings. But this construction would never occur to an unprejudiced mind, and before it was accepted, some such word as *quarum* would seem to be necessary between *centum* and *viginti*. Why should not Pliny be inaccurate here as elsewhere? Besides, in the time of Alexander the Great, when the temple of

Pliny was building, it would have been very hard to find twenty-seven kings at all, and the only column which bears a legible dedicatory inscription is given by a Sardinian woman (Σαρδηνή).

Mr. Wood found, one beneath the other, three separate floors which must have belonged to three separate temples built one over the other on the same spot at successive periods. Of these the lowest floor consisted of a layer of charcoal between two of putty, and it seems most probable that this was the floor which tradition relates that Chersiphron laid with charcoal and fleeces. The two upper floors were of marble, and belonged to the temple burnt by Herostratus, and that built on its ruins shortly afterwards. A fragment of a lion's head, and a few other fragments, which must have belonged to the earlier temples, were found in the ruins. The sculptured columns, capitals, lion's head, and other objects which pertained to the later temple have already become known everywhere, and may be seen any day at the British Museum. It is strange that Mr. Wood found no statue of that Asiatic goddess of the Kybele class whom the Greek colonists, finding her in possession when they landed, named Artemis, from her close connexion with woods and wild beasts. He engraves, indeed, at page 270, a polymastic female form, from a stone found in Caria; but this figure holds bipennis and sceptre, and would seem to be rather a female form of Zeus Labrandeus, the national deity of the Carians.

Among the inscriptions found I would mention as among the more interesting No. 2 from the Odeum, which seems to embody an Imperial rescript as to the use of certain titles by the City of Ephesus. Smyrna, Pergamus, and Ephesus were constantly occupied, in Roman times, in quarrelling about precedence; and in this rescript Antoninus Pius advises the people of Ephesus to address those of Smyrna by their full titles, and to expect a like return. It has a decided tinge of the Roman contempt for "words and names and your law."

Mr. Wood's illustrations are numerous and striking; but it is almost a pity that there is not a plan of the temple on a somewhat larger scale; this would have been a boon for architects, if not for the public. His style has a simplicity and directness which are not displeasing; but his narrative has one curious fault, that he constantly, without a word of introduction, brings in a new feature, and expects people to know all about it. On page 158 is a curious instance of this trick; but I have not space to quote it.

An appendix at the end of the book contains a transcription in cursive characters of the more important of the inscriptions found by Mr. Wood, with a translation of them into English. This task has been accomplished by a number of Cambridge and Oxford tutors and professors, who seem to have worked piecemeal, and without any adequate supervision, or any concert among themselves. As might be expected, the quality of the work is very unequal. As uncials are given in but very few cases, a great responsibility rested on the editors. The student was at their mercy, and might

fairly claim from them the most minute fidelity, at all events in the transcription. Inaccuracy in his authorities causes the archaeologist infinite loss of time and annoyance. This fact does not seem to have been realised by some of the editors. It is necessary that in this matter the truth should be told. There are some among these scholars who are incapable of doing any but conscientious and scholarly work, and no doubt they executed their share of the work as well as the circumstances permitted; but, on the other hand, the most cursory glance through the pages of the appendix reveals errors such as a schoolboy might be ashamed of. I hasten to give instances. The eleventh inscription from the Augusteum is thus given letter for letter:—Νικον 'Ιούλιον Τιβεριου, Δρουσον 'Ιούλιον Τιβεριου υιον Καίσαρα, Τιβέριον 'Ιούλιον Σεβαστον υιον Καίσαρα, οί νεοποιήσαντες 'Ιούλιον Καίσαρα, &c., &c. (Here the letters not to be seen on the stone are, according to the very unpleasant practice of the book, underlined.)

The English rendering runs thus:—"The victorious Julius, son of Tiberius Drusus Julius Caesar, son of Tiberius Julius Augustus Caesar, son of Tiberius Julius Caesar the temple-builders [or curators, congratulate]," &c. It is a pity that syntax should be so violated for so small a gain in sense. Evidently Νικον is the end of the name Γερμανικόν, and Σεβαστου should be read instead of Σεβαστόν, when it will at once appear that the inscription is set up in honour of Germanicus, adoptive son of Tiberius, the younger Drusus, his own son, and Tiberius himself.

Again, it is well-known that in inscriptions Εὐριπίδης Β τοῦ Πλάτωνος or εἰς τοῦ Πλάτωνος means that Euripides' father and grandfather were both named Plato. Ignorance on this point has produced several mistranslations in the present inscriptions. Thus, in No. 2, from the Augusteum, the phrase σπονδοποιούντος Θεοπόμπου Γ. τοῦ Μενεκράτους is rendered "Theopompus making the drink-offering, Caius, the son of Menecrates, being . . . of the temple." The meaning of the Γ is that Theopompus' three immediate ancestors were named Menecrates. A similar error occurs in No. 19, from the Great Theatre, where Αὐρ. Διονυσίου Δίστου (εἰς τοῦ) Θέωρος is translated "Aurelius Dionysius Distus, son of Theo." In this last inscription, again, we find the wonderful Latin name Astatius, which is an obviously false reading of A. Statius, or rather L. Statius, the letter on the stone being really A. The mistakes last pointed out are the more inexcusable in that the whole of this inscription was published by C. Curtius, of course with accuracy, in the fourth volume of the *Hermes*. In another place ("Great Theatre," p. 3) ὁ νεοκαρὸς δημὸς is rendered "the public assembly of the Neocori," a phrase explained in a footnote by "perhaps, Meeting of the Temple-keepers." After blunders like these, which are but specimens of a numerous class, we may pass lightly over such infelicitous phrases as "the youth of the Ephesian citizens, which shall at any time succeed" ("Great Theatre," p. 39, for τοῖς

αἰεὶ ἐσομένοις 'Εφεσίων παῖσι) or such inconsistencies as appear in the rendering of the same word in various places—the term νεοποιός, for instance, being variously thus translated:—"custodian of the temple," "temple warden," "temple builder," "temple builder or curator," "curator," "temple builder (curator, shrine-maker?)." This set of various readings is capped by Mr. Wood himself (p. 154), "I suppose that the word νεοποιός here means a person who decorates the temple with a votive offering in gold or silver."

But all is not yet told. It seemed necessary to compare, in two or three instances taken at random, the cursive text of the inscriptions as given by the editors with the stones themselves. I began with No. 12 (page 22) from the Temple of Diana. Here I found that many letters not underlined were not on the stone. In line 10 this negligence in indicating what is conjectural has a serious effect, the καὶ ὁ of the cursive not appearing on the stone, but instead of it a long space which must have been filled with a phrase to quite another effect, ὅπως ἂν εἰδῶσι πάντες ὅτι ἐπίσταται ὁ, or something of that kind. In line 4 the editor reads καὶ ἀναλισκομένων σωμάτων, and translates "now lives being sacrificed." The reading of the stone is καὶ ἀλισκομένων σωμάτων, "persons being captured." Nearly the whole of line 15 is conjectural, though not underlined, and throughout the inscription the words supplied do not correspond with the vacant space they should fill.

Of the other inscriptions compared with the stones, none gave quite so bad a result as this, but not in a single instance was the all-important underlining done with accuracy. These details I was obliged to bring forward in order that foreign scholars, who have no opportunity of seeing the stones themselves, may be warned not to rely indiscriminately on the readings here given. But it should be understood that no doubt much—perhaps most—of the transcription is done in scholarly fashion, except for the unfortunate underlining. It is much to be regretted that the bad work must take away to some extent the character of the good. On the whole, it is to be feared that the work will not add to the Continental reputation of English scholars. Perhaps, if it was necessary that hasty transcripts should be made in a few months, from inaccurate copies, and without collation of the originals, a better result could not be expected. But I fail to see why these conditions were necessary parts of the problem.

PERCY GARDNER.

A LETTER OF VAN DYCK.

IN the famous collection of autographs belonging to M. Benjamin Fillon, which is shortly to be sold by the well-known expert, M. Chararay, there is preserved an interesting letter from Van Dyck, written by the great portraitist during a hurried visit to Paris in November, 1641: that is, about a month before his death, which occurred on December 9, 1641. It will be seen by this letter, which a French correspondent, M. Ephrussi, has kindly copied for us, that Van Dyck must have held some relations with Cardinal Richelieu, for he uses the occasion of asking for a passport, to express his gratitude for the esteem and honour

that the Cardinal has shown him, adding that if he can only regain his health he will make a journey expressly to Paris in order to receive the Cardinal's commands (possibly for the execution of a portrait of himself). But meanwhile his only desire seems to be to get back to his house in England as quickly as possible—or, as he puts it, *con toute diligence*, which reminds us of the little phrases in bad Italian which Dürer also liked to intersperse in his letters. His request for a passport for himself, five servants and four servants, and *ma carrosse*, shows the state in which the magnificent artist used to travel. The letter, which we give in the original French, only altering the orthography slightly in order to make it more easily understandable, runs as follows. It is not known to whom it was written.

"Monsieur,

"Je vois par votre très-agréable, comme aussi j'entend par bouche du Monsieur Montagu, l'estime et l'honneur que me fait Monseigneur le Cardinal. Je plains infiniment le malheur de mon indisposition, qui me rend incapable et indigne de tant de faveurs. Je n'aurai jamais honneur plus désirée que de servir sa Eminence et si je puis recouvrer mon salut, comme j'espère, je ferai un voyage tout exprès pour recevoir ses commandements. Cependant je m'estime extrêmement redevable et obligé et comme je me trouve de jour en jour pire je desire *con toute diligence* de m'avancer envers ma maison en Angleterre pour laquelle je vous supplie de me faire tenir un passeport pour moi et cinq serviteurs, ma carrosse et quatre servants et m'obligerez infiniment d'être votre à jamais comme je suis, Monsieur.

"Votre très-humble et très-obligé serviteur.

"ANT. VAN DYCK.

"Il 16 Novembris 1611."

ART SALE.

On the 1st inst. Messrs. Christie, Manson and Woods sold a collection of porcelain, enamels, and other curiosities from China and Japan. An incense-burner of ancient Chinese enamel, surmounted by a kylin, sold for 12*l.* 10*s.*; another, tripod form, with ornaments in colours, on light-blue ground, 11*l.*; a group of two warriors, 18*l.*; a blue and white 24 in. cistern, 16*l.*; another, with horses and waves of the sea, 16*l.* 10*s.*; a turquoise shell, 5*l.* 10*s.*; a turquoise bottle, 12 in., 12*l.* 15*s.*; another, 8*l.* 15*s.*; a turquoise vase, with flowers in slight relief, 9½ in., 18*l.*; two turquoise bottles, 8*l.* each. Of the Chinese enamels, a hexagonal basket of pierced metal gilt, 8*l.*; a dish, with foliage in colours on turquoise and white ground, 7*l.*; a pair of small two-handled vases, 11*l.*; a pair of white birds, with coloured wings, 12*l.*; a pair of birds on perches, 9*l.* 15*s.*; a pair of bottles, with fish, 7*l.* 15*s.*; a pair of two-handled vases, with lotus plants on crimson ground, 15½ *g.*s.; a pair of long-necked bottles, with birds and flowers, 12*l.*; another pair, with vases of flowers, 10*l.* 15*s.*; a pair of tall jars, with dragons and ornaments, 16*l.*; another with bats and fruits in colours, 12*l.*; a pair of incense-burners, formed as monsters, 60*l.*; a square beaker, with ribs in relief, 15*l.* 10*s.*; a long-necked bottle, with arabesques on crimson ground, 16*l.* 10*s.*; an incense-burner and cover, the handles and feet formed of elephants, and cover surmounted by an elephant, 75*l.*; a pair of ivory matchpots inlaid with birds and flowers in mother-of-pearl, 22*l.*; a large matchpot of wood, ivory, and lacquer, carved with two figures in high relief, 40*l.*; a black and gold lacquer cabinet, with panels of lacquered ivory, 18*l.*; a cistern, with kyllins on blue and white, 20*l.*; a six-leaved screen with silk panels, painted with birds and flowers, 29*l.*; another, with vases of flowers, 27*l.*; other six-leaved screens, with silk panels, embroidered with birds and flowers, ranged from 10*l.* to 17*l.*

Two magnificent Sèvres vases have been presented to the town of Philadelphia by the French Government in remembrance of the Exhibition held there this year.

NOTES AND NEWS.

MR. GEORGE BARNARD has lately completed an important and interesting series of drawings of Alpine scenery, which will shortly be exhibited in the rooms of the Alpine Club. One of the principal subjects is a view of the great Aletsch glacier from the Belalp, taken under the influence of morning light, when the vast surface of the ice field is chequered by the shadows of the surrounding peaks, that stand out with a fine distinctness in the clear sunlit air. A second drawing presents a view of the smooth waters of the Oeschinen See, a little lake in the valley of that name near Kandersteg. Here again the effect is of early morning, with the snowy summits of the Blumli Alp, Weiss Frau and Doldenhorn mirrored in the deep tones of the water. In the foreground are the ruined fragments of great larch-trees hurled down from the mountain side by an avalanche. Mr. Barnard does not attempt, like M. Loppé, whose Alpine pictures were lately exhibited in London, to realise in detail the forms and colours of Alpine scenery, with the sudden and startling contrasts of rich verdure and dazzling snow. The scheme of his art is rather to reconcile these opposite elements by sacrificing something of the distinctive force of each, and combining them in a single view. This feat is successfully accomplished in a large drawing of the Eiver Glacier, and in another, of the Gabel Horn from the Findelen Thal. The series includes, besides the works already mentioned, views of the Roth Horn from below the Riffel, the Weiss Horn from above the Riffel, the Matterhorn with the village of Zermatt, the Jungfrau from near Murren, and the Breithorn from the valley of Lauterbrunnen. Such a pleasant illustration of districts dear to mountaineers will find an appropriate place of exhibition in the rooms of the Alpine Club, of which Mr. Barnard is himself a member.

THE profession by the same individual of two distinct branches of art was more common formerly than now, and is now more common in France than in England. The current number of *L'Art* affords an excellent example of the success possible to an artist who does not limit himself to a single study, in the shape of a line-engraving by M. Gaillard of his own picture of *St. Sebastian*. M. Gaillard has long been known as an accomplished master of the burin, and the picture now so finely reproduced served also to prove his command of the painter's resources. It was one of the principal features of the last exhibition of the Salon.

REFERRING to a scheme that was lately announced in these columns to establish in London a school of sculpture under the direction of M. Dalou, we understand that one or two gentlemen interested in art have offered to provide a guarantee fund to cover the first year's expenses of the atelier. With this security there should be little difficulty in carrying the scheme into effect.

MR. HOLMES has lately secured several interesting drawings by masters of the German school to enrich the royal collection of drawings at Windsor. We may mention as one of the most interesting and less familiar features of that collection a series of very admirable pen-and-ink drawings by Canaletto of a surprising freedom and force of manner. The freshness of these sketches gives an impression of the artist's delight in nature that is scarcely supplied by his finished pictures.

We understand that M. Tissot intends shortly to publish a series of his etchings.

MR. L. ALMA TADEMA has recently finished two important pictures which are not designed for exhibition. One of these is a high narrow canvas, representing the interior of a Roman bath for women. A colossal copper sphinx in the centre, turned richly green with the moisture of the air, spouts a current of water into the pool, where several women are sporting half-immersed. Down the marble steps at the side of the Sphinx a

comely *baigneuse* walks laden with towels. In the background a circle of friends, lightly clad, huddle together in the chillier air, and gossip. A magnificent column of red porphyry suggests the nature and splendour of the supports of the roof out of sight. The accessories of this interesting work are carried out with the painter's customary care and learned labour; the colour is pearly and luminous in a high degree. It is a little poem in the manner of Martial, and at least as antique. No less accomplished, and distinctly more lyrical, is the other work we have referred to. On a marble bench, under a cloudless morning sky of Capua or Naples, a girl sits shyly listening to the ardent eloquence of a stout youth that lies at right angles to her, stretched along the bench. Her flushed face and downcast eyes betray the inward struggle; but he is plainly a lad not accustomed to denial. His robes are white and blue, hers only white; the marble is of a still more translucent white, and the sky is soft blue above. Beyond their heads lies a glistening streak of sea. The only variations in this tender harmony of white and blue are a bush of tamarisk, covered with pale-pink blossom, and the red-gold colour of the girl's shining hair. The artist has never in technical perfection surpassed this exquisite work. Mr. Alma Tadema is also completing four large works representing the Seasons: Spring, with two girls, burdened with anemones, wandering through a Tuscan field; Summer, with the same maidens lounging in a marble bath; Autumn, a Maenad clad in russet robes, whirling her thyrsus woven with ivy-buds; Winter, a group of women in the portico of a palace, warming their hands over a pan of charcoal, a snowy landscape in the background. This fine series of semi-allegorical personifications will probably be seen next year at the Royal Academy.

THE Widow Cadart, who succeeds to the business of her late husband as a publisher of etchings, announces the usual *Album* of the house for 1877. There will be thirty etchings, hitherto unpublished, by thirty artists, some of whom are distinguished etchers. The *Album Cadart* has always been notable for the care bestowed on the material of its production—paper, type, &c.—and the Widow Cadart announces that she has this year "redoublé de soins dans l'exécution matérielle et artistique de l'œuvre: papier, tirage, etc."—an effort now, indeed, more than ever desirable and necessary, seeing the immense advance in these things which on all sides has characterised French printing during the last two or three years, so that the editions of works printed by Claye, and Jouaust, and Alcan Lévy, are nearly always little works of art, which when they shall have become rare (and some of them are rare already) will be sought for eagerly by amateurs as marvels of the art of typography in our day. M^{me}. Veuve Cadart does wisely to look carefully to the material execution of her work.

No more original Christmas gift-book has appeared this season than Mr. Bentley's special edition of *The Witches' Frolic* and *The Bagman's Dog*, two of the most noteworthy of those "Ingoldsby Legends" which there is always a public to buy and read. It is a dainty public indeed that the eminent publisher has this year satisfied with the luxurious presentation of these "legends," printed at the Chiswick Press, and illustrated so remarkably. The illustrations claim to be done by "a new art;" but that is not really their greatest merit. The new art has some resemblance to the old-fashioned silhouette; but the old-fashioned silhouette gave us a black form detached on a background of white, and this gives us white on a background of black. Moreover, the surface of the white is itself drawn upon and thinly shaded: that is, you have more than the outlines—a more complete picture is presented, though without the usual gradations of *chiaroscuro*. The process, however, is not here the most interesting thing, but rather the artistic work itself, which is

full of spirit, and action, and the quaintest grace. Here are children whose gestures and whose draperies are delightful for simplicity and ease; girls who have more than a touch of Watteau's grace; young men active and muscular; old men as powerless and comical as any pantaloons in a pantomime. The "new art" itself may be of no great value, but the artist who has drawn these figures would appear to be a draughtswoman of genuine gifts.

WE hear that an effort is being made to obtain for the Winter Exhibition at Burlington House some of the fine works of Turner which, ever since they were painted, have remained in the possession of the Fawkes family at Farnley Hall, near Otley, Yorkshire.

WE understand that Mr. Arthur Lucas, the publisher, of Wigmore Street, has engaged the Chevalier J. Ballin, the eminent line-engraver, to produce an important-sized plate from Edwin Long's (A.R.A.) picture of *The Pool of Bethesda*, which was in the last Royal Academy Exhibition.

THE cartoons designed by M. Chenavard for the painting of the Panthéon are shortly to be exhibited in the Hôtel de Ville of Lyon. The municipal council of that city have just voted 1,500 fr. for the expenses of this exhibition.

THE new manufactory of Sèvres, which is re-closed during the present month for necessary works, will, it is announced, be definitively opened to the public in the first week of January. It will be opened free on Sundays and *fête* days, a privilege that has not hitherto been accorded; even the Museum having been up to the present time, contrary to the usual practice in France, always closed on Sundays. On week days visitors will only be admitted by tickets, as—the *ateliers* being open on those days, as well as the galleries and museum—some restriction is necessary in order to prevent interruption to the workmen.

UNDER the title of *Les Amateurs d'Autrefois*, M. Clément de Ris writes for the amateurs and collectors of the present day an account of the lives and labours of their distinguished predecessors. In a richly printed volume, illustrated with eight etchings, he relates the histories of those celebrated personages who are known by the names of Claude Maignis, Jabach, Madame de Verrue, le Chevalier de la Roche, M. de Julienne, Randon de Boissay, the Comte de Lassay, &c., and gives many entertaining details respecting them, as well as much instructive matter for modern collectors.

UNDER the Rospigliosi Palace, in what was one of the great halls of the Baths of Constantine, have lately been found portions of pavement, many fragments of coloured marble cornices, a statue of Mars almost entire, a head of Bacchus, a satyr, a head of Paris, and a coloured mosaic with budding foliage. Close to the same site an ancient building used as a fountain has been discovered. It is built in imitation of a water grotto, and consists of a wall with niches and pilasters, and decorated with stone slabs having representations of winged genii in chariots or riding marine monsters, surrounded by mosaics and shells on a foundation of punice-stone. The water flows down four marble steps into a basin.

THE STAGE.

MR. TOOLE has come back to London and to the Gaiety Theatre with a not very favourable specimen of the kind of drama to which he has accustomed us. The author of the new piece, *The Man in Possession*, is Mr. James Albery; but the delicate and well-applied art and the truth of observation which give charm to *Two Roses* are little to be perceived here. Nothing with smaller claim to be considered artistic has been contributed to our stage by a writer of confessed ability, who should aim higher. The piece is a farce in

three acts, *plus* a good many of the witty things which Mr. Albery knows how to say—things that may enliven a funny newspaper when it is flagging, but can hardly make a comedy. The piece is without any thread of genuine interest, without any skilful intrigue, without any vivid sketches of character, without any sequence or unity in such satire as it contains. Its witticisms are generally isolated things, rarely belonging to the individual who utters them. To this the one exception may be found in the utterances of the elderly hero, the broker's man, who is played by Mr. Toole. His convictions of the inevitable uselessness of "a lady"—a "real lady;" "she could never do anything useful"—are, it is true, appropriate to a character about whom all is Brummagem except his love for a girl. What the interest of the piece is supposed to be, it is for a long while difficult to determine, but by the time the curtain has fallen on the last act it has become pretty plain that opportunity has been sought for allowing Mr. Toole to be both funny and pathetic in the same drama. It has not been sought successfully. The talent of Mr. Toole may possibly be various, but it is not flexible; and such contrasts as he is able to present between humour and pathos are not really sharp and decided enough to be effective. He stumbles heavily, as it were, from the one into the other, and has none of the electrical quality which alone can give the vivid interest of truth itself to changes such as he attempts. Of course he is most at home where he may be unrestrainedly funny; and where that may be, he has many natural moments in which he pours, amusingly enough, certain phases of lower middle-class life. But his pathos seems to us far less successful, though the pathetic situation Mr. Albery has imagined is well conceived, and only wants, on the part both of author and actor, more careful and reasonable realisation. The theme of the almost paternal love of a common and rough old man for a girl who, by her true birth and by her nature, is worlds apart from him, is one which, though not indeed new, is still quite worthy to receive adequate treatment at the hands of author or actor endowed with the true gifts of pathos. In the new piece—which is aided a good deal by the naturalness of Mr. J. F. Young, the manliness of Mr. Edmund Leathes, and the unaffected grace of Miss Hollingshead—this theme is just suggested. But to say that it is treated with any pretension to competence would indeed be a mistake. The Gaiety public is, however, very glad to see Mr. Toole, and if it stays, as probably it does, to see the *Spelling Bee*, which follows *The Man in Possession*, it need not altogether regret its evening.

ON Wednesday, Mdme. Chaumont took her benefit, and appeared for the last time in London until June. At her benefit Mdme. Chaumont went through both of her pieces—*Madame attend Monsieur* and *Toto chez Tata*—and sang her songs. We have not spoken of her songs before, but they are worth speaking of, for they are little dramas in themselves. She has hardly any voice, yet the little thread of voice she has is a very pleasant one, and nothing was ever better used. She acts her songs, all of which are descriptive. She brings into them just that power of more than photographic accuracy in observation which gives the reality—though it does not give the beauty—to her *Toto chez Tata*. For instance, in *La Bonne Année*—the song that records the congratulations given in Paris on the "Jour de l'an"—she illustrates with amusing truth the little tyrannies of social habit and the insincerities it gives rise to—the knock at the door, the hour chosen hurriedly in the thought that the acquaintance will not be at home, the consequent hurrying on to some other visit more to be desired, then the surprise at the answer that the acquaintance is after all within; the rapidly assumed gladness; the heartiness, only half of which is make-believe; the New Year's wish, and the exit, when custom is complied with and the visitor free. All that is

indicated completely, with the fewest and most expressive touches. And towards the end of the song there is another "interior"—two old *bourgeois*, with voices thin with age, cheerful yet with good hopes and happy natures, are wishing each other, though very old, though near to the last, *la bonne année, la bonne année!* It is a bit of keenly perceived pathos, worthy of the real artist, who has given us, with such amazing flexibility, the changing thoughts and surprises of *Toto chez Tata*.

ON Saturday evening next the Lyceum will re-open, and Mr. Irving will appear in *Macbeth*, and shortly afterwards, as we announced, he will play *Louis the Eleventh*, a well-chosen part, in which he ought to succeed.

London Assurance, with Mrs. John Wood as Lady Gay Spanker, and Miss Lydia Foote as Grace Harkaway, is played at the St. James's Theatre until Lord Newry's English adaptation of *Les Danicheff* is ready.

AT the Court Theatre—*Brothers* having soon ceased to be attractive, in spite of excellent acting, bright dialogue, and sufficiency of stage appointments—*New Men and Old Acres* has been brought out. The impression made by the piece itself is certainly not less favourable now than it was originally at the Haymarket, while the conviction gains strength that the Court company is, for all purposes of modern light comedy, one of the strongest in London. As the heroine of the play of Mr. Taylor and Mr. Dubourg, Miss Ellen Terry has a fine and appropriate part. Always thoughtful and graceful, the actress is here, more than once, genuinely dramatic. The character of Samuel Brown, the Liverpool merchant who aspires to marry Miss Vavasour, in days presumably when such aspirations were bolder than they would be at present, is in all respects fitted to Mr. Charles Kelly, generally a bluff and straightforward and honourable stage-figure, but none the less various really because never seeking to make special display of variety and versatility. Vulgarer natures find good illustration through the art of Mrs. Stephens and Mr. Anson, albeit the efforts of these performers are now and then somewhat forced and obvious. Mr. Hare, as Sir Marmaduke, makes a neat sketch of character; and other parts are filled pleasantly by Mr. Conway, Mr. Ersser Jones, and Miss Kate Aubrey. The piece, though it had a good hearing on its first production at the Haymarket, is not so familiar but that it may advantageously be played for many nights in Sloane Square.

THE actors who, until the return of Mr. Toole to the Gaiety, were engaged at that theatre are now to be seen at the Opéra Comique in the plays which had been performed at the Gaiety.

MR. REECE has written a burlesque on *William Tell*, which will be produced in town in a week or so.

PLANCHÉ'S *Invisible Prince* is the piece selected for Miss Jenny Lee's re-appearance at the Globe at Christmas.

The Forty Thieves—in which the Vokes family will re-appear—is to be the pantomime at Drury Lane Theatre.

A NEW play by an American author is in rehearsal at the Haymarket Theatre.

MR. IRVING'S provincial tour finishes this week at Dublin, and Miss Bateman's will conclude at the same time.

THE Paris correspondent of the *Daily Telegraph* has telegraphed to London a glowing account of the first representation of *L'Ami Fritz*, MM. Erckmann-Chatrian's new play at the Théâtre Français. We shall later on be able to speak of the piece. Suffice it to say at the present moment that it is reported to be without distinct political allusion; that it was, therefore, received at the Français without those hostile manifestations to which the authors of the *Story of the Plébiscite*

might well have laid themselves open; and that some freshness in the treatment and much excellence in the acting caused the curtain to fall on what would seem to be a success. The scenery is admitted to be of the best; M. Perrin, the manager of the Français, having paid more attention to stage appointments than any of his predecessors. And a very pretty effect is obtained by the singing of an old Alsatian ballad with a refrain. It is Mdlle. Reichemberg who sings the ballad, and she is said throughout the piece to be better than usual. The following verse is worth giving, as noticeable for its simplicity of means and sureness of effect:—

“En entendant fuir l'ennemi,
Qui avait tué son bon ami.
Le pauvre enfant cria ‘Ma Mère!’
Et tout de long tomba par terre.
Ils ne se verraient plus:
Il est sous terre.”

And then the last lines are repeated by the chorus of reapers:—

“Ils ne se verraient plus:
Il est sous terre.”

The effect of a simple and pathetic ballad of a country-side or province, properly employed, is what the English stage has yet to learn. What have we on the modern stage to compare with this of the kind?—or with the effect in *Jean Marie*, of the Breton ballad, beginning:—

“Le brick n'eut pas sitôt sombré
Avec ses grands mâts et ses voiles,”

and having for a refrain—

“Celui que tu croyais perdu,
Sainte Azénor te l'a rendu.”

L'Affaire Française, a new drama by Georges Petit, has been brought out at the Théâtre de Cluny, but the little theatre near the Museum from which it derives its name has long lost the vogue won for it chiefly, perhaps, by the *Inutiles* of M. Edouard Cadol. An exceptionally good ingénue, named Mdlle. Marie, is said, however, to contribute much to such chances of success as the new drama at the Théâtre de Cluny may enjoy.

MUSIC.

THE ENGLISH OPERA SEASON AT THE LYCEUM.

LAST Saturday, Mr. Carl Rosa concluded his second season of English Opera in London by a performance of Cherubini's *Deux Journées*. It will be worth while to take the opportunity of briefly reviewing the chief events of the past three months at the Lyceum.

In the first place, Mr. Rosa is to be warmly congratulated on having fulfilled the whole of the promises of his prospectus. It is so general a custom, at least at the Italian Operas, to announce a number of works which never come to a hearing at all that it is gratifying to meet with an *impresario* who seems to feel the obligation of keeping faith with his subscribers and the public. All the works promised by Mr. Rosa have not, it is true, been equally interesting, nor equally successful, but there has not been one which has not been from some point of view worthy of production. Foremost in interest has undoubtedly been the *Flying Dutchman* of Wagner, which has been given some twenty times, and has been the most remarkable “hit” of the season. That it should night after night have drawn a crowded house, and have even been played three or four times a week, is indicative of the curiosity and interest felt in the music of one who is certainly the best-abused composer in Europe. The continued success of the opera can only be ascribed to its intrinsic worth. It was most admirably performed, it is true; but the far less measure of support given to some other works, which were nearly, if not quite, as well represented, proves that a good rendering is not enough to keep a piece on the stage unless it derive vitality from its own merits.

Next to the *Flying Dutchman* we are inclined to regard the production in English of *Fidelio* as the most important event of Mr. Rosa's season. As this was noticed at the time in these columns it will suffice to refer to it now; but as some strictures were made on the addition of trombone parts to Beethoven's score, we are very glad to take this opportunity of saying that the error arose from incorrect parts, which, from some omission, were not noticed before the performance, and that as soon as Mr. Rosa's attention was called to them, he (as might have been expected of him) expunged the offensive additions once for all.

Among other works produced during the season must be named Adam's *Giralda*, Nicolo's *Joconde*, and Cowen's *Pauline*. The last-named opera has been so recently spoken of, that we need say nothing more of it now; the very partial success of the other two resulted from the inherent weakness of the music. Both are extremely pretty, and both were well given; but, as a whole, neither can be considered a work of the first rank.

It is, we think, a matter for regret that Mr. Rosa did not give us an opera of Mozart's during the season, especially as *Figaro* last year was not only one of the best rendered but one of the most successful works brought out at the Princess's. Why it was not repeated this year it is difficult to see. There was a talk also of *Don Giovanni*; but though this was given during Mr. Rosa's performances at the Alexandra Palace, it never came to a hearing in London. It is to be hoped that it is only deferred, not shelved. We would also suggest to Mr. Rosa that it would be well to pay more attention to the works of Auber, the prince of French opera composers. Of the more than forty works which he wrote there are many which would well pay for revival, pecuniarily as well as artistically, and which are quite within the means of such a company as Mr. Rosa's. *Fra Diavolo* was given once, and only once, during the season; but it is easy to name at least half-a-dozen of which amateurs would be delighted to hear a good rendering. There is *Le Philtre*, one of the most delightful of Auber's scores, which was at first spoken of, but subsequently replaced by *Giralda*. There can be hardly a doubt that the former work would have proved much the more attractive. Then there are *Les Diamans de la Couronne*, *Le Domino Noir*, *La Part du Diable*, *L'Ambassadeur*, *La Sirène*, of most, if not all, of which an English version already exists, and any one of which, with such a rendering as might reasonably be looked for from the artists at the Lyceum, would be certain to succeed. We trust that in the prospectus of next season Auber will have a much more prominent place.

It is needless to catalogue the stock pieces, which, in addition to those named, have completed Mr. Rosa's repertoire; we therefore turn from the works to their performance. The “star” of the company has, of course, been Mr. Santley; his performances in the *Flying Dutchman*, the *Lily of Killarney*, *Joconde*, *Pauline*, and other works in which he has appeared have been of uniform excellence; but, as has previously been remarked in these columns, he has been overworking himself, and, towards the close of the season, paid the inevitable penalty in a somewhat worn voice. We trust that judicious rest may soon restore him to the full possession of his powers. It is a question, too, whether his co-operation has not at times been in some degree prejudicial to the perfect ensemble of the performances. To secure an entirely satisfactory result he ought to be supported only by artists of his own calibre, and it cannot be said that this was always the case.

Mdlle. Torriani has steadily gained in public favour during the season, and deservedly so. Her greatest successes have been precisely in those parts which made most demands upon her—Senta in the *Flying Dutchman*, and Leonora in *Fidelio*. The remarkable progress made by Miss Julia

Gaylord in the past twelve months deserves special mention. Her singing is steadily improving, and as an actress she is one of the very best members of the company. Another young lady should also be named—Miss Giulia Warwick, a *débütante*, who, though seldom heard, proved herself possessed of great ability, and gave evidence of very careful training. Mdlle. Ida Corani, who was heard in *Giralda* and *Joconde*, is an excellent singer, but hardly so successful on the stage as in the concert-room.

Of the gentlemen, Mr. F. Packard showed (especially as Florestan in *Fidelio*) a marked improvement on last year; his future will be watched with interest. Mr. F. H. Celli, who might have been heard oftener with advantage, fully sustained his reputation both as a singer and an actor. The rest of the company, whose names will be familiar to our readers, were uniformly good; and both orchestra and chorus were no less excellent than last year. The mounting of the various operas also left little or nothing to desire; while the energy of Mr. Rosa himself conducted, perhaps more than anything else, to the success which has attended his efforts. He may, on the whole, be heartily congratulated upon his second season.

EBENEZER PROUT.

THE greater part of last Saturday's concert at the Crystal Palace was occupied with the performance of Sullivan's cantata, “On Shore and Sea.” This work was written for the opening of the International Exhibition of 1871, and was performed on May 1 of that year in the Albert Hall. Of the four pieces composed for the occasion only one (M. Gounod's “Gallia”) has been frequently heard since. Mr. Sullivan's cantata is, like everything from his pen, thoroughly well written, and most effectively scored; but *pièces d'occasion* are seldom good specimens of their composers, and we are not inclined to consider “On Shore and Sea” an exception to the rule. The performance was extremely good; the solo parts were sustained by Mdlle. Lemmens-Sherrington and Mr. Wadmore; while the Crystal Palace choir was (as on every previous occasion of its being heard during this season), most satisfactory. We heartily congratulate Mr. Manns on the improvement he has secured in this department. Meyerbeer's interesting, but very seldom heard, overture to *Struensee* opened, and Beethoven's *Leonora* overture (No. 3) concluded the concert. Herr Wilhelmj gave a splendid rendering of Bach's Chaconne and Ernst's Fantasia on Hungarian airs; and the vocalists each contributed one song. To-day Liszt's symphonic poem “Mazeppa” is to be produced for the first time in England; and Miss Anna Mehlig is to play Hiller's concerto in F sharp minor.

AFTER our going to press last week, the production of *Alceste* at the Crystal Palace, which we announced for Thursday, was postponed. It is now fixed for Tuesday next, with the following cast:—Alceste, Miss Emily Cross; Admetus, Mr. Arthur Matthison; Phères, Mr. Edmund Leathes; Hercules, Mr. W. Rignold; Apollo, Mr. Barnes; Thanatos, Mr. Moxon; Medon, Mr. Bruton Robins. The choruses, composed by Mr. Henry Gadsby, will be sung by a choir of forty male voices, under the direction of Mr. W. Gadsby.

THE programme of Mr. Dannreuther's chamber concert, on the 30th ult., comprised Schumann's *Fantasie-Stücke*, Op. 88, for piano, violin, and violoncello; the same composer's piano quartett, Op. 47; Liszt's “Concert pathétique” for two pianos; violoncello solos by Saint-Saëns and Popper, and three songs by Hector Berlioz.

THE eighth Trial of New Compositions by the Musical Artists' Society takes place this evening at the Royal Academy of Music, Hanover Square. The programme includes two sonatas for piano and violin, by Messrs. W. H. Holmes and F.

Davenport; a sonata for piano and violoncello, by E. H. Thorne; and smaller vocal and instrumental pieces by Miss Prescott and Messrs. G. F. Gear, W. H. Cummings, F. E. Barnes, C. H. Hullett, C. E. Stephens, W. H. Longhurst, C. Gardner, H. Baumer, and D. Hume.

M. ALFRED DUBOIS DE BEAUCHESE, who was secretary to the Paris Conservatoire during the directorships of Cherubini and Auber, from 1828 to 1870, has just died in Paris at the age of seventy-two.

THE Leipzig Wagner-Verein, in order to further the acquaintance of musicians and the public with the *Ring des Nibelungen*, will hold, during the ensuing six months, fortnightly meetings, at which the work will be musically illustrated, and lectures will also be given upon it. It is said that the scheme is receiving warm support.

DR. FRANZ WITT, of Landshut in Bavaria, has offered a prize of 300 marks (15*l.*) for the best essay on Consecutive Fifths and Octaves; the reason of their prohibition by the old writers on music, and the views of modern theorists on the subject. The essays are to be sent in by Jan. 1, 1878; and the umpires will be Messrs. Albert Hahn, Witt, Reissmann, W. Rust and Tappert.

NICOLAI's *Merry Wives of Windsor* was performed in Berlin for the hundredth time on the 19th ult.

THE success of Madame Essipoff in America is said to be enormous.

TABLE OF CONTENTS.

	PAGE
MORRIS'S STORY OF SIGURD THE VOLSUNG AND THE FALL OF THE NIBLUNGS, by E. W. GOSSE . . .	557
FITZMAURICE'S LIFE OF WILLIAM, EARL OF SHEL-BURNE, by S. R. GARDINER . . .	558
OXENHAM'S CATHOLIC ESCHATOLOGY AND UNIVERSAL-ISM, by G. A. SIMCOX . . .	559
TERENTYEF'S RUSSIA AND ENGLAND IN CENTRAL ASIA, by T. W. CRAWLEY . . .	560
NEW NOVELS, by F. M. ALLEYNE . . .	561
CURRENT LITERATURE . . .	562
NOTES AND NEWS . . .	563
THE LATE MR. CHANDOS WREN HOSKYNs, by the REV. C. J. ROBINSON . . .	565
NOTES OF TRAVEL . . .	565
THE ARCTIC EXPEDITION, V.: THE OUTBREAK OF SCURVY, by CLEMENTS R. MARKHAM . . .	566
SELECTED BOOKS . . .	567
CORRESPONDENCE:—	
<i>The Building of Mykene</i> , by W. J. Stillman; <i>Eugène Delacroix' Correspondence: An Appeal</i> , by Ph. Burty . . .	567
APPOINTMENTS FOR NEXT WEEK . . .	567
DIETRICI'S ARABIAN PHILOSOPHY IN THE TENTH CENTURY, by W. WALLACE . . .	568
BACMEISTER'S CELTIC LETTERS, by J. RHYS . . .	568
SCIENCE NOTES (PHYSIOLOGY, CHEMISTRY AND MINERALOGY, &c.) . . .	568
MEETINGS OF SOCIETIES . . .	570
WOOD'S DISCOVERIES AT EPHEsus, by PERCY GARDNER . . .	571
A LETTER OF VAN DYCK . . .	572
ART SALE . . .	573
NOTES AND NEWS . . .	573
STAGE NOTES . . .	574
THE ENGLISH OPERA SEASON AT THE LYCEUM, by EBENEZER PROUT . . .	575
MUSIC NOTES, TABLE OF CONTENTS, NEW PUBLICATIONS . . .	575-6

NEW PUBLICATIONS.

Adeler (Max), <i>Elbow-Room</i> , a Novel without a Plot, 12mo (Ward, Lock & Co.)	2/0
Baines (T. B.), <i>The Lord's Coming</i> , Isernel, and the Church, 2nd ed. or 8vo . . . (W. H. Broom)	2/6
Dall (Rev. Thos. I.), <i>The Orthodox Doctrine of the Church of England</i> , 12mo . . . (Livingstone)	7/6
Bohn's Stand. Library.— <i>Lovana; or, the Doctrine of Education</i> , by J. P. F. Richter, 12mo . . . (Bell & Sons)	3/6

Bohn's Stand. Library.— <i>The Dramatic Works of Molière</i> , translated by C. H. Wall, vol. 2 . . . (Bell & Sons)	3/6
Bottomley (J. T.), <i>Dynamics, or Theoretical Mechanics</i> , 12mo . . . (W. Collins & Co.)	1/6
Bowra (Harriette), <i>Miscalculation</i> , cr 8vo. . . (Nisbet & Co.)	5/0
Bullock (Rev. Charles), <i>The Best Wish</i> , and other Sunday Readings for the Home, cr 8vo . . . (Office)	3/6
<i>Christian Cabinet (The)</i> , vol. for 1876 . . . (James Taylor)	1/6
Colquhoun (F. S.), <i>Rhymes and Chimes</i> , cr 8vo (Macmillan & Co.)	2/6
<i>Cornhill Magazine (The)</i> , vol. 34, 8vo . . . (Smith, Elder & Co.)	7/6
De Worms (Baron Henry), <i>The Austro-Hungarian Empire</i> , 2nd ed. 8vo . . . (Chapman & Hall)	9/0
Dupont-Auberville (M.), <i>Ornamental Textile Fabrics of all Ages and Nations</i> , folio . . . (Asher & Co.)	80/0
Edersheim (Rev. Dr.), <i>Sketches of Jewish Social Life in the Days of Christ</i> , cr 8vo . . . (R. T. S.)	5/0
Edwards (Amelia B.), <i>A Thousand Miles up the Nile</i> , illustrated, 4to . . . (Longmans & Co.)	42/0
Elam (Charles), <i>Winds of Doctrine: being an Examination of the Modern Theories of Automatism and Evolution</i> , cr 8vo . . . (Smith, Elder & Co.)	5/0
Essays in Anglo-Saxon Law, roy 8vo . . . (Macmillan & Co.)	18/0
Fénelon, Archbishop of Cambrai; a Biographical Sketch, cr 8vo . . . (Livingstone)	10/6
Finlason (W. F.), <i>Exposition of our Judicial System and Civil Procedure</i> , cr 8vo . . . (Longmans & Co.)	10/6
Gibbs (H. J.) and J. W. Edwards, <i>Handy-Book of Elementary Education Law</i> , cr 8vo. . . (Shaw & Sons)	10/6
Govett (R.), <i>Christ's Resurrection and Ours; or, 1 Corinthians xv. Expounded</i> , 12mo . . . (Macmillan & Co.)	3/6
Graham (Agnes V.), <i>Esther; or, Songs of the Captivity</i> , cr 8vo . . . (Nisbet & Co.)	3/6
Hanson (Alfred), <i>The Acts relating to Probate, Legacy, &c.</i> , 3rd ed. 8vo . . . (Stevens & Haynes)	25/0
Harper (Rev. Fred.), <i>The Sinner's Welcome</i> , 12mo (Book Society)	1/6
How (W. Walsham), <i>Plain Words to Children</i> , cr 8vo (W. W. Gardner)	2/6
Hozier (Capt. H. M.), <i>The Invasions of England</i> , 2 vols. 8vo. . . (Macmillan & Co.)	28/0
Hughes (A. W.), <i>Gazetteer of the Province of Sind</i> , 2nd ed. 8vo . . . (Bell & Sons)	42/0
Jones (C. A.), <i>Stories about the Wonderful Kingdom</i> , 4to (Masters)	3/6
Kemble (John M.), <i>The Saxons in England</i> , new ed. by Walter De Gray Birch, 2 vols. 8vo. . . (B. Quaritch)	24/0
Kingsley (Charles), <i>his Letters and Memories</i> , edited by his Wife, 2 vols. 8vo . . . (H. S. King & Co.)	36/0
Klimsch (C.), <i>Book of Ornaments</i> , 4to . . . (Asher & Co.)	30/0
Klimsch (C.), <i>Initials and Ornamental Letters</i> , 4to (Asher & Co.)	30/0
Klimsch (C.), <i>Monograms</i> , 4to . . . (Asher & Co.)	25/0
<i>Ladies' Treasury (The)</i> , vol. for 1876. . . (Bemrose & Sons)	7/6
Loxton (Rev. David), <i>Sermons</i> , cr 8vo (Hodder & Stoughton)	7/6
Macewen (Alexander), <i>Sermons; with a Memoir</i> , cr 8vo (Maclehose & Co.)	6/0
Marrat (Rev. Jabez), <i>In the Tropics</i> , 12mo (Wesleyan Conf. Office)	2/6
Maudie Maynard; by Author of "Almost Faultless," 3 vols. (Smith, Elder & Co.)	31/6
Miller (E. C.), <i>The Royal Road to Riches</i> , 16mo (Wesleyan Conf. Office)	1/6
<i>Mother's Treasury (The)</i> , vol. for 1876. . . (Book Society)	2/0
Munro-Butler-Johnstone (H. A.), <i>Handbook of Maritime Rights</i> , 12mo. . . (W. Ridgway)	2/0
<i>My Sunday Friend</i> , vol. for 1876. . . (Mowbray & Co.)	1/0
Narjoux (Félix), <i>Notes and Sketches of an Architect, taken during a Journey in the North-West of Europe</i> , 8vo (S. Low & Co.)	16/0
Our Holiday in the Scottish Highlands, illustrated with Pen and Pencil, folio. . . (Bradbury & Co.)	21/0
Owen (Hugh), <i>Elementary Education Acts, 12th ed.</i> cr 8vo (Knight & Co.)	8/6
Oxenden (Bishop), "The Pathway of Safety Series," 10 vols. in box. . . (Hatchards)	31/6
Prince of Argolis (The); a Story of the Old Greek Fairy Time, cr 8vo. . . (Chatto & Windus)	3/6
<i>Punch's Pocket Book for 1877</i> . . . (Bradbury)	2/6
Raja of Sarawak (The), an Account of Sir James Brooke, by G. L. Jacob, 2 vols. 8vo. . . (Macmillan & Co.)	25/0
Room for John Knox; a Poem for the Times, 12mo (Edinb. Pub. Co.)	2/0
Salmon (G.), <i>Lessons Introductory to the Modern Higher Algebra</i> , 3rd ed. 8vo. . . (Hodges, Foster & Co.)	10/6
Scott (Sir W.), <i>Waverley Novels</i> . New Library Edition. —Bride of Lammermoor, 8vo . . . (A. & C. Black)	8/6
Smiles (Samuel), <i>The Huguenots in England and Ireland</i> , new ed. cr 8vo . . . (J. Murray)	7/6
Smiles (Samuel), <i>Life of a Scotch Naturalist</i> , Thomas Edward, cr 8vo . . . (J. Murray)	10/6
Smiley (Sarah F.), <i>The Fulness of Blessing</i> , cr 8vo (Hodder & Stoughton)	5/0
Sport in Many Lands. By H. A. L. 2 vols. 8vo (Chapman & Hall)	30/0
Stebbing (Miss Grace), <i>Walter Benn</i> , 12mo (Book Society)	1/6
Stuart (A. Moody), <i>The Song of Songs</i> , 3rd ed. cr 8vo (Nisbet & Co.)	6/0
Tait (P. G.), <i>Lectures on Some Recent Advances in Physical Science</i> , 2nd ed. cr 8vo . . . (Macmillan & Co.)	9/0
Talmage (Rev. T. de Witt), <i>Entrances of Pearls; Fifth Series of Fifty Sermons</i> , cr 8vo. . . (R. D. Dickinson)	3/6
Ten Steps in the Narrow Way; or, the Commandments Illustrated, cr 8vo. . . (R. T. S.)	2/6
Turner (J. M. W.), <i>The Harbours of England</i> , engraved by Thos. Lupton; the Text by J. Ruskin, new ed. folio (Smith, Elder & Co.)	25/0
Vergili Maronis <i>Aeneidos libri X., XI., XII.</i> , edited, with Notes, by A. Sidgwick, 12mo . . . (Cambridge Warehouse)	3/6
Vernon (Rev. J. E.), <i>Bible Truths in Simple Words</i> , 12mo (Masters)	3/0
Walker (W. J.), <i>The Partition Acts, 1868 and 1876</i> . 8vo (Stevens & Haynes)	6/0
Whyte-Melville (J. G.), <i>Rosine</i> , 8vo. . . (Chapman & Hall)	16/0

MESSRS.

SEELEY, JACKSON, & HALLIDAY,

54 FLEET STREET, DECEMBER, 1876.

The ABBEY CHURCH of ST. ALBAN'S.

By J. W. COMYNS CARR. Illustrated with 5 Etchings by Ernest George and R. Kent Thomas, and many smaller Illustrations. Royal 4to, cloth, gilt edges, price 18*s.*

EIGHTEEN ETCHINGS by ENGLISH,

FRENCH, and GERMAN ARTISTS; comprising Plates by Seymour Haden, Ernest George, Brunet Debaines, &c. Notes by P. G. HAMERTON. Imperial 4to, cloth, gilt edges, price 31*s.* 6*d.*

The PORTFOLIO: an Artistic Periodical.

Edited by P. G. HAMERTON. The Volume for 1876. Cloth, gilt edges, 3*s.*; or half morocco, gilt top, 42*s.*

A CENTURY OF DISCOVERY: an Account

of the Spanish and Portuguese Navigators, from Prince Henry to Pizarro. From the German of THEODOR VOGEL. With 12 Illustrations, price 5*s.* cloth.

"Highly interesting biographical sketches of Portuguese and Spanish navigators; beautifully illustrated, and no less beautifully bound."—*Leeds Mercury*.

The LIFE, LABOURS, and TEACHING of

HAY MACDOWELL GRANT, of ARNDILLY. By M. M. GORDON, Author of "The Life of Sir D. Brewster." With Portrait. Price 5*s.* cloth.

On a PINCUSHION, and other Fairy Tales.

By MARY DE MORGAN. Illustrated by William De Morgan. Handsomely bound in cloth, gilt edges, price 5*s.*

"Genuine fairy stories of the old type. Miss De Morgan has written a little book which will be, we believe, almost as popular in time to come as the immortals of fairy lore."—*Spectator*.
"A delightful volume of seven fairy stories, full of strange thoughts and wonderful conceits. The illustrations, with their quaint decorative beauty, are admirable."—*Examiner*.

A THIRD EDITION OF

The ELIZABETHAN BIRTHDAY BOOK.

Mottos from the Great Writers of the Times of Queen Elizabeth. Cloth, gilt edges, price 2*s.* 6*d.* Kept also in various styles of leather binding.

The BATTLEFIELD of LIFE: a Tale. By

MISS GIBBERNE, Author of "The Curate's Home." Price 5*s.*

The CLAN of the CATS: Stories of the

Feline Animals. With many Illustrations. Price 5*s.* cloth.

FROM NEW YEAR to NEW YEAR. By

the Author of "Copsley Annals." With many Illustrations. Price 3*s.* 6*d.* cloth.

ONLY a DOG. By the Author of "Aunt

Annie's Stories." With Eight Illustrations. Price 3*s.* 6*d.* cloth.

"One of the most delightful acquaintances we have made among the new books is the dog Peter in this pathetic little story."—*Academy*.

A SEVENTH THOUSAND OF

OLIVER of the MILL: a Tale. By Maria

LOUISE CHARLESWORTH, Author of "Ministering Children." 5*s.* cloth.

"In some respects superior to 'Ministering Children,' the pathos is more refined. The effect sought is worked out by more delicate touches. A book of genuine worth, and full of sweet and tender piety."—*Spectator*.

A THIRD AND CHEAPER EDITION OF

ROUND MY HOUSE: Notes on Rural Life

in Peace and War. By P. G. HAMERTON. Price 5*s.* cloth.

A THIRD THOUSAND OF

LIFE'S AFTERMATH: a Story of a Quiet

People. By EMMA MARSHALL, Author of "The Old Gate-way." Crown 8vo. Frontispiece, 5*s.* cloth.

"The story is admirably told, and the interest well sustained throughout. The descriptions of English scenery are in many instances beautiful."—*Christian Observer*.

COUNTRY LIFE in SYRIA: Passages of

Letters written from Anti-Lebanon. By HARRIET RATTAY. In crown 8vo, with Engravings, price 3*s.* 6*d.* cloth.

"A curious account of country life in Syria. This is, from its unsophisticated candour, an amusing little book."—*Saturday Review*.

SEELEY, JACKSON, & HALLIDAY, 54 Fleet Street, London.

SATURDAY, DECEMBER 16, 1876.

No. 241, New Series.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

LITERATURE.

The Makers of Florence: Dante, Giotto, Savonarola; and their City. By Mrs. Oliphant. (London: Macmillan & Co., 1876.)

THIS pleasant book is composed of six essays—one on Dante; one on the group of architects and sculptors who joined in the building of the Florentine cathedral; one on Agnolo Pandolfini; one on the Convent of San Marco, with a notice of the artists who worked there, and Lives of Sant Antonino and Savonarola; and one on Michel Angelo—bound together in a single volume and neatly illustrated. Its chief value consists in this, that Mrs. Oliphant has confined herself to a range of subjects she understands, and to men with whom she sympathises. Each sketch is written with love and intelligence; nor has she ever bent her powers to deal with what she does not naturally like, through any mistaken desire for completeness or even-handed justice. The disadvantage of the method is that her book, when tested by its title, is one-sided. The writer so persistently keeps out of sight certain elements of political, social, and intellectual vitality with which she does not sympathise, that we are forced to ask, if her heroes really made our modern Athens, why the product of their energies was what it is. Among the "Makers of Florence" as Florence was when she ceased to have an independent life in the middle of the sixteenth century, and as we know her now through the records of her political history and through her monuments of art and literature, there are many men of first-rate importance ignored or thrust into the background by Mrs. Oliphant. Perhaps Mrs. Oliphant would say that Petrarch, the pioneer of modern humanism; Boccaccio, the poet of humorous and tender romance; Cosimo and Lorenzo de' Medici, the founders of libraries, promoters of learning, and enslavers of their city; Poliziano, the brilliant scholar and genial reviver of Italian poetry; Machiavelli and Guicciardini, the historians and philosophers of history, were not the makers but the marrers of Florence; and that all that side of life they represent, as distinguished from the ascetic ideal of San Marco, was the disease whereof Florence died. Nevertheless, he who has studied the history of Florence from 1300 to 1529 in its various branches will hold a different opinion. He will maintain that, whoever made Florence, it was Florence who made these men what they were, and that they were her children, and the makers of her spiritual city, in at least as true a sense as the Paduan prophet. Entertaining this

view of what Florence was and is for all time, he will feel it his duty to point out that the title of Mrs. Oliphant's volume is misleading, inasmuch as it professes to give her readers more than they will find in the collected essays it contains.

Having said thus much by way of general criticism, there is little left but to praise the excellences of an animated and attractive volume. Mrs. Oliphant keeps close to original and, for the most part, contemporary sources, drawing largely from Boccaccio's *Life of Dante*, Sacchetti's novels, Villani, Burlamacchi, and Vasari, and telling their incomparable tales again with lively grace. Her defence of Vasari, to whom she owes so much, against the recent school of critics, who pour contempt upon him because they have detected his inaccuracies, is both spirited and just (p. 144).

What is sure to render *The Makers of Florence* acceptable to general readers, is the ability shown by its author in presenting the men of whom she writes just as she conceives them to have been, and in the words whereby their best friends painted them. All her people are alive; and her criticisms on their works and opinions are so mingled with the details of their biographies as to form part of a continuous narrative. Without effort, and without elaboration, the story of these Florentine worthies flows on in a clear and sympathetic style; and the impression left upon our minds by each portrait is distinct and human. Perhaps the most interesting study in the series is that of Fra Angelico; the most impassioned, that of Savonarola. Luca della Robbia and Filippo Brunelleschi are delicately touched; and the companion pictures of the friends Fra Baccio and Mariotto Albertinelli stand out with a pleasant vividness. The same appreciative and sympathetic handling is shown in the study of Agnolo Pandolfini, to whom Mrs. Oliphant assigns the *Trattato del Governo della Famiglia* without a question of Alberti's claim; and in the biography of Sant Antonino, the good Archbishop of Florence. As an instance of the mood habitual to Mrs. Oliphant in dealing with Renaissance Italy, I will extract the last sentence from her *Life of Sant Antonino* :—

"The world was a terribly unsatisfactory world in those days, as it is now; and full of evils more monstrous, more appalling, than are the sins of our softer generation; but, at the same time, the gates of Heaven were somehow nearer, and those rude eyes, bloodshot with wars and passion, could still see the saints so unlike themselves going in by that dazzling way."

The account of Donatello suffers somewhat from Mrs. Oliphant's treating him too persistently as a rustic. Though he confessed in early manhood to Brunelleschi that his *Christ upon the Cross* was nothing nobler than a country-fellow, this does not justify our conceiving of the greatest Quattrocento master of style in Italy—the master of Andrea Mantegna—as a purely homely artist. It was no mere good old generous soul, no mere "frank and simple peasant," who made the *St. George* of Orsammichele, the bronze *David* of the Bargello, or the stately bas-reliefs of Sant Antonio at Padua. Nor does it seem to me that Mrs. Oliphant has reached her own level in the chapter on

Michel Angelo. This is due partly to her not having availed herself of the recent labours of Guasti, Milanese, Gozzi, and Heath Wilson. It may here be parenthetically noticed that on page 383 she speaks of the two Dukes in the Sacristy of San Lorenzo as Lorenzo de' Medici and "his brother Giulio." Now the Duke of Nemours was in truth not Giulio, but *Giuliano* de' Medici, and not brother, but *uncle* to the Duke of Urbino. She is also wrong in stating that the statue called *Il Penseroso* is "now supposed to be Giulio;" for, since the discoveries communicated to the world by Mr. Heath Wilson in March, 1875, the old tradition has been confirmed, Grimm's hypothesis has been discarded, and the *Penseroso* is known to be, not Giuliano, but Lorenzo.

These minor matters of inaccuracy are not, however, of much importance in a book that makes little pretence to learning and avoids critical questions, basing its claims on different merits from those of the Dryadust. Were it not so, a critic might venture to rebuke Mrs. Oliphant for calling Lorenzo the Magnificent "a man of superb health," when it is notorious that he died comparatively young of a lingering and painful disease of the stomach; and for airily alluding to Giovanni Pico della Mirandola, the Phoenix of his age, the recluse of arduous and all-absorbing erudition, as "this Court butterfly!" In truth, Mrs. Oliphant is not happy when she touches on the side of Florence she has not studied and does not understand, the side which she playfully and complacently thinks she "may be permitted to call the devil's side."

To remark that the practised hand of the novelist is noticeable throughout is too obvious an observation to be worth much. Yet it is true; and the book owes much of its attractiveness to the tact with which the author of the *Chronicles of Carlingford* has seized on salient details and introduced picturesque touches without straining historical probability or violating proprieties of taste. At times, however, her fluent style betrays a certain note of vernacular vulgarity, not racy enough to redeem it from commonplaceness. An example of this is her frequent use of exclamatory phrases like "poor soul!" and "good soul!" Even Gemma Alighieri is pitied as "poor soul!" because she had seven children by the greatest poet of Italy. The introduction, again, of Italian words for the sake of local colouring, where English would have done as well or better, is tiresomely frequent. Thus Guido da Polenta "was *cacciato*;" we read too, "how steep the *scale* of a stranger's bounty." The trick becomes disagreeable when the Italian name has an English plural, as in *bottegas* and *parlamentos*. It must also be observed that this superfluous Italian is very often inaccurate. We find: "gentile donne, *guidice*, ornamento poetici, disordine grandissime, grandi ali." Instances of this sort of slip are so numerous as to suggest incomplete scholarship, though some may be due to typographical errors, and some possibly to quotation from old and ungrammatical Italian.

If I had space to select passages of pleasant writing, I should like to transcribe the

narrative of the storming of San Marco (p. 315), the polemic against modern historians of the psychological school (p. 290), the pretty notice of Luca della Robbia (p. 150), and the sober criticism upon Sandro Botticelli (p. 332). It must be enough to indicate these thus in passing; for many minds will single many favourite passages from a book so likely to be popular. In conclusion, it may be said that the crowning charm of *The Makers of Florence* for English readers will be its genuine and healthy sympathy with what, according to her lights, the author sees of holy, tender, manly, loving, and God-fearing in human nature.

J. A. SYMONDS.

A Ride to Khiva; Travels and Adventures in Central Asia. By Fred Burnaby, Captain, Royal Horse Guards. With Maps and an Appendix, &c. Second Edition. (London: Cassell, Petter & Galpin, 1876.)

THE appearance of a second edition of this book almost before the first was in general circulation shows, at all events, the interest felt in any work which can throw light on the policy of Russia in the East; and there is besides in this case an interest of a more personal nature. A guardsman who spends his leave alternately in Central Africa and in Central Asia; who speaks Russian and Arabic; who possesses in an exceptional degree the personal qualities necessary to a delicate and dangerous enterprise; and who can besides write a natural, vigorous, and amusing account of his adventures, will have no lack of readers. A winter journey across the steppes to the north of Lake Aral, and over the more recently annexed deserts which lie between the great rivers Syr Daria and Amu, is looked on as a serious undertaking even by the Russians themselves; and besides the Arctic severity of the climate, and the risks from Turkoman and other marauders, our author had to encounter a system of official jealousy and exclusiveness, commonly, but somewhat unfairly, stigmatised as "Chinese." Even at the Russian Embassy in London he could obtain no information, but only polite letters of introduction for St. Petersburg. Here, again, the authorities were equally vague as to the prospects of his journey, but allowed him to proceed, only saying that they could not guarantee his safety beyond the Russian frontier. Further on he meets with General Kryzhanofsky, the governor of Orenburg, who tells him that he is on no account to go to India or Persia, and that he must retrace his steps to European Russia by the same route by which he travelled. On his arrival at Kazala, on the river Syr, the commandant of the place allowed him to proceed, as it was supposed he was going direct to the fort of Petro-Alexandrofsk, in the territory lately taken from Khiva, where his further progress would have been stopped. He, however, cleverly avoided the fort, and, crossing the River Amu into Khivan territory, made his way to the capital. But he had hardly arrived there, and paid his respects to the Khan, when he received a summons from the Commandant of Petro-Alexandrofsk to recross the river

and repair to the fort, where a telegram was awaiting him. As the Khan of Khiva—an independent sovereign, by the way—had at the same time received orders to arrest him if he tried to leave the country, there was no alternative but to obey. The telegram proved to be from H.R.H. the Duke of Cambridge, ordering Captain Burnaby to return at once to England; and we may assume that it was procured by the Russian authorities as a veil, however flimsy, to cover this arbitrary and illiberal treatment of the traveller.

From St. Petersburg to Sizeran on the Volga the journey of more than sixty hours is comfortably performed by railway, but from thence to the banks of the Syr travellers proceed by sledge, and the dangers from snow-drifts, and from the extreme cold, are considerable. Against the latter, even a panoply consisting of three pairs of the thickest stockings, a pair of fur-lined shoes, galoshes, and enormous boots over all, besides extra-thick drawers and trousers, waistcoats, coats, and furs à discrétion, was not proof. The great plain extending from the Syr Daria to the Amu is for the most part a sandy desert, interspersed, however, with low hills, and with reaches of a clayey steppe, bearing a vegetation of a peculiar type. The heat and drought of summer in these regions is as terrible as the cold of winter, and the only roads are indicated by the few and scanty wells. In winter, however, the traveller is less restricted as to his route, for he can provide himself with bags of snow, which, with a supply of fuel, and of frozen soup and meat, comprised the provision for the journey as far as the frontier of Khiva.

Captain Burnaby had procured a lean, sorry-looking little Tartar horse which, when the rider mounted, seemed so unequal to the work that his guide and servant were seen gloating in anticipation over the feast it would provide them, the prospect being only somewhat damped by the evident toughness of the fare. The various incidents of the journey are well described; the desolate aspect of the country; the difficulties with his men; the scenes by the camp fire, and the chance companions of the road, his conversations with whom are often highly amusing. At Orenburg he is greatly befriended by a Tartar professor of languages, who undertook to find him an honest Tartar servant; the article proved to be scarce, but the worthy professor at last succeeded, after some signal failures, in saving the honour of his race by discovering one, "little Nazar," who, as Tartars—and servants—go, was not a bad bargain. East and West are sometimes seen at Orenburg in curious juxtaposition, and Captain Burnaby here met with Khudayar Khan, the dethroned ruler of Khokand, who has accepted the situation with much equanimity. He mixes freely in Russian society, where he has excited much interest, especially among the unmarried ladies, and has even gone so far as to give a ball, which was pronounced a great success.

Apart from matters contained in the appendix, which we shall notice later, Captain Burnaby tells us expressly that his book is "merely a narrative of a ride to Khiva." Few such rides have been more ably and gallantly performed, or more pleasantly

described; from the nature of the case, however, it was performed in haste, and during his return journey from Khiva to European Russia he was practically a prisoner; if, therefore, his views on Russian character and conduct seem at times sweeping and one-sided, we must remember that they had often to be formed hastily and on very imperfect premisses. A favourite theme of conversation in Russia, he says, is the friendly *rapprochement* of the Russian and Indian frontiers in the interests of "Christianity" and "civilisation." Much, of course, depends on the meaning attached to these terms; Captain Burnaby, who has the habit—we are far from imputing it as a fault—of calling a spade a spade, considered it "a waste of breath to argue the question," the "Christianity" of Russia as compared with our own being, he says, "pure Paganism," and devotion and dirt, if not interchangeable terms, being found always in close mutual relation. We fear he has not gone into the merits of the "Filioque" clause, and he has but small patience for the cleanly and well-educated Anglican who, beguiled by his ecclesiastical sympathies, pines for "union" with such a Church. And their "civilisation," at all events in Central Asia, is developed, to say the least, on very different lines from our own. Socially, there is much freedom of intercourse there between the ruling and the subject race, and this has even been held up to us as a model worthy of our imitation in India;* but, besides that this free social intercourse implies a comparatively slight difference in the degree of civilisation possessed by the two peoples (and can only flourish where such is the case), its reputed results on the morals of the Russians in Turkestan are far from encouraging. As regards the political corruption and the oppression exercised there by the Russian Government, his assertions are, it must be admitted, borne out by the more judicial pages of Mr. Schuyler, while the general want of truthfulness which he describes, and the religious intolerance, the habits, in the army, of excessive drinking, and—in Turkestan at least—of gross immorality, complete a very unattractive picture, and go far to justify those who doubt the capacity of Russia to undertake the regeneration of European Turkey. But, however true these accusations, it would obviously be unfair to accept them as a portrait of the national character, ignoring the many fine qualities of the race; and fairness on this subject is doubly incumbent on English writers at the present moment. Drunkenness and religious intolerance are faults which may disappear with a few strides in a nation's progress, and even the widely prevalent corruption is in some respects a less discouraging feature in her political system than in that of her great republican sympathiser.

Captain Burnaby's hospitable and friendly reception by the Khan and people of Khiva, coupled with his summary expulsion thence by the Russians, may not unnaturally have coloured his views on the questions at issue between them. It is probable that the

* See *The Shores of Lake Aral*, by Major Herbert Wood, R.E.

Russians, as Captain Burnaby says, did persistently and unfairly blacken the character of the Khivans (just as they have latterly attempted to palliate their treatment of the Turkomans), with the view of alienating from them the sympathies of England; but the parallel with the wolf and the lamb of the fable is hardly so close as his account implies. Captain Burnaby reports that the officers of the army in Turkestan, while individually friendly to England, consider our interests so antagonistic to theirs that a war in Asia must be only a question of time. He believes that most of the recent wars and subsequent annexations are due, not to any deliberate policy of aggression, but to the ambition of the local military authorities; and that they are viewed with disfavour by an influential party at home. But, even accepting this view, the practical result, as far as we are concerned, is the same, for we have equally to reckon with this aggressive spirit, from what quarter soever it may proceed, and with the skilful and not too scrupulous diplomacy by which it is supported. It is a sound instinct which leads the cooler heads on both sides to desire a broad "neutral zone." The increased armaments which would be needed in England if the sea-barrier which separates her from the great military Powers of Europe were to disappear, give perhaps an inadequate idea of the additional force which would be required on our Indian frontier if it became conterminous with that of Russia.

Captain Burnaby has desired to give a more permanent value to his book by the addition of two useful and well-drawn maps. One of these contains the provinces on either side of the border line between Russia and China throughout its entire length, and of the borders of Kashgar and China. This will be studied with interest by those who are watching the advance of the Chinese force which has been sent to reconquer its former territory of Kashgar, and which is said to be now at Urumsai. It is believed that the astute ruler of Kashgar would accept a nominal vassalage under China, if he could thereby escape extinction by Russia, and the establishment, by this means, of a permanent and friendly barrier in that quarter between India and Russia is an object worthy the attention of English diplomacy. A number of routes across these regions are given. They are not free from mistakes: e.g., two large cities, Bai and Sayram, are entered as "mountains." The other map comprises the three Khanates of Central Asia, with the Pamir regions and the entire course of the Oxus. Here, the latest and best authorities have not always been followed. The course of the Upper Oxus is given correctly from the last edition of Colonel Walker's Map of Turkestan, but the identity of its great Pamir tributary the Murghabi or Bartang with the Aksu is not shown, and the position of another great confluent, the Surkh-ab or Waksh, also a point of considerable interest to geographers, is incorrectly laid down. Too great an extension seems also to have been given to the Kizil Kum sands along the left bank of the Syr Daria; but it is easier to criticise a map than to draw one. We should add that some of the routes published are too vague

to be of much use, while others, such as those in "Bokhara and Afghanistan" from Captain Kostenko, and in "Kashmir and Afghanistan" from M. Bektchourin, have been superseded by the labours of the Indian Trigonometrical Survey. The spelling of Eastern names, too, is inaccurate and unsystematic. Still, much of the information given has not been published in England before, and the appendix contains various other documents of interest bearing on the Central Asian question. COURTS TROTTER.

The Acre-ocracy of England. A List of all Owners of 3,000 Acres and upwards, culled from the Modern Domesday Book. By John Bateman. (London: B. M. Pickering, 1876.)

THOUGH Mr. Bateman doubtless gauges aright the Englishman's curiosity as to his neighbour's acreage and rent-roll, he has scarcely succeeded in throwing more light upon the subject of the possessions and incomes of even the "Upper Ten" than the so-called "Modern Domesday" threw upon the whole list of the landed classes in England from the highest to the lowest. And that was certainly not much—in fact, disappointingly little. Owing to the mode of collecting information, by rate- and tax-collectors with no literary idea, aim, or object, it was confused in many instances by an owner's name with only the initial of his Christian name appearing in one place, and the same with the Christian name *in extenso* in another, the result being that the acreage was divided, whereas it should have been appended to the name of one individual. Those who carried out the enquiry have, in other ways, split up into two or three properties an acreage hereditarily and necessarily belonging to a single individual: and, as might be expected of the class, collectors have often returned the names of defunct persons as still in possession. We can conceive that Mr. Bateman believed that his own idea of culling from the whole work in two large volumes a pocket volume, so to speak, enshrining the golden few who can tell up three thousand acres and over, was novel and brilliant; and yet, when it comes to be examined, it is surprising how little there is in it; how nearly *in statu quo ante* we are left, as to our great neighbours' real incomes or possessions; how many by-ways there are by which, not perhaps unreasonably, they can prevent their poverty from being averaged or interviewed, and can hold in check an obtrusive curiosity. As one instance of the liability to misrepresentation, it may be pointed out that the assessment committee's valuation of land in hand may in all probability have been taken, in which case the actual value, the rent which could be got for it, is pretty surely set too high. On Mr. Bateman's own admission, the traps in his way have been many and perplexing, and his Preface is not of a nature to encourage the hope of much accuracy—to say nothing of his error in judgment in drawing a strict line at 3,000 acres, and excluding those who fall a quarter of an acre short of it, while within eyeshot almost of squires thus excluded might be found half-a-score of proprietors above the line, half-a-score of whose

barren acres would not fetch more than the rent of that identical quarter-acre which precludes their friend over the border from their (save the mark!) acre-ocratic company! To come to particulars, Mr. Bateman's book aims at furnishing the name of every proprietor of 3,000 acres and over, with his area of acreage, according to the counties in which it is situate, and gross estimated value, with his college, his club, and a special letter S in case he is head of, or head of a junior branch of, a family noticed in Shirley's *Noble and Gentle Men of England*. This is surely not much in the way of information, especially as, when the pencil has calculated what he receives per acre, there is no clue to a man's property in other than land, and no knowing whether that land is unencumbered or not. Add to which, the omission of the rentals of London estates in the instance of some of our dukes gives them a much lower income from land than they actually enjoy, and reduces their total below other certainly less wealthy noblemen.

Judging from the statistics of this book, a fair average of land in England is 1*l.* an acre. Welsh landowners would be lucky if they could say the same. An owner in Merionethshire (p. 5) gets little more than 5*s.* an acre for his 4,365 acres. A Brecknockshire squire (p. 8) derives 295*l.* per annum from 2,076 acres in that county. Sir David Dundas possesses 3,646 acres in Radnorshire, valued at the annual value of 711*l.*, whereas his two acres in Surrey are set down at 300*l.* As he has no other property in land it is obvious that his acreage is strangely disproportionate to his rent-roll; but even his case is not so noteworthy as that of Richard Parry, of Bedgellert, whose 3,971 acres bring him in no more than 359*l.* per annum; while we suspect that many others do not realise more than 6*s.* 8*d.* an acre, which is the value in one instance of six acres in Herefordshire. Sir Watkin Wynne's vast acreage in Wales, Derbyshire, and the border counties, does not average above 1*l.* or so the acre; while, on the other hand, Lord Bradford's acreage in Radnorshire is valued in this volume at no less than 4*l.* an acre. Unless it is in some very exceptional part of the county, the figures must be wrong. And that in some cases they are wrong is made patent by one or two palpable blunders. The case of John Ellis Mace, of Tenterden, credited with 3,653 acres in Kent at the very disproportionate rental of 478*l.*, was hesitatingly admitted by Mr. Bateman himself, though he left it to his critics to investigate the blunder. It is even harder to understand how he can have passed without rectification such a strange and patent mistake as giving the identically same acreage, 5,066 acres, and not only so, but the same rental (7,595*l.*), to two baronets living near each other on opposite sides of the Wye, Sir George Cornwall, of Moccas, and Sir Henry Cotterell, of Garnons. The sole distinction he knows between them is that the former is of Trinity, Cambridge, the latter of Christ Church, Oxford. It is not, of course, to be expected that the compiler should be *au courant* with recent changes, but on page 203 occurs an instance where a sale of property in one of four counties has taken 3,923

acres from the owner's total within the last four years; and on page 91 a proprietor is named as having what would be the second largest acreage in his county, in whose case the total requires to have deducted from it all the leasehold property, when that has been settled by a commission still sitting. On the whole, it is difficult to see what good purpose this book can subserve: though, if it is worth producing, it is worth while endeavouring to make it accurate. It would have found more favour with a better-coinced "title;" and as to the four ambiguous figures on the frontispiece, we can only surmise that of those in the lower compartments that to the left represents the "imprisoned nobleman," that to the right the "infant in possession." JAMES DAVIES.

The Jesuits; their Constitution and Teaching. An Historical Sketch. By W. C. Cartwright, M.P. (London: John Murray, 1876.)

MR. CARTWRIGHT has for several years manifested a special interest in Catholic ecclesiastical questions, and his excellent work on *Papal Conclaves*, as well as some papers commonly attributed to him in the *Edinburgh Review*, displays a capacity, rare if not unique among Protestant writers, for handling them with knowledge and impartiality. It is notorious that from the first there has been a division of opinion about the Jesuit order within the Catholic body, and among its highest dignitaries. If by one party they have been regarded as the Praetorian Guard of the Papacy and foremost champions of the faith, to another, which demanded or applauded their suppression under Clement XIV., they appear as a parasitic growth detrimental to the best interests of the Church. Mr. Cartwright's sympathies are with the latter party; he seems from his concluding paragraph, which is too long to quote here, to doubt whether the Jesuits do or do not represent the genuine spirit of Catholicism, but he has no doubt at all that it is so much the worse for Catholicism if they do. And to prove this by reference to their practice and teaching is the leading object of his book. The statement of facts appears throughout to be scrupulously fair, and some serious mistakes contained in the original draft of the essay, as published in the *Quarterly Review*, have been corrected; the author even goes out of his way to expose two very inexcusable errors into which Prof. Huber has allowed himself to be betrayed in his generally accurate work on the Jesuits. But still, it must be remembered that the statement, however impartial, is almost confessedly one-sided. The proverb has often been applied to the Jesuits, *ubi bene, nemo melius; ubi male, nemo pejus*. Mr. Cartwright has set himself here to exhibit the darker side of the picture, and it is therefore important for his readers to bear in mind that there is a brighter side also, which it did not fall within the scope of the present treatise to dwell upon. To supply adequate data for a complete judgment it should be supplemented by a second treatise devoted to bringing out the real services conferred by the Society on the cause of Christianity and human culture. But so long as

it is studied for what it claims to be—a fairly and carefully drawn indictment against their teaching and practical system, in many grave particulars—it may be read with interest and profit.

The work is divided into two parts, which deal respectively with the practical system and working, and the moral teaching of the Jesuits. The first part is the most complete and conclusive; in the delicate subject of moral theology the author is less at home, and the soundness of his criticisms, therefore, cannot always be relied upon. He insists that the leading characteristic of the Jesuit system, which is exemplified alike in its organisation and history, and distinguishes it from all other Orders in the Church, is the paramount aim to secure and extend its own corporate power and influence in the world. Hence the avowed preference of Ignatius Loyola for "firmness of character and ability for business," as more essential than "purely natural goodness" in candidates for admission; hence the extraordinarily long and careful probation to which neophytes are subjected, and the deliberate rejection or discouragement of independence and originality of mind; hence the rigidly military and despotic organisation of the Society and its peculiar spirit, the comparative fewness of those members who attain by the fourth vow to a place in the "Old Guard of the Order," the exemption from ritual or ascetic obligations common in other religious Orders, and the vast dispensing power lodged in the hands of the General. So far this would not necessarily be any ground of complaint, though a community organised on so aggressive a principle would be likely to become an object of suspicion. But Mr. Cartwright traces to the same motive the general laxity of moral teaching on which he dwells (to which we shall return presently), such practices as secret affiliation—which is not, however, very clearly made out—and various more than questionable episodes in the history of the Order, such as its complicity with the Inquisition—which is quite clearly established—and the better known and very scandalous affairs of the Chinese Rites and of Bishop Palafox, for a full account of which the reader must be referred to the volume itself. It must suffice here to observe that both cases exhibit the same deliberate resistance to the authority of the Holy See—on the part of an Order specially pledged to unqualified obedience—when its own interests were threatened; the same unscrupulous employment of all means of duplicity or violence against those empowered to restrain its delinquencies, including the intercepting of letters and appeals to the secular against the spiritual power, and resulting in China in the death of Cardinal Tournon, the Papal legate; and the same persistent subordination of moral and religious considerations to the credit and influence of the Society. These strictures on Jesuit policy, it will be observed, are quite independent of the intrinsic merits of the question at issue in either case, which the author purposely refrains from discussing. But there can be as little doubt that the original position assumed by the Jesuit missionaries in China and Mexico—including, in the former case,

habitual toleration of Pagan practices among their converts—was wholly untenable, as of its emphatic condemnation by Rome, to which they were ultimately compelled to defer. And of a piece with this was their systematic evasion of the Papal decrees of suppression, in reliance on the support of schismatic and Protestant Governments. The affair of Bishop Palafox was indirectly connected with the suppression of the Order; for their subsequent opposition to his canonisation led Charles III. of Spain, who had taken it up as a personal matter, to throw the whole weight of his influence into the adverse scale by promoting the election of Clement XIV. and the friendly pressure put upon him by the Catholic Sovereigns, which led to the issue of his famous bull *Dominus et Redemptor*.

Mr. Cartwright's strictures on Jesuit moral teaching are summed up under the three heads of Probabilism, Mental Reservation, and Justification of Means by the End; and he is careful to show that by the constitution of the Order "no differences of opinion are admissible," as no work can be published which has not first received the direct *imprimatur* of the General. It is, of course, quite impossible within our present limits to reopen the great controversy first stirred by Pascal. That Mr. Cartwright has made out a very strong case will hardly be denied, but the force of his argument is somewhat impaired by his not seeming to be fully alive to the real difficulties of the question—as, e.g., in defining the precise nature and extent of the obligation of speaking the truth under those exceptional circumstances with which casuistry is concerned. That such difficulties must and do arise, whether they are dealt with scientifically or by rule of thumb, lies in the nature of things, and has been acknowledged—as Dr. Newman points out in the *Apologia*—by all writers, Catholic or Protestant, who are conversant with the subject. Nor does our author always keep clear of mistakes on points of detail, owing in some instances to his inacquaintance with the exact force of theological terms. Thus, e.g., Gury does not hold that "*explicit* belief in the mysteries of the Holy Trinity and the Incarnation is indispensable in a Christian," whence his critic, with the affair of the Chinese Rites in his mind, infers that Christians may legitimately omit to acquire, and—which is the great point—that Christian missionaries may, for interested purposes of their own, omit to communicate, a knowledge of those fundamental verities to their converts. But Gury, whose words are quite accurately quoted in a footnote, says that this explicit faith is not necessary to salvation "*de necessitate medii*." That it is essential "*de necessitate praecepti*," and therefore binding on the conscience of every Christian preacher or believer, neither Gury nor any other Catholic theologian would dream of questioning; what is meant by denying that it is "*de necessitate medii*" is simply that the involuntary, and therefore inculpable, ignorance of those who lack the opportunity of apprehending these mysteries need not be a bar to their salvation; and here the great majority of Christians, Catholic or Protestant, will probably agree with Gury. Were it otherwise, no heathen,

or Unitarian, or member of various other heterodox sects, could possibly be saved. To take another example, it was surely a mistake to make their inculcation of a belief in witchcraft a charge against Jesuit divines, as such. The reality of witchcraft was all but universally admitted, as matter of course, by Catholics and Protestants alike, till about a century ago, and is implied, to say the least, as Sir Matthew Hale declared from the Bench, in the only natural and obvious construction of the letter of the Old Testament. This is not the place to discuss the matter, but we are bound to remember that such a belief cannot, with any shadow of reason, be treated as a speciality of Jesuit teaching. It is still more unreasonable to denounce Jesuit theologians for maintaining that "by the advent of Christianity State authority has been confined within narrower limits." Their detailed applications of the principle may be open to much exception, but the principle itself is certainly as old as Christianity, and is implied in the Apostolic statement that we must obey God rather than man. In the Pagan ideal the State was everything, and a good citizen was identical with a good man. By consecrating the idea of personality and the rights of the individual conscience, Christianity "at once widened and narrowed the range of political obedience," to cite an authority so little in harmony with any peculiarities of Jesuit or Ultramontane teaching as Dr. Döllinger, in his *First Age of the Church*. It seemed right to point out that Mr. Cartwright's sketch, in its revised form, is still open to criticism in some matters of detail; but want of space alone prevents us from dwelling at greater length on its general excellences and the large amount of valuable and trustworthy information it contains.

H. N. OXENHAM.

The History of New Sweden. By Israel Acrelius. Translated from the Swedish by W. M. Reynolds, D.D., Mem. Penn. Hist. Soc. (Philadelphia, 1874.)

THERE is scarcely a State in the American Union without its Historical Society. In every one of the thirteen States which originally composed the Republic an Historical Society has been flourishing for many years, and all these societies publish periodical accounts of their proceedings. In Maine, in Maryland, and in Massachusetts Historical Societies have been in existence for very many years. The Massachusetts Historical Society has flourished for upwards of eighty-five years, and the works issued under the editorship of its officers and fellows are among the most valuable contributions to the History of America. The collections of the Maine Society are also of great value to the historical student, among which we may note the first volume of the second series on the "Discovery of the East Coast of North America," which is illustrated with facsimiles of more than twenty of the oldest known maps of that coast. Then, again, how much has been done by the State of New York. The eleven quarto volumes of New York "Documents" illustrate in the completest possible manner her colonial history from the earliest times. Turn south-

ward and we find the same eagerness in the pursuit of historical truth. In both the Carolinas Historical Societies have long been established, and in the grand old State of Virginia, the mother of the American Union, some of the citizens met on December 29, 1831, and formed themselves into a Historical Society, which has also published many works of considerable interest. Again, the Historical Society of Georgia, though of comparatively recent date, has printed many documents relative to her history, and has made very complete collections of the correspondence of her first Governor General Oglethorpe, and of Governor Wright, collections which materially help to build up the history of this the youngest of the thirteen States. The publications of the Historical Societies of New Hampshire, of Connecticut, Rhode Island and New Jersey, are all works of the same character; and lastly, the old proprietary and Quaker State of Pennsylvania is by no means behind her twelve sisters in the value of the publications of her Society. *The History of New Sweden*, by Israel Acrelius, is the eleventh volume of that Society, and fully maintains the high character of the previous volumes issued by the publishing committee. The first idea of a Swedish colony in America is due to William Usselin, a Swedish merchant, who so extolled the country about New Netherlands to Gustavus Adolphus that that king issued a proclamation on July 2, 1626, inviting his subjects of all grades to contribute to the raising a company to found a settlement in that territory. A sum of money was thus collected, and a number of Swedes landed at Cape Hinlopen, with which they were so delighted that they called it Paradise Point. Smith, in his *History of New Jersey*, says that a number of Swedes and Fins went over in the following year, 1627, but according to Chalmers there were no settlements in Delaware Bay in 1629 either by the Dutch or Swedes, although different nations traded with the Indians there. Acrelius describes the first settlement of the Swedes as taking place in 1638, and so does Bancroft, but Holm (*Provincien Nya Sverige, uti America*, 1702) says that some Swedes built a fort on the west of Delaware in 1631, and called it Christiana, one Peter Lindstrom, their engineer, having at this place laid out a small town, where they made their first settlement. It is certain, however, that a Swedish colony settled on the west coast of Delaware, near Wilmington, in April, 1638. A letter dated May 8, 1638, from Jerome Hawley, the treasurer, and a councillor of Virginia, to Secretary Windebank proves this, if other evidence were wanting. In it Hawley says that a Dutch ship had arrived with a commission from the young Queen of Sweden, and signed by eight of the chief lords of Sweden, and that the captain told Hawley that himself and another ship of his company were bound for Delaware Bay, "and there they pretend to make a plantation." And thus says Bancroft:—

"Pennsylvania was at last occupied by Europeans. That commonwealth, like Delaware, traces its lineage to the Swedes, who had planted a suburb of Philadelphia before William Penn became its proprietary. The banks of the Dela-

ware from the ocean to the Falls were known as New Sweden."

Penn himself afterwards gave the most favourable account of the Swedes. The Swedish colony was planned by Gustavus Adolphus himself, though his death (in 1632) prevented the execution of the project till the reign of his daughter, Christina. But the colony experienced many vicissitudes. The people of New Netherland, in a remonstrance to the States General, accused Minuit, or Minnewits, as they called the first Governor of the new Colony, of trickery. They said he had been Director at the Isle of Manhattan for their West India Company, and that when he arrived at Delaware he represented that, being on a voyage to the West Indies, he wished to transact some business with them, to take in wood and water, and that he would then depart. So far, however, from doing this, the Swedes made plantations, built a fort, and threw down the arms of the States which had been erected at Trenton Falls. Some six years after the date of this remonstrance, in 1655, the Dutch drove the Swedes out of their settlements, but "the handful of Swedes" whom their Governor had then left behind him had increased in 1696 to about 1,000, and Charles XI. sent them ministers and books in reply to their address. Acrelius gives a list of nearly 200 families, embracing over 900 people, as then inhabiting New Sweden. They were never neglected, and in 1712 we find the English Society for the Propagation of the Gospel thanking the king of Sweden for his care of his subjects in America. The Rev. William Smith, in a letter to Dr. Secker, dated from Philadelphia, November 1, 1756, speaks in high praise of Acrelius, who had then been several years Commissary to the Swedish congregation on the Delaware, but was returning to considerable preferment in his own country "as a reward of his faithful labours." The Rev. Nicholas Collin, D.D., was the last Swedish rector of the churches on the Delaware, and translated a considerable portion of this work, which has been published by the New York Historical Society. Dr. Collin wrote in 1823 that the Swedish descendants have totally lost their mother-tongue, and have also been mixed with several nations and religious professions, but Dr. Reynolds says in his Introduction that the descendants of the original Swedish colonists continue to cultivate the lands of which their ancestors took possession more than two centuries since; that new colonists, in still increasing numbers, yearly wend their way from every part of Sweden; and that while he writes (in 1873) a new Swedish colony is projected in Delaware, near the original starting-point of New Sweden. Acrelius' labours as a historian have been but little recognised. His controversies on the doctrinal relations of the Churches of England and Sweden to each other are noticed in Skarstedt's *Manual of Swedish Church History*, but there is no reference to this work on New Sweden. Israel Acrelius died in his native land in 1800, at the patriarchal age of eighty-six.

W. NOEL SAINSBURY.

NEW NOVELS.

Maud Blount, Medium. (London: Tinsley Brothers, 1876.)

Anne Warwick. By Georgiana M. Craik. (London: Hurst & Blackett, 1877.)

The Parvenu Family; or, Phoebe, Girl and Wife. By Percy Fitzgerald. (London: R. Bentley & Son, 1876.)

Manslaughter. By Augustus Stawel. (London: Sampson Low & Co., 1876.)

Sir Guy's Ward. By Gerald Glyn. (London: Tinsley Brothers, 1876.)

SOME ardent spiritualists, we are told, are of opinion that their opinions are being subjected to persecution. Whether this is the case we know not, but one thing we do know, that if spiritualistic novels become common the persecution is likely to be aided by a "chorus of indolent reviewers," who will have to abandon their indolence for the occasion. Spiritualism may be a likely subject for a novel in one sense, but it is certainly not so in another. If the subject is handled from the believer's point of view the result must be a novel of mystery, and it takes a very great genius indeed to make a novel of mystery anything but an insufferable bore. On the other hand, even the very greatest genius can hardly give any interest to the revelation and repetition *ad infinitum* of the same vulgar imposture and the same silly credulity. *Maud Blount, Medium*, is a well-intentioned book enough, written by some one who seems to have full information and fair intelligence; but it has all the defects of its subject, as well as a certain want of refinement which is not pleasant. *Maud* is a pretty girl, of supposed "mediumistic" powers in which she half disbelieves, and half (under the influence of a very silly mother, who makes her house a rendezvous for all the charlatans of London) believes. She at last abandons spiritualism at the instance of her husband (a Broad Church curate, whose acres and shoulders are of equal latitude with his creed), but not till she has nearly killed herself and quite killed her baby by unseasonable indulgence in "trances," "crystal-seeing," "automatic writing," and the like. It is a good-tempered book, which is something.

Anne Warwick is a new attempt in the same style which Miss Craik has often tried before, but never, we think, so successfully. It is a study of a single situation, a little prolonged and monotonous perhaps, but showing singular grasp of character and good skill in drawing. The heroine is the daughter of a country clergyman, self-willed and somewhat flighty, but affectionate rather than passionate. Her father dies after a very short illness, leaving her almost wholly unprovided for, save that she has a rich and ungracious uncle. Before Mr. Warwick's death, however, a neighbouring squire, Mr. Faulkner, informs the father of his love for Anne, a love which she does not suspect, having been accustomed to regard him (though he is really quite a young man) merely as her father's friend and, in a way, her own. When she becomes an orphan, Faulkner proposes rather prematurely, and being rejected, is soon afterwards badly smashed in a railway accident. It is thought that he

cannot recover, and, as his property is entirely entailed, he is at his wits' end how to provide for Anne. This he can only do by marrying her, when she would become entitled to jointure; and he sends an ambassador to make the proposal, of course concealing his real motive, and putting it as a dying man's fancy. In a terrible conflict of feeling she consents: they are married as soon as he is actually "given over," and then of course to everybody's consternation he recovers. Then comes the "situation." Anne does not flinch from her duty as nurse, but she is horror-struck at being tied to a man she does not love, at times furiously indignant with her husband for having as she thinks indulged a mere selfish whim at her expense, and tortured by the feeling that he loves her and she cannot return it. We shall not pursue the story to its termination, because it deserves to be read at leisure. The truth and delicacy of the character-drawing are most remarkable, and we cannot help noticing and commending a quality which is every day becoming rarer and rarer in novels, the thoroughly ladylike tone of the book. There is, perhaps, only one weak point in it. According to Anne's system of morality she should not have consented to the marriage at all. How far the confusion and agitation of her spirits at the time may be pleaded, and whether Miss Craik means to hint that after all she did love the man without knowing it, are points which may be left to the consideration of the reader. The book is in our judgment most unusually good.

We cannot congratulate Mr. Percy Fitzgerald on his last performance. His novels have never been written in a style which we greatly admire; but there have usually appeared in them some (in the case of *Never Forgotten*, very considerable) dramatic power and a certain grasp of not very elevated or refined character. In *The Parvenu Family* we are unable to find any trace of either of these good gifts. That the family themselves are odious is not of course a valid objection, because they are not intended to be anything else. It is quite possible, as *The Fatal Boots* shows, to make an effective study of the most despicable and detestable varieties of human character. Unfortunately, Mr. Fitzgerald's Pringle family are not merely odiously vulgar, but wofully unlikable and dull. The author has resorted to the luckless expedient which spoilt *Little Dorrit* and its likes. For some reason which is not clear he compares two girls to two ponies and thenceforward they are always "the ponies," "the eldest pony," "the younger pony," and so on, till the joke, if joke it is, becomes unbearable. In the same spirit a lord's humble henchmen perpetually "spur" or "gallop" across rooms to do his bidding. If anyone wishes to see the style of the book he has only to read the history of the party in Lord Garterly's house. Not merely the language and proceedings, but the whole composition and design are utterly impossible and ludicrous. The heroine, Phoebe—"our Phoebe," as Mr. Fitzgerald, in another irritating mannerism, calls her—is intended to be very charming. Her charms appear to consist in falling in love with every good-looking male being

whom she meets, in nagging continually at her husband, in demanding a Victoria and a man-servant when she knows that her husband has not a farthing in the world, and in spending fifty pounds on a ball-dress when he is driven nearly mad by duns. Another heroine, Adelaide Cross, is intended to be a mystery, and this she certainly is, but the mystery is by no means amusing. It seems strange that Mr. Fitzgerald should enter into such direct competition with *Vanity Fair*, *The Kickleburs* on the Rhine and *Cox's Diary*, but in a quotation which he himself is fond of, *il l'a voulu*.

Manslaughter is emphatically a laborious book, and with laborious books we are always loath to quarrel. There are details in it of elaborate Stock Exchange operations, which make one's head ache in the vain attempt to follow them. There are characters by dozens and scores who are all attended to and kept going in a manner. And there is a central figure, who is evidently a very painstaking attempt at a portrait of the good man in adversity, but who unluckily bears much resemblance to that more familiar figure, a fool suffering from his folly. Being a banker's clerk with three hundred a year, he not only expends "his savings," and a lump sum of 3,000*l.*, but gets into debt to the tune of another 3,000*l.* that he may build him a house. At twenty-two he marries a widow ten years his senior, because she says she thinks it would be very nice. He devotes himself in an insane manner to his step-daughter, and allows her to break his heart (whence the title) by a course of conduct which would certainly be objectionable if it were only probable. Lastly, when he is writing an account of his adventures in Queensland he gets up in the night to note down ideas that occur to him, and then "works them out till the morning rays shoot into his chamber." There are many other funny people in the book, who do many other funny things.

In *Sir Guy's Ward* we come back to human beings who act in a conceivable manner. The book is, in the scornful words of the Princess, "a mere love" tale, and Mr. Glyn has spun it out somewhat unduly. There are not wanting certain symptoms of Minerva Press sentiment and upholstery; nor can we approve the practice of calling a clock a pendule, or speaking of *première jeunesse* when "first youth" would fully meet the requirements of the occasion. But these are mere surface symptoms, of which Mr. Glyn with a little time and care may easily get the better; while his knack of telling his story in an interesting manner, and of making his characters live after a fashion, is a feature of very different importance. The main points of the plot are not very novel: an orphan girl is left to the charge of a half-young, half-elderly friend of her father's, and the guardian falls frantically in love with his ward, who does not fail to return the compliment. Unluckily, he is already married, though separated from his wife through no fault of his. It may be noticed that Mr. Glyn shows skill in the way in which he prevents the ward, without any improbability, from coming to the knowledge of this fact which everybody else knows. She only learns it from the news-

papers' announcement of the wife's death, and in a sudden revulsion of feeling accepts an unfortunate suitor whom she does not in the least love, and who is her guardian's special aversion. Of course she does not marry him, and matters finally square themselves, but Mr. Glyn has treated the unhappy suitor rather cavalierly. It is true that he makes him out a person of doubtful character. But, though it may be excellent poetical justice that A who has injured B should be injured by C, the truly moral mind refuses to approve the proceeding as a whole.

GEORGE SAINTSBURY.

CHRISTMAS BOOKS.

The Little King. By S. Blandy. (Sampson Low.) An admirable story, translated from the French, and dealing chiefly with Russian life. The Little King is a spoilt young Russian noble, who is brought to a right mind by the judicious training of a French governess, and the friendship of an intelligent Japanese boy. The illustrations are by Emile Bayard, but are not wholly worthy of the story.

Daft Davie, and other Sketches of Scottish Life and Character. By S. R. Whitehead. (Hodder and Stoughton.) These sketches have a good deal of originality about them and are pleasantly written. The first story, in which an idiot boy softens the heart of an austere father who hates him, is pathetic, and there is much quaint humour in the story of Lang Tam Tamson, who suffered so much from a scolding mother that he chose a dumb wife.

Tales and Legends of Saxony and Lusatia. By W. Westall. (Griffith and Farran.) A good set of legends. The first in the book, called "The Maiden of the Moor," is weird and well told; and so is that of "The Priest, the Fairy, and Doctor Horn." The shorter stories are rather insignificant, though they contain some curious superstitions and legendary lore.

The Ouzel Galley: Notes from an Old Sea-Log. By W. G. Kingston. (Griffith and Farran.) This is a story of ships and pirates and hair-breadth escapes, which will delight boys. We could wish that some of these healthy stories of Mr. Kingston's were brought out in yellow covers with sensational frontispieces, as that is the form of literature which seems most alluring to boy-readers, and such stories as *The Ouzel Galley* might well take the place of much of the pernicious trash with which they delight themselves. We have, by the same author, another admirable story, called *Snow Shoes and Canoes* (Sampson Low), giving an account of the early days of a fur-trader in the Hudson's Bay territory.

The Doctor's Family. From the French of J. Girardin. (G. Routledge and Sons.) A feeble story, which has either lost its point in translation, or never had any. The Doctor's sons and daughters are all very good by nature, or become so, and help him in a variety of ways when he loses his money. But the whole story is so disconnected that it is with difficulty we have gathered even this amount of plot. The French illustrations of the story are, for the most part, very uncouth.

BUT Messrs. Routledge and Sons send us, uniform with *The Doctor's Family*, two volumes by Jules Verne, *Australia and New Zealand*, being parts of "A Voyage Round the World." The first part has been already published in the *Boys' Annual* for this year, and the second part is to come out in the same magazine next year. Jules Verne's stories are always welcome.

Royal Captives. By Crona Temple. (Hatchards and Son.) This is a little book which has already reached a second edition, and so we are glad to see

that people have not been deterred by the dullness of the first story about the ancient Britons. There are stories of Caractacus, Robert of Normandy, Juana Queen of Spain, the last of the Incas, and the Lady Elizabeth. The second and fourth of the stories are best told. The subject necessitates a certain amount of dreariness, but there is much picturesque detail, and the facts are carefully worked up.

The Boy's Own Book. New Edition. (Crosby Lockwood and Co.) This has too long been a favourite to require any praise. We need only say that the more modern games, such as lawn tennis, Badminton, &c., and the last rules of cricket are added. We rather miss the riddles with which we were familiar in the first edition, and the charades for acting are very weak, and not likely to make the amusement as attractive as it might be.

A Century of Discovery. Translated from the German of Theodore Vogel. (Seeley, Jackson and Co.) A somewhat heavy book, for which both illustrations and clear type have done their best. The subject is such an interesting one that it is rather puzzling to know how the writing comes to be so heavy. It relates the voyages of the Spanish and Portuguese navigators from 1420 to 1540, and includes accounts of Prince Henry, the navigators Diego Cam, Diaz, Vasco di Gama, Almeida, Columbus, Amerigo Vespucci, Vasco Nunez de Balboa, Magalhaens, Cortes, and Pizarro. For those who want a collection of facts, *A Century of Discovery* will be valuable, but for the sake of the young readers into whose hands it is most likely to fall, we could wish that it had been written with more appreciation of the poetry of the subject.

Merry Sunbeams. (Ward, Lock and Tyler.) This is a very pretty children's annual, well printed and well illustrated. The little tunes in it are most of them old well-known airs and will make the book popular. We cannot help, however, taking exception to the very feeble charade on the word "wedlock," which we think no children would be stupid enough to act.

Sweet Little Rogues. By Elvina Corbould. (Hatchards.) This is a simply-told child's story, about a little girl living with a kind grandmother, who tells her tales of Sir Isaac Newton, Nelson, &c., and then sends her to Germany for her education. We think the descriptions of Germany and German life might have gained in force if they had been given with the same amount of graphic power which is devoted to recounting the misdemeanours of the two naughty little children, Tommy and Dora; and we are always at a loss to know who are "the sweet little rogues."

A to Z. Being Twenty-six Notes on a Soldier's Trumpet. By Surgeon-Major Scanlan. (Hatchards.) A book of comic soldiers, much resembling *Army and Navy Drolleries*, which we noticed last year. We do not think the children will care much about this alphabet, though it is brilliantly coloured. Children are growing fastidious about illustrations, and survey with grave contempt some of our attempts to be funny.

FROM the Christian Knowledge Society we have received a spirited Dutch story called *For Faith and Fatherland*, which is worth reading. The scene is laid in the stirring times of William the Silent, and the heroine is a young Spanish girl who is stolen from her Dutch relations, and gives up a chance of her own rescue to save the prince. We think William might have been a less shadowy personage, but the story is pleasantly written, and contains many pretty scenes of Dutch life. From the same Society we have had *In the North Countrie*; Three Hill-side Sketches, by Austin Clare, Author of *The Carved Cartoon*. Three pathetic little stories told in simple touching words, which might have been published in a more attractive form.

Fan; a Tale of Village Life. (S. P. C. K.) A story of a little wail, who develops noble qualities in a hard life, and overcomes evil with good. The book will be a useful present to servants and school-children.

In the Marsh. By Bessie Curteis. (S. P. C. K.) A story of fen-life which is somewhat dull, but its monotony is broken by one curious incident. A sailor son returns to his home after a prolonged absence, and finds his name inscribed upon a neat headstone. When he has made himself known to his father, the old man seems to regret the headstone, and therefore it remains, with the addition of the text, "This my son was dead and is alive again, he was lost and is found."

Bread and Honey for Young People. By Mrs. Barbara Semple Garrett. (Routledge and Sons.) We conclude that this is a reprint of a little book which has been a favourite, but it seems to us that for its size it contains a good deal of dry bread and very little honey.

From Cadet to Colonel. By Major-General Sir Thomas Seaton, K.C.B. (Routledge and Sons.) An interesting record of Indian life, which came out, we think, in Routledge's *Boys' Annual*, and was then noticed by us. The account of the Mutiny given by an officer who saw so much of it and rendered such gallant service is specially worth reading, and the naïve way in which this brave soldier describes his pleasure at being made a K.C.B. is delightful.

Household Tales and Fairy Stories. (Routledge and Sons.) An admirable collection of well-known stories and poems, well illustrated. We are specially glad to find many of Aunt Effie's Rhymes for Children in it. Every child should know "The Turtle Dove's Nest" and "The Cuckoo."

Lily's Scrap-Book and Lily's Screen, by Mrs. Sale Barker (Routledge and Sons), are two shilling books for very little children, in which many well-known pictures that have done good service before are ingeniously brought together.

Little Jack Horner's Picture-Book (Routledge and Sons) would be an exceedingly charming addition to the children's nursery shelf were it not for the vulgarity of "Gingerbread," about which we bore our testimony when it came out separately. The Nursery Rhymes, Zoological Gardens, and Robin's Christmas Song are all worth having in a bound volume.

Aladdin's Picture-Book, illustrated by Walter Crane (Routledge), contains, in addition to "Aladdin" and "The Yellow Dwarf," which we noticed last year, "Princess Belle-Etoile" and "The Hind in the Wood." The illustrations are, perhaps, a little confused, but they are decidedly graceful and clever. The *Sleeping Beauty*, a sixpenny book, also illustrated by Walter Crane, is very pretty. *King Luckieboy's Picture-Book* will also be popular, and so will *The Song of Sir-pence*, *The Three Bears*, *Chattering Jack*, and the *Marquis of Carabas' Picture-Books*, all of which contain about four favourite books, and are all beautifully illustrated by Walter Crane, who certainly does his best to improve the taste of the rising generation.

Little Maybird's and Little Blossom's Picture-Books (Routledge) may also be recommended for good uncoloured pictures and pleasant reading.

The Floral Birthday-Book (Routledge) is another of the many books for collecting the autographs of friends and acquaintances. There is something of the vegetable world appropriated to every day in the year, and very badly coloured, with quotations, for the most part inappropriate. The meanings of the flowers, &c., are curious; why, for instance, turnips should mean charity we are puzzled to know; but we have seen how much pleasure this gaudy little book gives to children, and cannot be hard on it.

MESSRS. ROUTLEDGE AND SONS have brought out nice editions of *Thiodolf, the Icelfander*, and *Minstrel Love*, by De la Motte Fouqué, which we are glad to welcome, and an excellent *Picture Primer*, with many illustrations.

We have received some specimens of a sixpenny series of Gustave Aimard's Indian works, edited by Percy St. John (George Vickers, Angel Court, Strand), *The Trappers of Arkansas*, *The White Scalper*, *The Freebooters*, and *The Border Rifles*, all of which are already popular with boys. The print of this sixpenny edition is painfully small, but young eyes will not mind that.

Rare Good Luck is scarcely the fortune of the person who, with several hours of a midnight railway journey before him, has fondly hoped to pass them amusingly with the Christmas number of the *Gentleman's Magazine*.—Seen from the *Cross of St. Pauls*, or from any other standpoint, the *St. James's* Christmas Annual would appear equally silly. The story is of the "poor but pious" type.—By our experience of the depressing effect of *Judy's Crackers and Kisses*, we are convinced of the possibility of the to us hitherto doubtful fact that Henry I., after a certain event, "never smiled again."—*Belgravia* is among the readable Christmas Annuals. Two stories, "The Confiscated Weeds," by James Payn, and "Carmagnole; or, the Wickedest Woman in France," by George Augustus Sala, are particularly good, and gain greater prominence from the general commonplaceness of the rest.—In *When the Ship comes Home* (*All the Year Round* Office), it does not clearly appear from the story which ship is meant, or what object was to be gained by its coming home at all. Apart from this, the story, the interest of which turns on proving the innocence of a convicted forger, is well-told and readable.—*Shadows on the Snow* (Tinsley) is a feeble imitation of Dickens. The number of private interviews engaged in by the host, hostess, and others, must have been very embarrassing to the guests, unless their faculties were fully occupied with the study and practice of gastronomic science. The story of "Little Liz," incidentally introduced, is "pretty and pathetic."—*Land A-head* (*Once a Week*) is the everlastingly recurring story of oppressed inhabitants of Major O'Gorman's "Tight Little Island," who better their fortunes by emigration to the Far West.

The first chapter and illustration of *The Shadow Witness*, by F. C. Burnand and Arthur A'Beckett, are devoted to the details of a ghastly murder, and the merit of the rest of the story lies in its plot.—*Punch's Pocket Book* for 1877 is full of useful and amusing information, and so, for the matter of that, but with a difference, is the *Churchman's Pocket Book*.

The Baby's Opera. A Book of Old Rhymes with New Dresses. By Walter Crane. The Music by the earliest Masters. (Routledge.) This is perhaps the very prettiest book Walter Crane has produced. The title is not altogether happy. In the old days of *Punch*, we remember, there was a real domestic opera, in which all the members and tradespeople of a middle-class family took part. The nursery-scene in that was quite a "Baby's Opera;" but this is a series of fifty-six nursery songs and rhyme-games, with illustrated borders and occasional full-page illustrations. Among so many we miss "See-saw, Marjory Daw," and "Goosey, goosey Gander," but perhaps the list does not profess to be complete. As a mere question of text, we confess that "Dr. Faustus was a good man, he whipt his scholars now and then," grates upon us. Our own childhood was taught to say "Dr. Busby;" and we fancy history in this case is with our nurse of honoured memory. Several of the illustrations are simply charming. That to "I saw three ships come sailing by" in conception, at least, is worthy of one of the great masters of the Renaissance: three large and lovely ladies bear right down upon us standing in three high-prowed

antique ships, and they give ocular proof, in the words of the rhyme, that—

"One can whistle, and one can sing,
The other play on the violin;
Such joy there is at my wedding,
On New-Year's Day in the morning."

We cordially recommend this charming book to all children, young or old.

NOTES AND NEWS.

We understand that a volume of national poetry, under the title of *Lyra Hibernica Sacra*, is in course of preparation by the Rev. Dr. W. MacIlwaine, Incumbent of St. George's, Belfast, and that already a goodly number of living authors have promised their assistance. The names of the Archbishop of Dublin, the Bishop of Derry and Mrs. Alexander, Samuel Ferguson, Q.C., and Prof. Armstrong, of Cork, are mentioned among others. The field of Irish sacred poetry has yet to be thoroughly explored, and we cannot but wish the editor all success in his undertaking. The publishers will be an Irish firm, probably Messrs. Marcus Ward and Co.

In the *Leicester Chronicle* of December 9, Mr. James Thompson offers suggestions, supported by local knowledge, in identification of the stages of Mary Stuart's journey from Burton to Fotheringhay, as given in Bourgoing's Journal. The Earl of Huntington's castle of Hastz he fixes not at Hill Hall, but at Ashby-de-la-Zouch. Following Mr. Chapman in *Notes and Queries*, he identifies Renester with Leicester, and he suggests with great probability that the "logis d'un gentil-homme nommé Mr. Roger Svith (?) au hallage de Hestymshire en Rutland" is Withcote, which was in reality the house of a Mr. Roger Smith, and which stands on the boundary between Leicestershire and Rutland. Collunwaston which follows is clearly Collyweston. Mr. Thompson concludes by saying that in showing where these places are he has given "to Dr. Bourgoing's MS. an authority it had previously not possessed."

We understand that Messrs. Macmillan and Co. have in the press, and will publish early next spring, in two crown 8vo. volumes, entitled *Commentaries on the Liberty of the Subject and the Laws of England relating to the Security of the Person*, by Mr. James Paterson, M.A., sometime Commissioner of Fisheries, and author of various legal works. In analysing the celebrated phrase "Liberty of the Subject," the author arrives at a new definition, and also at a new division of the law, and proceeding systematically he gives an exhaustive and complete exposition of the law as to the security of the person, showing how the law of England, as at present developed, protects at every point the personal freedom of man, and how far under that law the body is allowed to be punished or interfered with, whether for debt or crime or any other cause. The new arrangement, taking the "Liberty of the Subject" as the keynote, and profiting by the advance of ideas since Blackstone wrote a hundred years ago, admits of entire freshness of treatment; and while accuracy of detail is preserved for the lawyer and the student, the author seeks to make his account of the laws under which we live especially readable by all persons engaged in public affairs as well as by foreigners.

THE Rev. J. M. Capes has in preparation an *Essay on the Growth of the Musical Scale and of Modern Harmony*, in which he will show, as he believes, for the first time, "that both the one and the other are the natural development of the musical idea in the collective consciousness of musicians of successive ages, under the irresistible influence of the facts of atmospheric vibration." It is dedicated to Dr. Stainer.

In a paper on "Provincial Bibliography" read before the Manchester Library Club, Mr. W. F. A. Axon announced that at the suggestion of the

President the Council of the Club had decided to attempt the compilation of an annual bibliography which should record the titles of all books and pamphlets issued in the two counties of Lancashire and Cheshire. In this list they would endeavour to give each year references to the investigations of archaeologists and *savants* relating to this district, to the work of local societies, and to the books issued for private circulation, as well as the titles of all books and pamphlets that issue from the printing presses of the two counties.

THE widow of Dr. Gray, of the British Museum, died on the 9th instant, at the advanced age of ninety years. Mrs. Gray will be long remembered by a large circle of scientific and literary men, at home and abroad, not only as the lady who for a long series of years so cordially welcomed all who visited a hospitable house in the British Museum, but as one who, while heartily entering into her husband's pursuits, laboured independently and with great industry to advance science. She compiled a monograph on molluscous animals, which was published in five volumes, and she etched some thousands of plates with her own hand, and so rendered an inestimable service to students of conchology. Mrs. Gray was also an ardent collector of marine algae, and took pleasure in distributing collections, made and arranged by herself, with the object of encouraging a taste for this line of study. Her own set of algae, which is extensive, is presented, according to her wish, to the Museum of the University of Cambridge. The greater part of the Cuming collection of shells, preserved in the Zoological Department of the British Museum, was arranged and mounted by Mrs. Gray, as a labour of love, during her hours of leisure.

DR. GEORG BRANDES, the Danish critic, who is generally esteemed, and especially in Germany, as being one of the greatest aesthetic authorities now living, has been lecturing, with great success, before the Swedish University of Upsala. We learn, however, that a different reception has awaited him in Norway. The University of Christiania hastened to refuse the illustrious visitor a hearing in any of its lecture-rooms. This discourtesy will amuse the rest of Europe, but it must be mortifying for intelligent Norwegians.

THE second volume of *Easy Selections from Xenophon* (Clarendon Press Series), adapted for beginners, from the *Anabasis*, with Vocabulary and Notes by Messrs. J. Surtees Phillpotts and C. S. Jerram, will be published by Messrs. Macmillan and Co. early in the coming year.

ON the 5th inst., Messrs. Puttick and Simpson sold a collection of ecclesiastical and monastic histories, with several specimens of early typography, formerly in the library of Kenelm H. Digby, author of the *Broad Stone of Honour*. The prices obtained were generally low. *An Almanacke for XV Yeres, imprinted in London by me Wynkyn de Worde*, black letter, sold for 11l.; *Horne Beatae Mariae Virginis*, printed on vellum by Hardouyn of Paris, 10 gs.; *La tres elegante delieuse Hystoire du Roy Perceforest, Roy de la Grant Bretagne*, black letter, Paris, 1531-2, 22l.; Jacobus de Theramo, *Le Proces de Belial a lencontre de Jhesus*, black letter, 10 gs.; *Thoisson d'Or*, black letter, Troyes, 1530, 6l. 15s.; Goussanevart, *Martyrologie des Chevaliers de St. Jean de Hierusalem dits de Malte*, Paris, 1643, 5l. 7s. 6d.; Roderic O'Flaherty, *Ogygia, sive Rerum Hibernicarum Chronologia*, 4 gs.; T. N. Philadelpho, *De Rebus Catholicorum in Hibernia*, Cologne, 1617, 2l. 4s.; *Bibliotheca Cluniacensis*, Paris, 1614, 1l. 17s.; Raderi, *Bavaria Sancta et Bavaria Pia*, 1l. 11s.; *Sancti Victoris Opera omnia*, Rothomagi, 1648, 1l. 18s.; Gattula, *Historia Abbatie Cassinensis*, Venice, 1533, 1l. 16s.; *S. Augustini Opera*, Venice, 1729, 3l.; Catalani, *Sacrae Ceremoniae*, 1l. 10s., and *Rituale Romanum*, 1l. 11s.; Martene and Durand, *Thesaurus novus Anecdotorum*, 2 gs.; Theiner,

Codex diplomaticus domini temporalis S. Sedis, Romae, Typis Vaticanis, 1861, 2l. 3s.; Martin and Cahier, *Vitruve peint de St. Etienne de Bourges, 18l.*; Milton's *Paradise Lost*, Baskerville's edition, 6l. 17s. 6d.; Saxton's (Christopher), *Maps of England and Wales*, the first set of county maps ever engraved, coloured with portrait of Queen Elizabeth, and bound up with it; *The famous West Indian Voyage made by the English Fleet of 23 Shippes and Barkes, 1585-6, 30l.*

A NEW journal devoted to the elucidation of the customs, folklore, and mythology of France is to come out in Paris about the 20th of the present month. It is to be called *Mélusine*, the name of the serpent in the mythology of central France, and is to be directed by M. Henri Gaidoz. It will appear twice a month, and will be embellished with engravings, and occasionally with music. The publisher is M. Viaut, of Rue St. André des Arts.

M. HENRI GAIDOUZ is giving this winter a course of lectures at the Ecole des hautes Etudes on Irish Grammar and Philology.

AMONG the muniments of the Corporation of Wells is a curious series of "Convocation Books," containing the acts, &c., of the authorities of the city, under the rule of the Seneschal, by which title the head of the corporation was formerly known. The third volume of this series, referring to affairs between 1553 and 1623, is bound in three vellum leaves of a Romish Service-book, of probably the fourteenth century, containing illuminations and musical notation, elaborately executed. Among the Chamberlain's accounts entered in the volume we meet with such as this: "Item, payde for beare to make yesoldiers drynke, when they came home from musteringe at divers tymes, 12s." In July, 1575, ordinances are entered for taking measures to avoid the plague, which had then broken out in Bristol; these, however, were of little use, for the mortality in Wells was great. In 1613 Queen Anne of Denmark came to Wells from Bath, and an account is entered of the pageants displayed before her; the following is an extract:—

"The Third Companie.—The Tanners, Chaundlers, and Butchers; and they presented a carte of olde Virgines, the carte covered with hides and hornes, and the Virgines with their attires made of cow tayles, and bracelets for their necks of hornes, sawed, and hanged about their necks for rich jewells. Their chariott was drawne by men and boyes in oxe skines, and calves skines, and other skines. Saint Clement, their Saint, rode alsoe with his booke, and his frier rode alsoe, who dealt his almes out of his master's bagge, which he carried verie full of greynes verie plentifullie. Acteon with his huntsmen." The whole account of this pageant, as executed by the different trades, is of remarkable interest.

MESSRS. D. APPLETON AND Co. have nearly ready for publication the long-looked-for Autobiography of the Hon. William H. Seward, with a later memoir by his son, Frederick W. Seward, late assistant Secretary of State. The book will be sold by subscription only.

THE authorised *Life of Edwin Forrest*, by the Rev. William R. Alger, is announced as nearly ready by J. B. Lippincott and Co.

SHELDON AND Co. are about to publish a life of General Custer, by Capt. Frederick Whittikar. This book will contain a great many of the late cavalryman's letters home, and a number of fresh anecdotes illustrative of his short and brilliant career.

BRET HARTE's play, *Two Men of Sandy Bar*, has been published in Osgood's Little Classic Series.

THE story of *Helen's Babies*, written in ten days by Mr. John Habberton, to amuse an invalid wife, has already reached an edition of 40,000 copies. The story is very simple, the "babies," who are sketched from life, being its strong point.

THE library of the late Rev. W. Field, Vicar of Godmersham, was sold on Monday last. Mr. Field was well known as a collector, so that considerable interest was felt in the sale, and the prices were somewhat high. Among other books were scarce pamphlets relating to the old families of Sondes, Winchelsea, Knatchbull, and others. Of the rarer volumes were *The Kentish Songster* (1792), which sold for 35s.; *An Historical Account of Cranbrook* (the first book printed at Cranbrook), 2l. 8s.; Kilburne's *Survey of Kent* (1657), 1l. 1s.; Lambard's *Perambulation* (1576), 14s.; a large paper copy of Lewis's *Thanet*, 4l. 9s.; and Hasted's *Kent*, 12 vols., 5l. 7s. 6d. An autograph catalogue (3 vols.) of Kentish topography, &c., compiled by Mr. Field, reached the sum of 7l.; and a portfolio of maps, views, and portraits of Kentish worthies, secured a lively bidding. Altogether the books were of great interest, and showed what an amount of local and historical lore can be amassed by judicious collection; but there were still volumes wanting to complete the history of a county so rich in architectural and archaeological remains, specially of domestic mediaeval work, of which Knole, Hever, Penshurst, and Leeds, are striking examples. Several volumes were secured for the Lambeth Palace Library, and it is believed that the efforts of the librarian towards the formation of a Kentish collection there will be yet further seconded by those interested in the subject.

THE New Shakspeare Society's edition of the Parallel-Texts of the Quarto and Folio of *Henry V.*, which Dr. Brinsley Nicholson's illness obliged him to give up completing, has been most kindly taken in hand by Mr. P. A. Daniel, and is going on quickly. The book will be ready for issue early next year. Mr. Daniel has also undertaken the edition of the thirteen "Doubtful Plays" for Messrs. George Bell and Sons, which had been put into Dr. Nicholson's hands. We are glad to hear that Dr. Nicholson's health has lately improved.

THE biographical interest of Dr. Hueffer's article on Arthur Schopenhauer in the *Fortnightly Review* suffers from the appearance of Miss Zimmern's volume since the essay was written. Among other things which the writer tells is that Schopenhauer was a lover of modern Italian music, more especially Rossini's, a fact which seems to occasion a difficulty on the common supposition of there being a profound affinity between Schopenhauerism and Wagnerism. The essayist almost succeeds, perhaps, in presenting his subject in a barely novel and disagreeable light. The suggestion that Schopenhauer's animosity towards Hegel was due in part to his being too much of the nice gentleman to take kindly to the characteristic boorish manners of the German professorate is at least ingenious. Also the writer shows a certain originality in censuring the pessimist's mother for not "discerning the signs of maturing genius in the morbid symptoms of his boyish arrogance or despondency." Dr. Hueffer confidently speaks of Schopenhauer as "the greatest thinker of the present century;" yet at the close of his article one feels that one must still take this assertion entirely on trust.

MESSRS. HACHETTE are preparing a series of great dictionaries of Modern Geography and of Ancient and Mediaeval Geography, by M. Vivien de Saint-Martin; of Pedagogy, by M. Buisson; of Literature, by M. Vapereau; of Comparative Legislation, by the Society of Comparative Legislation. We may add M. Saglio's Dictionary of Antiquities, which is complete only to the end of the letter A.

FOREIGN REVIEWS OF ENGLISH BOOKS.

GARDINER, S. R. *The Puritan Revolution, &c. Sybel's Hist. Zeitschr.*, xviii., 4.
 PHILLIPS, G. *The Doctrine of Addai the Apostle. (Trübner.) Theologische Literaturzeitung*, Dec. 9. By Dr. E. Nestle.
 PRIDRAUX, E. *Correspondence. Ed. E. M. Thompson. (Camden Society.) Sybel's Hist. Zeitschr.*, xviii., 4.
 RUSSELL, EARL. *Recollections, &c. Sybel's Hist. Zeitschr.*, xviii., 4.

SPURGEON, C. H. *Commenting and Commentaries. (Passmore & Alabaster.) Theologische Literaturzeitung*, No. 24. By Dr. E. Nestle.
 THOMAS, E. *Records of the Gupta Dynasty. (Trübner.) Bulletin Italiano degli Studi Orientali*, October. By A. de Gubernatis.
 WARD, A. W. *History of English Dramatic Literature. (Macmillan.) Jenaer Literaturzeitung*, Dec. 2. By R. Wülcker.

NOTES OF TRAVEL.

IT is understood that the Prince of Wales has accepted the presidency of the British Section of the International Association for the further exploration and the civilisation of Africa, instituted by the late Geographical Conference at Brussels, and that immediate steps will be taken to organise the section for practical work.

DR. PETERMANN has addressed a letter to the President of the Royal Geographical Society on the subject of the Arctic Expedition, from which we extract a few sentences giving the general drift of his authoritative opinions:—

"In previous letters I strongly advocated the selection of the Spitzbergen Seas (the whole wide ocean from East Greenland to Novaia Zemlia) as the best way to the North Pole and into the central Arctic Regions, instead of Smith Sound. Nevertheless, I rejoiced to see a new British Expedition sent forth by whatever route. Now that this expedition has safely returned to your shores, I crave permission to tender my sincere congratulations on all its achievements. I always held the Smith Sound route to be the most difficult of all, but since it was decided that it should be tried by a new expedition, I felt assured that an English expedition would in every case be attended by most important results for geography and all branches of science. There has never been a more important scientific undertaking than the *Challenger* expedition; it marks an era in the survey of our globe, and the natural laws by which it is governed, and, when the commander of that expedition was called to take the *Alert* and *Discovery* to the North Pole, there was perfect certainty that it would be done in a thoroughly complete way for the interests of science. It is this pure interest for scientific progress that cannot be too much commended; whereas formerly Arctic expeditions were sent out for lucre or gain, to find a north-west or north-east passage to lands where gold or spices or other wealth might be found. Let not England grudge these noble undertakings, for if we look around, it will be found that the English nation and the English Government are the only ones in the world that have sent forth an expedition like that of the *Alert* and *Discovery*. It is very seldom that an expedition like this, however successful and lucky, can be said to have finished a task or a subject, for generally new questions and new problems are created by its researches, that require fresh work. Captain Nares' expedition, however, may be said to have finished, as it were, a great portion—say one-third—of the Arctic regions, the scene of noble English exploits for a considerable time back. From Smith Sound to Behring Strait, the region of the Palaeocrystic Sea, our knowledge is entirely due to British enterprise and perseverance. . . . If Captain Nares' expedition had done nothing else than fully to explode the pernicious views connected with Smith Sound, it would be entitled to the greatest credit. The Smith Sound route had been artificially puffed up, exploration in that direction had attained a 'power of habit,' and the predilection for Smith Sound had become contagious and an incubus on Arctic research. Sent out to attain the Pole by sledges to be drawn by fine plucky seamen along a land of fiction, it required the greatest moral courage to return home sooner than expected, and with results diametrically opposed to fallacious premisses on which the whole plan of the expedition had been founded. Had Capt. Nares, instead of coming home this year, sailed round Cape Farewell and tried the other side of the same land he was directed up, of Greenland, in the wake of Sir Edward Parry's yet unsurpassed brilliant summer trip of 1827, or Capt. David Gray's thirty years' whaling along the shores of East Greenland, I am fully convinced he would have finished the North Pole just as well as that terrific Palaeocrystic Sea. . . . East Greenland seems of all routes to the North Pole the most advantageous. It is there that the Arctic ice freely drifts away all through the summer, and also all through the winter, as has been

shown by the crew of the sailing vessel *Hansa*. Thus the central area of the Polar region is more or less cleared of its ice, and would, I am fully convinced, by an expedition like that of Capt. Nares, be navigated, the Pole attained, and the whole region as far as Behring Strait explored. . . . It is gratifying to note that Arctic research, so vigorously pursued these last ten years, is earnestly being proceeded with. Already a Swedish and a Dutch expedition are decided on, as I am informed by direct communication from Sweden and Holland. The scheme of Lieut. Weyprecht, to establish eight observatories in the Arctic regions, is also under consideration."

PART XII. of *Petermann's Mittheilungen* for this year is devoted to three papers on the exploration of the Polar regions, on Prof. Nordenskiöld's Voyages of 1876, in which he has proved the navigability of the Siberian seas between Europe and the mouth of the Yenisei, opening up a new trade-route; on the latest journey of the German expedition of Finsch, Brehm and Zeil from Obdorsk to the Kara Sea; and on the British Arctic Expedition, each illustrated by excellent maps. Writing from Hauserfest, on September 18, Prof. Nordenskiöld says:—

"My outward and return voyages through the Matoschkin Scharr, and thence through the whole of the [Kara] sea, were made without hindrance or accident. I look upon the route as now practically opened. Among scientific results and collections I may mention large portions of mammoth remains, bones of musk oxen, a rich collection of subfossil snails from the tundra, remarkable new organisms from the Kara Sea, and the discovery of an island of fifty versts in length in 73° N.; besides much hydrographic work."

THE *Geographical Magazine* for December is mainly occupied with the results of the Arctic Expedition, giving first a capital *résumé* of the sledge-travelling work done by former expeditions, and then a most interesting account of the sledge journeys of the Nares' voyage. An important paper on Hissar and Kulab, by N. Mayef, is translated from the Russian Geographical Journal, and there is an account of the progress of the Indian Topographical and Revenue Surveys from 1873 to 1875. A note on the discovery of more relics of Barents is of interest. This summer Mr. Gardiner, in his steam-schooner yacht *Glow-worm*, having secured the services of Captain Carlsen, the famous Norwegian ice-navigator, proceeded along the east coast of Novaia Zemlia, and reached the winter harbour of Barents, where he remained for three days. He succeeded in collecting a number of relics, including a MS., which has not yet been deciphered. The *Glow-worm* arrived safely in England with her treasures, and Lieut. Koolmans Beynen has recently taken them to the Hague, where they will be deposited with other relics of Barents in the Naval Museum.

THE *Cosmos* for November has for its chief paper a description of the visit of Antinori, Beccari, and Issel to the Abyssinian Coast of the Red Sea and the Bay of Assab in 1870-72. The Reports from the Italian Expedition to East Africa up to the month of July, which we have formerly referred to, are given in full.

SELECTED BOOKS.

General Literature.

- ALBERTI'S (L. B.) Kleinere kunsttheoretische Schriften. Hrsg. v. H. Janitschek. (*Quellenchriften für Kunstgeschichte*, xl.) Wien: Braumüller, 6 M.
ARNOLD, Arthur. Through Persia by Caravan. Tinsley Brothers.
ENCYCLOPEDIA BRITANNICA, Ninth Edition. Vol. V. Edinburgh: A. & C. Black.

Theology.

- LUTHIEN'S, M., erste u. letzte Vorlesungen üb. die Psalmen aus den Jahren 1513-1516. Hrsg. v. J. K. Seidemann. Dresden: v. Zahn, 18 M.

History.

- BEHR, A. 10 Jahre österreichischer Politik, 1801-1810. Leipzig: Brockhaus, 9 M.
FONTES rerum Bernensium. Berns Geschichtequellen. 2. Bd. Bern: Dulp, 20 M.
KRIEGER, in Italien, 1859. 3. Bd. Leipzig: Gerold's Sohn, 12 M.

Physical Science.

- BERGE, H. Beiträge zur Entwicklungsgeschichte v. Bryophyten calycinum. Zürich: Schmidt, 5 M.
GERVAIS, H., et R. BOULART. Les poissons. T. 2. Poissons de mer. 1^{re} partie. Paris: Rothschild, 45 fr.
GOLDSMITH, S. Beiträge zur Entwicklungsgeschichte der Fibrovasculen im Stengel u. in der Hauptwurzel der Dicotyledonen. Zürich: Schmidt, 8 M.
HUNFALVY, P. Ethnographie v. Ungarn. Budapest, 9 M.
PLANTAMOUR, E. Nouvelles études sur le climat de Genève. Basel: Georg, 15 fr.
STREINDACHNER, F. Ichthyologische Beiträge. V. Wien: Gerold's Sohn, 6 M.

GERMAN LETTER.

Gotha: Nov. 30, 1876.

A little work has just been published by Joh. Classen (Gotha: Fr. A. Perthes) in commemoration of the hundredth anniversary of the birth of Barthold Georg Niebuhr. From the year 1827 to the year 1831 the author lived in the house of the great historian as tutor to his son; and, therefore, the present sketch, though it has no claim to be regarded in the light of a biography, is especially interesting as being warmly coloured by personal recollection. It increases our wish for a complete Life of this remarkable man, more particularly remarkable in the eyes of Germans because of his having combined, in a way they were accustomed to see men in England only do, the life of a man of business with that of a scholar. It would seem that he inherited this union of the scientific and practical mind from his father, Carsten Niebuhr, the renowned Eastern traveller. His wonderful understanding of the social and political organisation of ancient Latium—an understanding which enabled him so to reanimate the shadow of the past that an Italian could say of him that he was the first man who had written the history of Rome as if it had really happened—was no doubt acquired among the free land-tillers of his native Ditmarsch. He passed straight from the university to political life as private secretary to the Danish Minister Schimmelmann, and four years later, after having been some time resident in England, to the Administration of Finance. In 1806 he entered the service of Prussia, when that country was on the brink of her fall, and in his faithful adherence to the sinking vessel of the State, freighted likewise for him with the future of Germany, showed a firmness of character truly Roman. Such a character could not get on in the long run with the Berlin Government; nor was it until he was made ambassador in Rome, and Professor at the newly-founded Universities of Berlin and Bonn, that his position became such as fully to satisfy him. Even as a statesman he displayed the irritability and stubbornness which are the distinguishing qualities of a scholar, and it is as a scholar that his fame will live, not only in the Universities of Berlin and Bonn, but also in the history of the European world of thought.

By the publication of the lesser writings of Karl Lachmann and his follower Moritz Haupt, tribute has lately been paid to two other great German scholars: Lachmann's essays on German philology were edited by Karl Müllenhoff, and those on classical by J. Vahlen (Berlin: G. Reimer). Of the former, one on the original form of the *Nibelungenlied*, written in 1816, and those on the Old High-German accent and versification, *Otfried*, and *Song and Saga* are the most striking: the second volume is devoted chiefly to the Roman lyrical writers. Among the minor works of his younger friend Moritz Haupt, of which two volumes and a half have already been edited by Ulrich von Wilamowitz Möllendorff (Leipzig: S. Hirzel), there is also a fine treatise on the gain which German philology has been to classical; the peculiar merit of both writers being that they united the two sciences, and trod the then untrodden paths of German research with the assurance which a thorough mastery of classical philology could alone have given them. These are the only German questions treated here, but the collection is of peculiar value, for the following reason. The knowledge its author

possessed of Greek, Roman, Romance, and Middle-High-German speech and literature was such as no man had ever before attained, but while labouring unceasingly at the realisation of the vast plans he had naturally formed, he was doomed to see his aims continually receding, and others bearing off and executing one or other portion of the work he had planned: so that, putting aside his critical editions of the German and Roman poets, he has left us no great work wherein to admire his intellect and learning. These lesser writings of his deal with the Greek tragedians and the Roman lyricists, the prose writers as well as the poets; the academical discourses are especially attractive: one, for instance, on Frederic the Great and his relation to the development of German literature, and another in memory of Jacob Grimm.

The directors of the Olympian excavations have conferred a great boon on the lovers of ancient art by issuing good photographs of all the sculptures newly discovered there. Nothing else has appeared in this department worthy of note but a small pamphlet by G. Schuster: *Ueber die erhaltenen Portraits der griechischen Philosophen* (Leipzig: Breitkopf u. Härtel). The author is himself a philosopher, and has therefore no intention of treating the subject historically. The portraits are photographic copies of engravings, casts, and originals, and are accompanied by short and extremely pretty descriptive sketches, especially those of Socrates and Diogenes. His theory respecting the Neapolitan marble bust which Visconti had ascribed to Zeno of Elea sounds extremely plausible. Schuster believes it to be the Founder of the Stoa, chiefly on account of its Semitic character, and he takes occasion to make the very just observation, "Antiquity may also be said to have had its Jews." It would be interesting to compare the positions the Semitic race held in ancient and in modern literature. As regards the grandeur of his views of the universe and his personal dignity, Zeno might well rank with Spinoza, while Lukianos of Samosata would be no unfitting model for the frivolous elegance of the modern *feuilleton* which Heinrich Heine introduced into Germany.

The author will not find everyone agree with his views respecting the busts of Plato. He tries to prove that the bronze head in Naples, now universally called Dionysos, is really a bust of Plato, grounding his argument mainly on the statuette published in 1839, by E. Braun, in the *Annali dell' Istituto*, and the Florentine marble head with the modern inscription. The latter might, I should think, be rejected altogether; as for the statuette, it may represent the philosopher in spite of the Dionysian hair, but whether it is like the bronze bust it is impossible to judge from the photograph before us, and no other argument could be adduced in favour of the latter supposition, so that an authentic portrait of Plato is still wanting. In one respect alone the author may be right in spite of universal contradiction—namely, that the Neapolitan bronze, notwithstanding its marked resemblance to a Dionysos, has certain features which strike one at once as strange in the head of a Greek god, and for that reason the keen eye of Jacob Burckhardt may not have been deceived when he took the bust to be a portrait of some historical personage. We trust that the author's wish will soon be realised—namely, that his work, for which great credit is due to him, may give rise to a more comprehensive archaeological enquiry.

The first part of the eighth volume of Schnaase's *Geschichte der bildenden Künste*, edited by W. Lübke conjointly with O. Eisenmann, is just out (Düsseldorf: T. Buddeus). Friedrich Pecht's *Deutsche Künstler des XIX. Jahrhunderts* furnishes a good deal of useful information about the leading masters of the modern German school. The mode of expression, and the sweeping and, in some cases, very hazardous assertions, frequently remind us of the voluminous author's slipshod

feuilleton style; if, for example, we are to make anything at all of the statement that the idealistic tendency in art is more sympathetic to the North German, the realistic to the South German, nature, we must begin by reversing the order of it. The book is, however, full of charming traits of personal recollection, and gives vivid, if not highly-finished, pictures of our modern artists. The chapters on Cornelius and Anselm Feuerbach are weak; Moritz v. Schwind, on the contrary, is drawn with evident predilection, as also Gottfried Semper, Ludwig Richter, Ernst Rietschel, Ludwig Knaus and Friedrich Preller.

"The sensations we experience on meeting some one again in his old age whom we have known in his youth are of various kinds. The features have become more marked, and the forms have expanded differently from what we should have expected," writes Berthold Auerbach in the preface to his latest work, *Nach dreissig Jahren: neue Dorfgeschichten* (Stuttgart: Cotta). He might have added, "We have changed too, and are grown indifferent to much that used to delight us." Seldom has a poet introduced a new and fresh element of intellectual life into a nation so exactly at the right moment as Auerbach did when he published his first *Dorfgeschichten*, and the whole nation greeted them with a joyful gratitude. But that was thirty years ago, and if we eagerly devour now the first story of his new series, *Des Lorie's Reinhard*, we shall find the remark above quoted from the preface confirmed. It really is as if in this sequel to the *Frau Professorin* the poet had in their recapitulation designedly strengthened the peculiar and somewhat painful features of the former story. That Lorie's husband should, after her death, return full of remorse and tired of life to the village, and immediately become engaged to a young peasant girl, is surely tasteless. Then, too, in the third story, of the two liberated convicts, whose after-life is constantly being threatened by the memory of a past disgrace, the painful features are dwelt upon again and again. The second story, on the contrary, *Der Tolpatsch aus Amerika*, is quite admirable. The "Tolpatsch" himself with his American ways and the unmistakable German nature lurking beneath, the old shoemaker, the aunt, and the sweet little daughter of Marianne are characters instinct with freshness and life, and the story is one of the genuine old *Schwarzwälder Dorfgeschichten*.

On the list of forthcoming publications is the fourth volume of Gustav Freytag's *Athen*, published under the title of *Marcus König* (Leipzig: Hirzel), and long and impatiently looked for by his host of admirers.

Among the many pamphlets to which the representations of Richard Wagner's last opera have given birth, a critical study by Gustav Engel, *Das Bühnenfestspiel in Bayreuth: Separat-Abdruck aus der Vossischen Zeitung* (Berlin: Challier), holds a prominent position. The writer dwells chiefly on the question of how far the fantastical figures of the *Rheingold* are suitable for the stage, not merely as regards their external appearance, but also their spiritual nature, and comes to the very just conclusion that there is not one of them who could lay any claim to our sympathy. So, too, in Siegmund and Sieglinde, the lovers in the *Walküre*, we have two figures brought before us who cannot awaken the highest kind of dramatic interest, because they act entirely without moral judgment or self-consciousness; Brünnhilde, on the contrary, is a grand and noble conception, but Siegfried, again, is neither a dramatic nor a very lovable character, and after drinking the magic potion in the *Götterdämmerung* loses memory and volition, and ceases to be a responsible being altogether. At all events the common characteristic of all these personages, the preponderance of feeling—the *Ethos* always yielding to the *Pathos*—is adapted for musical treatment, and Wagner's more especially, as he has a predilection for the strongest contrasts of agitated with quiet moods, avoids definite and

detached melodies, and gives the orchestra, not the voices, the leading motives. Apart from this ingenious perversion of their natural relation to each other, which is based on the fact that his music has more of the pathetic than the ethic character, the music produces far nobler and more elevating sensations than the words of the drama, and is richer and fuller of meaning than the text would lead us to expect. It is not specifically German, nor has, indeed, the whole undertaking any claim to the appellation of "national," but it represents one of the directions our nation's life has taken, and "the onward road leads not past Wagner, but through him and beyond."

This is somewhat the line of thought adopted by our Berlin critic, who has remained singularly calm and clear-sighted in the midst of the hot strife of parties; his singling out as defects the very qualities the most zealous Wagnerites laud as the merits of the new opera only goes to prove the justice of his verdict.

C. ALDENHOVEN.

BABYLONIAN ANTIQUITIES.

London: Dec. 11, 1876.

The collection of Babylonian antiquities purchased by the late George Smith, for the trustees of the British Museum, furnishes some new and important material for the study of the manners and customs of the Babylonians. During the heavy rains of last wet season the upper surface of one of the numerous *Tells* in the neighbourhood of Hillah was washed away, and the Arabs who at that period of the year search the mounds for antiquities, discovered a series of earthenware jars, resembling water-jars, which on being opened were found to contain tablets. The party or company of Arabs who found these tablets sold them to a Baghdad dealer, who at once communicated with the authorities of the British Museum, and Mr. Smith, who was then about to start for the East, received orders to go to Baghdad and examine the find, and to purchase such objects as were desirable.

The tablets purchased by Mr. Smith are about two thousand in number, and are mostly small contract tablets, containing the memoranda of sales of land, slaves, and other objects, as well as loans of money and mortgages on lands; but their chief importance consists in the fact of each bearing a date, in the month, day, and regnal year of the king in whose reign the transaction took place, thus furnishing a most important series of chronological data.

The tablets, I have stated, were all found in one place, and were arranged in jars; and the reason of this is at once apparent when their subject-matter is examined. In the reign of Nabupalassar there flourished at Babylon an important firm of bankers and financial agents, the head of which bore the name of *Egibi*, and one of the tablets, dated in the month Elul, in the fourteenth year of *Nabu-pal-uzur*, relates to a loan by this man of some money to various persons.

Early in the next reign (Nabuchadnezzar) we find that, *Egibi* having retired on his means or else departed this life, the chief of the firm is a son of his, named *Sula*, whose name appears as party to a large number of transactions; and in the fifteenth year of the reign of Nabuchadnezzar *Sula* appears to have taken his son *Nabu-akhi-iddina* into partnership, as we find the witnesses to a contract in this reign given as *Sula*, son of *Egibi*, (and) his son *Nabu-akhi-iddina*, or, as it is sometimes given, *Sula*, son of *Egibi*, and *Nabu-akhi-iddina*, son of *Sula*. These names appear in the contracts during the reigns of *Evil Merodach* (Avil Murduk), *Neriglissar*, and *Nabonidus*, and in the twelfth year of Nabonidus another son of *Sula*, named *Marduk-baladha iskun*, appears in the contracts as a party to the deeds. The tablets in the collection extend over the reigns of Darius,

Cyrus, Cambyses, and will furnish most important material for the regulation of the chronology of this period.

The short time which the collection has been in the Museum has not permitted a very full examination to be made of the contents, but I may mention some curious variations in the spelling of the royal names. Nabonidus is frequently written phonetically, *Nabu-na-h-id*; Nabuchadnezzar also, *Na-bu-ku-du-ur-u-zur*. And among the Persian names the variation is more striking. "Cyrus" appears as *Ku-ra-as*; *Kur-ras*; *Ku-ra-su*; *Ku-ur-ra-as*. "Cambyses" is written both as *Kam-bu-zi-ya* and *Kan-bu-zi-ya*. "Darius" also has many variants: we have the ordinary form *Da-ri-ya-vus*, and also *Da-ri-vus*; *Da-a-ri-ya-h-vus*. The variant readings of some of the names of witnesses furnish us with some new phonetic values; and we also have the Babylonian dialectic forms of several Assyrian words given; but these I will notice at some future time.

Besides the contracts and the commercial papers relating to the transactions of the firm of *Egibi*, there are several other important inscriptions—the most important, which is fortunately well-preserved, being a tablet containing a complete calendar of the Babylonian year, accompanied by an explanation of each day as being fortunate or unfortunate for certain events; days of lamentation, of feasting; days for going on journeys by land, and water; days for building, and performing various private and public duties. From its having been found in company with these tablets of the banking firm we may well suppose that the British Museum has thus become possessed of the office almanack of the firm. I hope as soon as I have copied this important document to send you a further communication on its interesting contents. There are also in the collection several mathematical tablets, relating to land measures and values of objects; also several small inscribed tablets, apparently pay-lists and receipts for money.

At the same time at which the Hillah tablets were discovered, a party of Arabs also discovered several early Babylonian antiquities on the mounds of Zerghoul, to the east of the river Hye, in Babylonia. These mounds mark the site of an early Babylonian city named *Zer-gul-la*, and the monuments from here are of a very early date. The antiquities from this site which were purchased by Mr. Smith consist of bricks and cones, used for ornamentation of the walls, inscribed with the legends of a king named *Gu-de-a*. The legends on these monuments read, "To Ninip (Nin-gir-zu) the king, his king Gudea viceroy (patisi) of Zergulla his temple built."

Two other most valuable relics of this king have been purchased by Mr. Smith during his visit to the East. These are two small bronze statues, of curious workmanship, representing deities. The figures are represented holding long cones, similar to those of terra-cotta; they kneel on one knee, and hold the cone point downwards with both hands; and on the cone is the above inscription of *Gudea*. The figures wear the peculiar conical horned head-dress, similar to that seen on the bulls; they are dressed in long robes reaching to the feet, and confined at the waist by a broad girdle. These statues are most valuable additions to our collections, because, with the exception of a bronze statue of *Anat* bearing an inscription of *Kudur mabug* (Kudur leomar), now in the Louvre, they are the only example of early Babylonian bronze art that has been discovered.

The collection thus obtained by Mr. Smith forms a most important addition to our material for the study of both late and early Babylonian history, and it is greatly to be regretted that he to whose wise selection and careful examination we owe its acquisition has not been spared to set forth its value.

W. ST. C. BOSCAWEN.

APPOINTMENTS FOR NEXT WEEK.

SATURDAY, Dec. 16.—3 P.M. Physical: "An Experimental Contribution to the Theory of the Radiometer," by W. Crookes; "On a Capillary Electrometer," by Prof. Jas. Dewar.
 3 P.M. Crystal Palace and Saturday Popular Concerts.
 MONDAY, Dec. 18.—5 P.M. London Institution: "Light and the Eye," by Prof. Jas. Dewar.
 8 P.M. British Architects. Society of Arts: Cantor Lecture.
 TUESDAY, Dec. 19.—7.45 P.M. Statistical: "The Statistical Results of the Treaties of Commerce, and their Relation to the Balance of Trade," by Prof. Leone Levi; "The Growing Preponderance of Imports over Exports in the Trade of this Country," by Stephen Bourne.
 8 P.M. Civil Engineers: Annual General Meeting.
 WEDNESDAY, Dec. 20.—7 P.M. Meteorological: "On Observations with the Psychrometer," by Dr. R. Rubenson; "Contributions to Hygrometry:—the Wet Bulb Thermometer," by W. Marriott; "Visibility," by the Hon. Ralph Abercromby; "Description of a Meteorographic Model," by the late Commodore M. F. Maury.
 8 P.M. Society of Arts: "The Philadelphia Exhibition," by Prof. Archer.
 8 P.M. Royal Society of Literature: "On the Curiosities of the English Language," by the Rev. A. J. D. D'Orsey.
 THURSDAY, Dec. 21.—7 P.M. Numismatic: "On the Statars of Cyzicus and Lampasacis," by Barclay V. Head.
 7 P.M. London Institution: "The Arctic Expedition and its Results," by Clements R. Markham.
 8 P.M. Linnean: "Morphological Notes on certain Species of *Thunbergia*," by M. M. Hartog; "Ear-bones of Mammalia," by A. H. G. Doran; "On the commercial Cane termed Whangee," by J. R. Jackson; "Butterflies of Malacca," by A. G. Butler.
 FRIDAY, Dec. 22.—8 P.M. Quekett.

SCIENCE.

Science Papers, chiefly Pharmacological and Botanical. By Daniel Hanbury, F.R.S. Edited, with Memoir, by Joseph Ince, F.L.S. (London: Macmillan & Co., 1876.)

WE have in the present volume a reprint of eighty-one contributions communicated to the *Pharmaceutical Journal*, the *Transactions* and *Journal* of the Linnean Society, and a few other periodicals. The secret of the construction of these papers, says the editor, "is disclosed by the manuscripts he has left behind. In his library were found not only consecutive note-books beautifully written and indexed, but others, each devoted to a special subject. These contained memoranda, personal observations, letters, price-lists, scraps from newspapers, and information drawn from commercial men, books ancient and modern, travellers, men of science, maps, and missionaries. Also notes and enquiries to and from young men who had obtained foreign posts and gone abroad."

Hanbury's success was also further due to the resolute perseverance with which he prosecuted any particular enquiry or research, for, "having set before him one definite line of action, he pursued it to the unwavering exclusion of other influences." Moreover, although there is much in these papers which is founded upon information gathered by the author from correspondence and personal intercourse with men from all parts of the world, they likewise exhibit him as possessed of much originality, comprehensive grasp of his subject, a uniform tendency to converge upon some definite points, and a desire to give a practical bearing to his results.

In the volume before us the scientific papers are not arranged in a chronological order, but in a far more convenient and systematic manner for study and reference—that is, according to the subjects treated of; the only exception being in the case of his communication upon "Turnsole." A complete chronological list is, however, placed towards the end of the book, and it is to be regretted that a list of the papers, in the order in which they are arranged in the volume, together with a reference to the

source from which they were derived, had not been placed in the table of contents.

The papers are of varying degrees of interest, according to the subjects treated of and the importance of the drugs described. Hanbury himself is said to have attached most value to his essay on "Calabrian Manna," to a previous historical note on the same subject, and to his paper on "Pereira Brava." We should certainly place side by side with these as of the first importance his papers on "Storax," "Scammony," "Otto of Rose," "Balsam of Peru," "Kinds of Cardamom," and "Notes on the Chinese Materia Medica." It should be also noticed that the botanical source of Siam Gamboge was first definitely traced by Hanbury, in 1864, to *Garcinia Morella*, Desrous., var. *pedicellata*, and made known in his paper "On the Species of *Garcinia* which affords Gamboge in Siam;" also that *Savanilla Rhatany* was traced by him, in 1865, to *Krameria Ixina*, var. *granatensis*, Triana, as seen in his paper "On the Botanical Origin of *Savanilla Rhatany*;" and that Tampico Jalap was ascertained, in 1869, to be derived from a new species of *Ipomaea*, which was named by Hanbury *Ipomaea simulans*, in his paper "On a Species of *Ipomaea*, affording Tampico Jalap;" and also that our knowledge of the botanical sources of Kamala, Galangal root, and other drugs, is principally due to the researches of Hanbury, and was first made generally accessible in papers now reprinted. All the papers are illustrated by the beautiful lithographs and wood engravings which were originally executed for that purpose.

Besides the *Science Papers*, we have also in this collection many other papers of a less purely scientific character, such as those on "The Price of Medicines," "Details respecting Frangipani," "Chemist's Holiday Jottings in France," "Recollections of a Day's Botanisising on the Col de Lautaret," "Some Remarks on the Nomenclature of the *Pharmacopoeia*," "Notes on Prescribing," "Sketch of the Life of the late Jacob Bell," "The late Prof. Guibourt," "Cinchona or Chinchona," "Chondrodendron or Chondrodendron," "The Spices, Groceries, and Wax of a Mediaeval Household, A.D. 1303-10," &c., &c., &c. All these papers testify to the erudition of the author and to the versatility of his powers.

At the beginning of the volume is a Memoir by the editor, and at the end an "Obituary Notice of Daniel Hanbury," by his collaborator in the *Pharmacographia*, Prof. Flückiger of Strassburg. Both these memoirs will well repay an attentive perusal, the first being written by one whose associations from early life, like those of Hanbury himself, were connected with English pharmacy; and the other by the author's friend and fellow-worker, who bears testimony to his European reputation and to the esteem in which he was held on the Continent. Prof. Flückiger's comparison of Hanbury with three other famous workers in pharmacology—Clusius, Pereira, and Guibourt—is peculiarly happy. A beautifully engraved and faithful portrait of the author forms the frontispiece to the volume; and at the conclusion we have a very copious index.

We cannot conclude our notice of *Science*

Papers without a reference to Hanbury's great work entitled *Pharmacographia*, which fortunately for science was published a few months before his lamented death. It may truly be said of this volume that it was the crown of the edifice of which the *Science Papers* form the chief building materials, and that its publication, like that of the great work of Pereira, formed a new era in the progress of pharmacology.

ROBERT BENTLEY.

Beowulf. Edited by Thomas Arnold, M.A. (London: Longmans, 1876.)

IN spite of the large number of editions, commentaries, and translations, that exist of *Beowulf*, there can be no question that a new edition is urgently needed. In the first place there can be no sure foundation for text-criticism till the MS. text has been printed with diplomatic accuracy, line for line as in the MS., so as to show exactly what portions have been damaged by fire and what not. If the text of Thorkelin's two copies were then given for the lost portions, everything would be done that could be done in the way of giving the materials on which the text is to be reconstructed.

But, even if an editor did nothing more than avail himself of the labours of his predecessors and give us an edition embodying the results of their emendations and elucidations in a critical and trustworthy form, we should be grateful to him, although we should consider that he had omitted the most important part of an editor's duty.

It is this humbler programme that Mr. Arnold's edition seems intended to carry out. It contains Introduction, Text, Translation, and Notes, but no Glossary.

The first requisite in editing *Beowulf* is evidently a sound and accurate knowledge of the language. A great deal more is required even for the humblest style of editing, but this is the indispensable foundation. The first question is, then, Does Mr. Arnold show a sound knowledge of Anglo-Saxon? We are compelled to answer, No. In spite of the difficulty of serious blundering in editing a poem of which more than half-a-dozen translations have been published, besides a large mass of commentary, Mr. Arnold has contrived to make some blunders which seem absolutely incompatible with the most elementary rule-of-thumb knowledge of Anglo-Saxon. Mr. Arnold's notes are largely made up of such information as the following: "*beorhte*, an adverb formed from *beorht*, bright;" "*hæbbe*, pres. of *habban*," &c. All this is very true, but somewhat elementary, much as if an editor of Virgil were to make up his critical commentary of such notes as these: "*cano*, pres. 1. sg. of *canere*, to sing," &c. But what are we to say to such notes as these two? "*drugon*, from *drug*, pf. of *dreogan*" (p. 2); "*sprece*. By a singular licence, the pf. sub. *sprece* and pf. ind. *sægdest* are combined in one construction" (p. 29). It may perhaps be urged that *drug* is a misprint for *dreag*, although we do not understand how anyone who knew anything of Anglo-Saxon grammar could possibly allow such an error to stand; but the astounding blunder

of imagining *ðú spræce* not to be the indicative form parallel to *ðú sægdest* seems a deliberate one. Does Mr. Arnold imagine that the Anglo-Saxons conjugated *ic spræc*, *ðú spræcest* in the preterite? On page 5 (l. 52) Mr. Arnold prints *læste* in the text, and repeats this form in the notes, apparently in happy unconsciousness that he or his printer has dropped an *h* before the *l*. In another place (p. 10) we are informed that *gefeah* is the preterite of *gefeahan*, a verb which has hitherto been known only under the form of *gefeohan* or *gefeón*. Again, we are led to infer incidentally from a note (p. 29) that Mr. Arnold considers *wælstowe* to be a nominative case.

Not content with revolutionising our ideas of the elements of Anglo-Saxon grammar, Mr. Arnold has also ventured on the perilous ground of etymology and the comparison of the cognate languages. The soundness of his principles may be inferred from the fact that he connects *atol* with the German *toll*, *ehtan* with *hetzen*, *heoru* with the Greek *ἄop*, *hran* (whale) with the Old Norse *Rán*, and *rinc* with *regin*. He also explains *liðwæge* (cup) as "drink-ways," in apparent ignorance of the fact that the plural of *weg* is *wegas*, and that *wæge* is a perfectly distinct word, meaning "cup."

In the translation, where Mr. Arnold has simply to follow "crib," any very gross blundering is impossible. Yet he translates *wolcnu* (p. 116) by "sky," evidently inferring from the modern "welkin" that *wolcen* (cloud) had the same meaning. A few lines before (l. 1,740) he translates *oferhygða dæl* "mass of . . . pride" instead of "a portion of pride." The want of study and comprehension of the spirit of the poetic language is shown strikingly by his inability to understand the thoroughly characteristic words *dædhata* (p. 21) and *herebróga* (p. 34), for which he proposes the unmeaning emendations *dædhwæt* and *herebrego*. The note on the passage "*hé on holme wæs sunde ðe sœnra*" (p. 95) also shows a curious ignorance of the spirit of the old epic poetry.

It would evidently be a superfluous task to follow Mr. Arnold in his attempts at higher criticism. What we have seen is more than enough to convince us that the book itself is useless alike to scholar and student.

HENRY SWEET.

SCIENCE NOTES.

ASTRONOMY.

Meteors.—For the last thirty-five years Herr Schmidt has kept a systematic watch for meteors at all times of the year, and has collected the results into a catalogue which, when published, will occupy 230 pages in quarto. An abstract of the results obtained is given by him in the *Astronomische Nachrichten*, the most important conclusions being with reference to the hourly frequency of meteors observed. After reducing the observers who took part in the work to one standard—which is absolutely necessary, since it appears that while one of the five would observe 117 meteors, another would only notice 69—the hourly frequency is tabulated for different hours of the night, and for different months, and also throughout the July-August period for each day. From these tables it appears that the average number of meteors per hour is ten, and that the maximum frequency occurs about 3 A.M.; also, leaving out of account the two extraordinary No-

vember showers, the maximum of the whole year falls in August (when we pass through the well-known stream of Perseids), and the minimum in February. From January to the beginning of July the hourly number remains at about seven, increases rapidly to twenty in August, falls again in September, and then in the three following months increases to about double the number in the first six months of the year. In July and August there are several well-marked maxima, the hourly number for the whole series of years, on August 10 in particular, rising to eighty at 3 A.M. This number varies greatly in different years, the greatest displays having occurred in 1863 and 1867, in the former of which years 103 meteors were counted during a single hour. Other observers have recorded still larger numbers, but they bear no comparison to those noted in the two November showers, 2,052 meteors having been counted in one hour on November 13, 1866, and 2,777 on November 27, 1872, when we were supposed to have passed through the tail of Biela's comet. In order to get further information on changes in meteor-streams, the meteors which come from definite radiant points, in contradistinction to the sporadic meteors, have been discussed with reference to the number of radiant points above the horizon, and the results support the above conclusions, the meteors coming from each radiant being more frequent in the latter half of the year, and in the early morning hours. The brightness of the individual meteors seems also to increase with their frequency, and this is particularly noticeable in the November stream of Leonids. Herr Schmidt has also noted carefully the colour of meteors, and connected it with the average duration of visibility. As might be expected, the white meteors, for which the combustion is more intense and the velocity probably greater, remain visible for a shorter time than any others—namely, three-quarters of a second—next to them come the yellow and then the red, the green having the longest duration of all—namely, two seconds.

Change of Colour in Stars.—Dr. Klein has for several years remarked a periodical change in the colour of α Ursæ Majoris, and his observations have lately been confirmed by Herr Weber, who finds that it changes from yellow to fiery-red in a period of thirty-five days. If these variations are regular the star should appear of a fiery-red about December 19, and it is to be hoped that it will be carefully watched for a week or more before and after this epoch. Unfortunately it is very difficult to get rid of subjective effects in such cases, especially if there is any preconceived idea of the colour to be expected; but with a number of observers there is some prospect of being able to eliminate disturbing causes.

The Effect of Sun-spots on Climate.—In the November number of the *Monthly Notices*, a paper by Prof. Langley on this vexed question is published, in which the author deduces from the observations he has for the last few years been making on the radiation from the umbra and penumbra of a spot, what proportion of the sun's heat would be lost by reason of the increased area of sun-spots at a time of maximum, and what would be the consequent diminution in the mean temperature of our globe from this cause alone. After many difficulties Prof. Langley has succeeded in determining the radiation from the umbra of a spot to be about 64 per cent., or a little more than half, of that from the surrounding photosphere, while that from the penumbra is 80 per cent., or four-fifths. Thus the spots would appear to radiate a very large amount of heat, though by contrast with the photosphere they appear quite black to the eye. Further, the mean spot-area in a year of maximum appears to be, from the observations of Schwabe, Carrington, and De La Rue, about fourteen ten-thousandths of the visible disk, and in a year of minimum somewhat less than one ten-thousandth, while the proportion of

umbra to penumbra is about two to five. From these data it would follow that the greatest admissible direct effect of sun-spots is to diminish the heat we receive from the sun by nearly one-thousandth part. The next question is to find how much of the earth's temperature is due to the sun, and this is a difficult matter, though Prof. Langley is able to fix the limits within which the amount must lie, by considering that the temperature of the earth's surface would certainly fall as low as any which has been observed in the Arctic regions—namely, -56° Centigrade if the sun's heat were altogether withdrawn and could not possibly fall lower than the absolute zero, or -274° Centigrade. Thus, taking the mean temperature of our globe at from $+14^{\circ}$ to $+16^{\circ}$ C., not less than 70° of this is due to the sun, and not more than 290° . It therefore results that the direct effect of sun-spots in a year of maximum would diminish the mean temperature by not less than two-thirtieths, nor more than three-tenths, of a degree centigrade. Prof. Langley, of course, does not here deal with a possible indirect effect, or rather accompaniment, of sun-spots in an increase of the solar activity, which might cause a considerable rise of temperature by virtue of increased radiation from the photosphere.

Recent Spectroscopic Results.—Dr. Huggins has made an important advance by his successful application of photography to the spectra of stars, of which he gives an account in a communication to the Royal Society. Although he has up to the present confined his attention to the bright star Vega, which has a well-marked spectrum, and is therefore specially adapted to the purpose, there can be little question that he will before long obtain good photographs of the spectra of other bright stars, which will add greatly to our knowledge of their constitution by enabling us to examine the invisible part of their spectra in the ultra-violet, besides giving means for more accurate determination of the position of the lines than is ordinarily possible. There is one great advantage which photography has over the human eye—namely, the length of time during which the effect produced by the luminous body accumulates, a circumstance which makes up for the inferior sensitiveness of the photographic film, and it is by taking advantage of this and giving an exposure of several hours that Dr. Huggins has obtained such good results. His photographs of the spectrum of Vega appear to be capable of very accurate measurement, and, independently of their immediate value, which is sufficiently great, will doubtless prove most valuable records of the present physical condition of this star, in case changes of temperature or other causes should in course of time give rise to changes in the breadth of the strong lines in the spectrum, which extend from G to N. In course of time we may hope for most valuable results from the application of photography to variable stars, though, unfortunately, too many of these interesting objects are exceedingly faint.

THE spectroscopic results obtained at Greenwich and given in the *Monthly Notices* include observations of the approach or recession of stars in continuation of former results, as well as measures of displacement of lines in the spectrum of Venus due to its approach and recession before and after conjunction, and of the relative shift of spectral lines at the east and west limbs of the sun and Jupiter due to the rotation of those bodies, the object being to verify in cases of undoubted and well-determined motions Doppler's principle of displacement of lines in the spectrum caused by the motion of the body, on which some doubt has been cast by certain physicists. The results in each case were found to agree remarkably with the known motion, though for the observation of the sun's rotation special precautions had to be adopted to guard against the disturbing effect of the solar heat on the slit of the spectroscope, a circumstance which has given

much trouble to former observers and has afforded ground for refusing to accept their results. With a similar object in view, Prof. C. A. Young, in America, has also, quite lately, made spectroscopic determinations of the sun's rotation, using a very fine diffraction grating given to him by Mr. Rutherford, and has obtained a motion slightly exceeding that inferred from observations of sun-spots. From this result he is inclined to conclude that the solar chromosphere is really moving more rapidly than the spots, but the value found at Greenwich, which is in remarkable agreement with the received equatorial velocity, would tend to negative this idea. At any rate, further observations with improved methods would be necessary to establish such a point.

MICROSCOPICAL NOTES.

THE only paper read at the Royal Microscopical Society at its meeting on the 6th inst. was by the Rev. W. H. Dallinger on *Frustulia saxonica*, *Navicula crassinervis* and *N. rhomboides*, which, according to various authorities, he assumed to be one species. The paper was illustrated by exquisite drawings, showing that large and small specimens all exhibited precisely the same system of dots arranged in the same patterns.

THE *Proceedings* of the Royal Society, No. 173, contains a preliminary report by Dr. Gwyn Jeffreys on the "Biological Results of the Cruise of the *Valorous* to Davis Strait in 1875," in which a few microscopical matters are noticed. In lat. 58° 59', long. 34° 13' W., between 200 and 300 miles east of Cape Farewell, floating masses of a pulpy green matter, looking like a sponge, were obtained, and proved to be a diatom named by Prof. Dickie *Synedra Jeffreysii*. This diatom is remarkable for the great quantity of colloidal matter in which the frustules are embedded. It was extensively found in the part of the North Atlantic referred to. It has

"frustules greatly elongated, straight, in front view linear, ends subcapitate, no pseudo-nodule, in side view linear rectangular, striae marginal. The total length varies from one-ninth to one-tenth of an inch, the front view has a diameter about one four-thousandth of an inch. The striae are forty to fifty in a thousandth of an inch."

In the same region a curious parasitic mite, only to be detected with a microscope, was found in large numbers feeding on seaweed and spawn. Some globigerina, brought up from a depth of 1,750 fathoms, in Davis Strait, had their segments so compressed that they might have been taken for another species than *G. bulloides*, and an unusual number of polycystina were met with. Among the foraminifera Dr. Carpenter found many objects of interest, including some *rhaddammina*, exhibiting a transition from a triradiate to a single rod form. This is effected by imperfect development of one ray, and very great angular obtusity in the position of the two others. Before quitting this subject we may remark that the way in which specimens obtained in these national expeditions are kept in a few hands is a matter of just complaint. When abundance of microscopic material, for example, is brought home, how is it that none is ever sent to the Royal Microscopical Society, or to similar societies in the provinces? Is the Royal Society responsible for what becomes of these things?

THE *Proceedings* of the Royal Society, No. 174, contains an important illustrated paper by Dr. P. Martin Duncan on "Some Thallophytes Parasitic within recent Madreporia." Some of these parasites seem referable to *achlya* and *suprolegnia*.

THE vitality of the eggs of that vine-pest the phylloxera, and the difficulties in the way of destroying them, have been investigated by M. Balbiani, and his researches will be found in *Comptes Rendus* for November 20 and 27. The structure of their eggs is peculiar, and adapts them to develop under water or in wet places. First, there is a super-

ficial pellicule, and then three membranes, the exchorion, the chorion, and the vitelline membrane, and, below these, two tunics known as the serous envelope and the amnios, which clothe embryo. These last are very thin and fragile. They are wanting in eggs in which the development has not commenced, and no longer exist in those containing a well-formed embryo. The other envelopes are found in different eggs of phylloxera, both in those of the aerial and subterranean larvae, of the winged insects and of the sexual ones, but with certain modifications. The superficial pellicule of the subterranean eggs is a sort of varnish exhibiting fine granulations. It is completely insoluble in water, slightly soluble in sulphide of carbon, and easily dissolved in absolute alcohol and concentrated alkaline solutions, pure acetic acid, or sulphuric acid. In the winter-eggs, the chorion, of chitinous material, is traversed by fine canals with exterior orifices, which when seen in front view appear as dark dots surrounded by a clear areole. M. Balbiani says that the porous canalicules of these eggs, which in some insects are highly developed, constitute, so to speak, a pneumatic apparatus for the passage of the air required for the respiration of the embryo. We may also see that a little appendage—in shape of a peduncle—to the posterior pole of the egg, and by which it is fixed to the bark of the plant, is formed by a prolongation of the chorion and exchorion. At the anterior pole these two membranes exhibit a micropyle in the middle of a little circular depression, the trace of the insertion of the cord which fastened the egg to the germinal chamber. In newly-laid eggs it is not uncommon to see filiform spermatozooids attached to this opening, but this is not the case with eggs that are fertile without coupling, and in which the micropyle is soon obliterated. An adaptation to aquatic conditions is possessed by all the phylloxera eggs. They can all be hatched under water, and in air that is dry they perish. The young ones born under water can continue to live in that fluid, but their powers of vital resistance depend much upon temperature. Eggs which have not advanced to the formation of an embryo develop very well if placed under water, but if they have proceeded some way in an aerial development the water often kills them. There is a similar difference with regard to the insect; those born in water can live in it for ten or fifteen days after hatching, while those born in air perish under water in from twelve to forty-eight hours. These facts arise from the different states of the membranes of the eggs and of the bodies of the insects, which in defect of gills can breathe, like many aquatic articulates, through their skin.

A VERY curious account of the habits of mites of the genus *Ixodes* is given by M. Mégnin in *Comptes Rendus*, Nov. 20. The females of these well-known pests of dogs and other animals stick their barbed rostra into their prey and suck their blood, growing from a very small size to rounded masses like big peas. Sometimes M. Mégnin found little males attached to the females in copulation, and he was fortunate enough to obtain from an ox of African origin a large female ready to lay eggs. These were deposited on May 22 and onwards till June 23, and amounted in all to 1,200. Between July 25 and August 9 these were hatched, and during the process the gradual formation of the internal organs was observed, including the stomach with its symmetrical caeca enveloping and containing part of the vitellus which served for the nourishment of the embryos during their development. During three months for which he kept these larvae they would not take any sort of food. Some changed into males, some into females; the former seeking for females and perishing after fecundating them without taking in any nourishment, which, indeed, was impossible, as their rostra were transformed into accessory coupling organs. The females, after fecundation, fix themselves upon animals, and absorb an enormous

quantity of blood, which multiplies their dimensions tenfold, and serves, not only to feed their numerous progeny in their early stages, and themselves for the greater part of their lives, but all their male offspring for their entire existence.

MEETINGS OF SOCIETIES.

MUSICAL ASSOCIATION.—(Monday, December 4.)

JOHN HULLAR, Esq., in the Chair. Mr. Cummings read a paper on Purcell. Purcell's family was musical for four generations. The allusion in Pepys' Diary, which is said in one of Lord Braybrooke's notes to be to Purcell (February 21, 1659), was certainly not so, as Purcell was only a year old at the time; it must have been either to his uncle, Thomas, or his father, Henry, both of whom were musicians. A short account of Purcell's life was given; and certain stories about his dissipated habits, and the circumstances of his death, were examined and rejected. The portrait exhibited was known to be authentic, having passed through the hands of Purcell's son and grandson, and then been presented to the Royal Society of Musicians by Mr. Redmond Simpson, a member of that body. Purcell's works were voluminous; he wrote 47 operas, 28 odes, and 202 fugitive pieces, vocal and instrumental. He died at the age of thirty-seven. It is nearly certain that the music commonly known as Locke's Music to *Macbeth* is by Purcell. He was original both in melody and harmony; in the latter point his music is full of anticipations of the music of Schumann and Beethoven. Stress was laid on the desirability of publishing the MSS. that exist, before they become lost. After a few words from the Chairman, Prof. G. Macfarren said that much was owing to Mr. Cummings in this matter, not only for his own investigations, but as the founder of the Purcell Society for the publication of these works. Prof. Macfarren did not agree that Purcell was the originator of English melody, as the old English songs would bear comparison in this respect with any national music; but his harmony was wonderful. His great novelty, however, was the excellence of his musical declamation; and this was the more wonderful on account of the strong prejudice started by Dryden against singing in drama. Mr. Cummings performed his illustrations himself—a few selected passages of Purcell's works. A vote of thanks was passed to Mr. Cummings for his paper.

SOCIETY OF BIBLICAL ARCHAEOLOGY.—(Tuesday, December 5.)

S. BIRCH, Esq., LL.D., President, in the Chair. The following papers were read:—"On some recent Discoveries at Aboosimbel," by Miss Amelia B. Edwards.—"On the Babylonian Cylinders discovered by General di Cesnola in the Treasury of Kurium," by the Rev. A. H. Sayce, M.A. The writer, after describing these three cylinders, came to the conclusion that of the three inscribed Babylonian cylinders found by General di Cesnola in the temple-treasure of Kurium, the oldest was the smallest, of haematite, which belonged to the early Accadian period. The next oldest was a larger one, also of haematite, which was referred to the Semitic epoch and the sixteenth century B.C. It gave evidence of the deification of the Chaldean kings. The largest cylinder, of rock-crystal, was a spurious antique, Mr. Sayce believed, of the time of Nebuchadnezzar, or a little later. The legend was written in Accadian, like a modern inscription in Latin, but mistakes occurred in it. Two sphinxes engraved upon the cylinder showed Egyptian influence.—"Notes on Assyrian History," by W. St. Chad Boscawen.—"On an Aramaean Seal," by Lieut.-Col. W. F. Prideaux. This seal is formed of very pale blue chalcedony; it is of a conoidal shape, and about one inch in height. The upright side of the stone forming the seal represents a four-winged monster of Babylonian type, apparently with the face of a man and the body of a bull, rearing on its hind legs; its head is surmounted by an ibex horn, in front of which is a crescent; before the lower part of the body is the ank cross, or *crux ansata*, the Egyptian symbol of life. On the base of the conoid or the seal proper is an inscription in Phoenician characters of high antiquity, surmounted by a border, the translation of the same being, apparently, "Belonging to Bakkashath bath Abol-Yrkl," this last word being the Sabaeen name of a Chaldean Lunar Deity Sin.

ZOOLOGICAL SOCIETY OF LONDON.—(Tuesday, Dec. 5.)

DR. E. HAMILTON, V.P., in the Chair. The Secretary read a report on the additions that had been made to the Society's Menagerie during the month of November, and called particular attention to four Brazilian Cormorants (*Phalacrocorax brasilianus*), purchased, and a Hooded Crane (*Grus monachus*), received on deposit.—A letter was read from Count T. Salvadori, announcing that a new species of Paradise-bird of the genus *Drepanornis*, had been discovered near the most inland point of Geelvink Bay, New Guinea.—A communication was read from Mr. Andrew Anderson, containing some corrections of and additions to previous papers on the "Raptorial Birds of North Western India."—Mr. Francis Day read a paper on the Fishes collected by the Yarkand Mission, in 1873, to which the late Dr. Stoliczka was attached as naturalist. The paper gave an outline sketch of the Freshwater Fishes of Hindustan, Afghanistan, Western Turkestan, Yarkand, Tibet, and Cashmere. The author showed that the principal Fishes of Yarkand belong to a local group of Carps, termed "Hill Barbels, or *Schizothoracinae*," by McClelland: that this group is almost restricted to cold and elevated regions, spreading to the most eastern portion of Western Turkestan, Afghanistan and along the slopes of the Himalayas to China; and that these forms are entirely distinct from the Carps of the plains to the south of the Himalayas.—A communication was read from Mr. Martin Jacoby, giving the descriptions of new genera and species of Phytophagous Coleoptera.—A communication was read from Dr. A. Günther, F.R.S., containing the description of a new species of Lizard from Asia Minor, which he proposed to name *Zootoca Danfordi* after Mr. C. G. Danford, its discoverer.—Dr. Günther communicated a paper by Mr. W. Ferguson, of Colombo, containing the description of a new species of snake of the genus *Aspidura* from Ceylon, for which the name of *A. Guentheri* was proposed.

SOCIETY OF ANTIQUARIES.—(Thursday, December 7.)

FREDERICK OUVRY, Esq., President, in the Chair. Mr. J. C. Robinson exhibited a wooden mould for the making of ornamental candles of the time of James I. and a mould from Nuremberg for stamping cakes with an *Agnus Dei*. Mr. C. Brett exhibited a fragment of a twisted gold torc and a silver coin of Alexander the Great, both found at Canterbury, and a small gold arm-ring from Ireland. Dr. Johnson, of Shrewsbury, sent an account of some objects discovered during excavations for the foundations of a new post-office in that town. These include glass and porcelain bottles; a Dutch drinking-cup; tiles, one of which is stamped with a fish; a shoe of the sixteenth century; horns of oxen, red and fallow deer and roebuck; tusks of wild boars, and bones. Mr. Everard Green exhibited a rubbing of a brass to the memory of Joan Harvey, mother of the discoverer of the circulation of the blood, in the church of Saints Mary and Eynsworth, Folkestone. The Rev. J. Beck exhibited some flint implements from Denmark; and Mr. E. P. Shirley, some from Heath Farm, in Warwickshire.

CHEMICAL SOCIETY.—(Thursday, December 7.)

DR. J. H. GLADSTONE, F.R.S., Vice-President, in the Chair. After the usual business of the Society, Prof. A. H. Church read a paper on "Colein," the red-colouring matter existing in the leaves and stems of the *Coleus Verschafflii*. It is prepared from the stems, and when pure is an amorphous substance of a brilliant crimson colour, unalterable by exposure to light or by the action of dilute acids; alkalies, however, alter it rapidly. Its alcoholic solution, when freshly prepared, is of a bright red colour, but, in common with that of some other red-colouring matters, it rapidly fades until it becomes almost colourless. This is due to a combination of the colein with the alcohol, the red colour being immediately restored on the addition of a little acid.—Dr. Otto Witt then made a short verbal communication on "Phenylenediamine," obtained from dinitrobenzene by the action of reducing agents, after which the Secretary read a paper by Mr. J. B. Hannay on "Calcium Sulphate," describing some double salts and some of the hydrates.—The last paper was "Additional Notes on Potassium Triiodide," by Mr. G. S. Johnson, giving the specific gravity and atomic volume of the substance.—The

meeting was then adjourned until Thursday, the 21st, for which "A Further Study of Fluid Cavities," by Prof. W. N. Hartley, is announced.

LINNEAN SOCIETY.—(Thursday, December 7.)

G. BENTHAM, Esq., Vice-President, in the Chair. The botanical papers read were "New British Lichens," by the Rev. W. A. Leighton, and "A General Systematic Arrangement of the Iridaceae (the Iris family)," by J. G. Baker, of Kew. The latter highly important though somewhat technical contribution the author summarised, illustrating his remarks by specimens of the plants. Nearly all the Iridaceae inhabit temperate regions, and may be grown successfully in the open air in this country. Some are among our most familiar garden-flowers—for instance, the crocus, the iris, and the gladiolus. Altogether about 700 species and sixty-five genera are now recognised. Quite half a century ago Mr. Gawler (better known as Ker) published a synopsis and list of the genera and species; and, although others have since studied the group, much has been left undone. As regards their distribution, 312 genera are found at the Cape, ninety-four in Europe and North Africa, eighty-nine in temperate Asia, eighty-two in tropical America, fifty-six in tropical Africa, thirty-four in South America, thirty-one in Australia, twenty-five in temperate North America, and only one in Polynesia. Three primary divisions are adopted by Mr. Baker in the present classification—1. Ixiaceae; 2. Irideae; and 3. Gladiolaceae; the above-mentioned garden-plants serving as types, and the perianth being the main character of their separation. Four subsidiary divisions are again instituted—viz., bulbous, with free or united stamens, and those wanting bulbs, with free or united stamens. They are a very natural group as a whole, only one genus, *Campylopus*, bearing doubtful characters.—Dr. Francis Day read a paper "On the Geographical Distribution of the Fresh-Water Fishes of India." He states that out of nine families of spiny-rayed fish (Acanthopterygians) only two are likewise found in the African region; but one of these is in Madagascar, therefore doubtfully African, the other is also found in the Malay Archipelago, which possesses representatives of eight out of nine families. The fresh-water fishes of Ceylon, the Andamans and Nicobars, he believes, are strictly Indian, while, as these fishes cannot be spread except by line of fresh-water communication, it thus appears highly probable that these islands were at one time connected with the Continent of India. Moreover, certain forms exist in Malabar which are absent from the rest of India, but reappear in the region of Chittagong or Siam. The evidence derived from his data shows that the fauna of Hindostan preponderates towards the Malayan, and not African, region, as many aver.—Mr. Christy exhibited and made remarks on specimens of the so-called Black Coral (*Antipathes*) from the Philippines.—Thirteen new Fellows were balloted for, and duly elected.

NEW SHAKSPEARE SOCIETY.—(Friday, December 8.)

F. J. FURNIVALL, Esq., Director, in the Chair. The first paper was by Mr. H. B. Wheatley, on Ben Jonson's *Every Man in his Humour*. Mr. Wheatley gave an account of the alterations made in the Quarto of the play by the second edition in the Folio. He showed that these changes were only in names, scenes, and lines—though with large and judicious cuttings-out in the last act—but did not affect the scheme and motives of the play. He contended that the first Quarto was not surreptitious, but plainly genuine. Mr. Furnivall, recurring to the point of the date of the Prologue, which Dr. B. Nicholson had originally intended to treat at the meeting, argued that the only lines which could allude to Shakspeare were the "York and Lancaster's long jars" (*Henry VI.*), and "chorus wafts you o'er the seas" (*Henry V.*)—he did not believe in the "storm" and "monsters" referring to *The Tempest*. As the play was produced in 1598, and *Henry V.* not till 1599, either the Prologue was written after the first cast of the play, or it did not allude to *Henry V.* He could not allow that the Prologue, if after 1598, must have mentioned the revision of the play.—Mr. Doggett then proposed to read "by holy" in l. 313 of the *Passionate Pilgrim*, as an exclamation, "by the Holy," like Foxe's "by roode" for "by the roode." Mr. Furnivall proposed to read l. 302, "As

well as Fancy's partial might," taking "might" as a substantive. Lastly, Miss Eleanor Marx read her translation of the Second Part of Prof. Delius' Paper "On Shakspeare's use of Narrative in his Plays." The paper dealt with the English Historical and the Roman Plays, and showed how the poet's skill in employing the narrative element in his dramas improved as he advanced from his first period to his third.

FINE ART.

Studies in English Art. By Frederick Wedmore. (London: R. Bentley & Son, 1876.)

MR. WEDMORE'S volume of *Studies in English Art* contains thirteen short critical biographies of English painters, beginning with Gainsborough and Reynolds, and ending with George Mason and Frederic Walker. The name of Morland stands second on the list, and is followed by those of Wheatley, Stothard, and Flaxman; the Norwich school is represented by Crome and Cotman; and a second phase of English landscape is illustrated by the lives of Girtin, Turner, and De Wint.

Each of these thirteen notices shows signs of having been indeed a "study," an object of interest, of liking, of careful attention. In each instance Mr. Wedmore has been attracted by and has steadily observed the peculiar merits and qualities of the works which he describes. Some of the masters of whom he treats, such as Reynolds and Gainsborough enjoy wide and long-established popularity, while others, like Wheatley, after a period of almost complete oblivion, have become the subjects of a modern revival; a turn in taste, which may be but momentary, has secured for them a small band of admirers, and presents a favourable opportunity for making known the nature of claims to notice which may shortly be again forgotten. The book is addressed, not so much to the specially qualified as to the general public; and the work both of appreciation and analysis is directed mainly to questions of sentiment, of general style, of points of success and failure which can be fully seen and comprehended by the many. It is a volume of criticism which may be called, in short, literary rather than artistic—criticism of the subject-matter rather than of the modes and methods of its exposition. This branch of criticism—literary criticism—of which Diderot was, and perhaps will always remain, the greatest master, and which always lies somewhat under the displeasure of artists, to whom, as has been said, it is not indeed in the first place addressed, has its proper function to fulfil. Let us take, for instance, the work of De Gax: it might possibly be maintained that this clever painter's only original contribution to art consisted in his daring rejection of the usually accepted point of view for the perspective of his pictures, in the intentionally startling way in which he seizes on some object immediately within reach (such as the keys of the violoncello in the picture exhibited by M. Deschamps during the past year), and refers to its scale all the other objects in the scene. This choice for the picture plane of a point of intersection all but at the base of the field of vision, and other kindred questions of practice, can have

but little interest for the public which turns to De Gaz attracted by the experiences of "behind the scenes" which he vividly sets before them. Their interest lies chiefly in the actual drama presented, in the story which might perhaps be as effectively stated in words, in the literary context; the more cultivated will pass a little beyond this, and may enquire concerning the patterning of space and choice of colour, and may be interested in tracing the correspondence of sentiment which exists between choice of subject and choice of means; some, by the constant looking at and handling of fine work, may even have come to recognise for themselves the value of style and the marvels of certain supreme achievements, may have come to know where is the success and where the failure; but, of these last, are they enough to form an audience? Or, again, if we turn to the theory of art, to the side on which this science is carried into the circle of philosophical speculation, we find that the writer is alike cut off from artists and from the general public. He must, therefore, if he is to find readers, select that *point de vue moyen* which Sainte-Beuve considered the only safe road to popular success. While assuring himself that he says no word that professional experience can contradict, he must check the expression of aught that the non-professional public cannot appreciate. The teacher must consent to remain but a step in advance of the learner.

This is the position which Mr. Wedmore has chosen, essaying not so much to destroy old creeds, or arouse a novel enthusiasm, as to deepen the impression which may have been already made on his audience by the works of which he speaks. He endeavours to render the blind admiration intelligent. In each instance he tries to show what is the peculiar character of the qualities which specially distinguish the given work, and in writing of the life of the worker he brings into prominence those points of his character which are expressly related to the manner and choice of his art. This is done with a most commendable discrimination; no attempt is made to catch attention by undue emphasis and exaggeration; the language is always reserved and carefully balanced. There is, perhaps, a slight tendency to give a turn to the style in the direction of that elaborately pretentious simplicity which seems to be a mode of the more recent school of English criticism, and against which it is, indeed, difficult to be sufficiently on guard. But Mr. Wedmore writes of subjects which are so near our own day, and so within the domain of social talk, that this manner is felt to be less manner than it seems when assumed on questions which imply the exercise of scholarly learning; the conversational affectations (if any there are) become piquant rather than unpleasant.

"The omission of certain great names," says Mr. Wedmore in his Preface, "will suggest to the reader that my little book makes no attempt even to sketch completely the development of English art;" and the fact that certain of these conspicuous omissions (as, for instance, Hogarth and Blake) belong to the period embraced by Mr. Wed-

more's *Studies* further shows that, though "those [articles] which have been printed in serials were meant from the beginning to be chapters of a book," that book was not intended to present a complete picture even of the era with which it deals. "Our art," says the author, "is of too late a birth for its development to be orderly, simple, and easy to trace. Its development is from many sources and strangely irregular." This is to some extent true, but not absolutely so, and perhaps Mr. Wedmore loses something both of power and of instructiveness by not looking for the signs of a cohesion which a closer examination might detect, by accepting too unreservedly the popular "spasmodic" theory.

Very little has hitherto been done by competent workers in this field of English art and archaeology. We have detached biographies, the *Lives* of Cunningham, the useful *Dictionary* of Redgrave, and other works of like and varying merit; but has anyone even attempted to trace the line which should connect the exhibitions of to-day with the illuminated MSS. of the past? Until some such attempt has been made we scarcely do well to be content with the theory of "exceptional solutions of continuity." The art activity of England, both throughout the sixteenth century and in years preceding, was far greater than is usually supposed. The Court-painters of Henry VIII. were not all foreign: some at least were undoubtedly Englishmen. Who was Bernard Bush? and what was his work? Does anyone know anything about him? Yet this man, "peintre du roi d'Angleterre," is liberally rewarded in 1532 for the execution of "certains tableaux et autres peintures" by no less honourable a judge than Francis I. of France. The Reformation, it is true, dealt a deadly blow to the interests of English art. Work which was not destroyed was largely exported. Throughout the month of August, 1550, Corrozet mentions that public sales took place on the "Quai de la Mégisserie" of "images, tables d'autels, peintures, et autres ornements d'église qu'on avait apporté, et sauvez des églises d'Angleterre." But something, if not much, survived in spite of almost fatal discouragement. Cooper and Dobson succeeded Hilliard and Oliver, and Riley carries us on to Reynolds. Diverse as are the merits and the manners of these men, there are certain points which unite them and proclaim a family unity, as well as others which separate them into groups and distinguish the different periods which they represented. It is true that in characterising the different epochs we cannot point, as in France, to the open organisation of conflicting and successive influences, but their action in England is none the less powerful and general. There are signs which mark, in the main, each period, as there are signs, such as choice of colour, which connect the English painters of to-day with the illuminators of Anglo-Saxon MSS. It is for us to seek or to neglect their guidance.

To make a complete survey of English art in this sense would demand the devotion of many years to wearisome, and not always fruitful, labour. Mr. Wedmore himself may have neither the time nor the inclination for

such a task. But, for whomsoever it may be reserved, its drudgery will be greatly lightened by the concurrence of independent students who work with the conscientiousness and taste shown by the author of these *Studies*.

E. F. S. PATTISON.

THE WATER-COLOUR SOCIETY.

THE "Fifteenth Winter Exhibition of Sketches and Studies by the Members" was opened to the public by this Society on the 4th instant. The display is so far agreeable that the eye ranges with pleasure round the walls—pleasure which hardly, however, reaches the higher level of satisfaction after a more deliberate examination. But at any rate there is a good deal to like, and not much to denounce. It suits our convenience on the present occasion to take the pictures simply according to their place on the walls.

Clarence Whaite, *Fern Harvest, Cumberland*. Mr. Whaite is a painter of refined perceptions in landscape, who comes near to having ideas as well: like other artists of the same class, he is rather too fond of attempting difficulties which it is scarcely in the power of art to conquer; for instance, he is particularly prone to painting rainbows. There is one in the present picture, covering a large space; and a very respectable one it is, looking luminous enough from the opposite side of the room. Numerous sketches are also contributed by this painter: direct, forcible memoranda for future use, worthy of preservation on their own account as well. J. D. Watson, *Friends in Council*, a mediaeval Jester with his bauble; he addresses it as if he were telling a good story, the action of his hands emphasising the words; painted with much solidity, in a warm rich tone of colouring. North, *Moonlight*, fine, but rather too slaty in the sky; a certain influence from Mr. Alfred Hunt is apparent, besides the very sweet quality of Mr. North's own style. Gilbert, *Free Lances*, a small company of mounted men crossing a shallow ford in a rainy daybreak: a subject quite in the painter's true line, and to which he here does full justice. He contributes also *Convocation of Clergy, a Study for the Picture now in the Royal Academy*, an admirable composition, as many who saw the oil-painting exhibited will remember, and on several grounds a really powerful performance, only a little lowered in calibre by the rather excessive ease with which Sir John Gilbert has worked on this as on all occasions. George Fripp, *Study of a Hillside and Cavern on the Coast of Cornwall*: a good drawing, realising the "common-sense" aspect of a grand natural scene. Shields, *"By faith Abel offered unto God a more excellent sacrifice than Cain"*. This is a chalk-design, by far the most important example in the gallery in point of elevated style and fine-handed draughtsmanship. Abel, a naked figure save for a hide that hangs loosely about him, has been slain beside his altar as he knelt. Still on his knees, he has drooped backward; the pose has evidently been very carefully worked out in the artist's mind so as to express the three things needed—worship, the collapse of sudden death, and the protest to Heaven of the righteous blood crying from the ground. An apple, one of the fruits that Cain had unacceptably offered to God, lies on the soil behind Abel's altar. It seems to us that the ram on the altar is rather small; also the hands of Abel, more particularly the right one raised to his brow. However this may be, Mr. Shields here proves—not certainly for the first time, but more conspicuously than with any of his other works of nude form, or of recent years—that he ranks among our artists qualified to treat large subject-matter on a large scale. Basil Bradley, *Feline Affection—Study of Lion and Lionesses born in the Gardens of the Zoological Society of London in 1872*. One of the lionesses is licking the lion's massive head just below the mane; the other snoozes with her chin against his flank. The colour is good and

simple, and the whole thing a genuine piece of observation and portrayal: the legs of the animals, however, strike us as rather weak. By the same artist is *Tired Playmates—a Study of Young Tigers at the Zoological Gardens*—the four terrific beauties lying well packed into their box, with protrusive tails and paws, a very satisfactory work; also *Young Tigers at Play in the Zoological Gardens—a Chalk Study for Drawing of the same Subject*—not less commendable than the others, but losing by the absence of colouring. Brewtnall, *Beaching the Boat*: five mariners working the capstan, and another busied with the boat itself, in a grey afternoon, with greenish sea and brown sands; very successful in tone, and hence in generally appropriate sentiment. Albert Goodwin, *Arab Life in Cairo*: a bazaar with its population in pallid sunlight; there is not much business doing, nor much seeming inclination on the part of the traders to do any that might offer. A *certain Street in Cairo* forms a companion-subject, the careful and natural perspective effect of the whole being perhaps its leading merit. Alfred Fripp, *The Quarry-path*. The foreground lies in broad shadow, the rest in mellow but not glaring sunlight. A sheep-dog is chasing the flock away across a dip in the downs towards the sea-cliffs. A bright and pleasant work, one of the best examples we have lately seen of Mr. Fripp's characteristic gifts, but, as usual, not quite substantial enough. Hale, *Coigach*. This artist is doing really fine work, and promises to be soon one of our most advanced and elevated landscape-painters—not blameably imitative, but influenced no doubt by the style of Mr. Alfred Hunt, a very good master from whom to learn some of the subtler secrets of art. Small as it is, this *Coigach* may well be termed grand—both in the composing of the broad and dignified forms, and in the colour-elements; a windless lake, slate-purple in tint, at the foot of the crags, coppery hard-by, and slaty in the distance, with a greenish-yellow opening of sky to the left. *Low Tide, Sunset*, is a larger work, fully as fine. The hills, swathed in a golden light-mist, are reflected in the moveless shallows of the sea, a space of total calm detached amid the other gently rippled waters. In the leftward foreground the grass is also gold-tinted; some sheep are straggling upon it, close to the sea-margin of broken rocks. The sky has a large amount of varied and enjoyable detail, more remarkable, in total impression, for harmony than for luminousness. Powell, *The Sea Belle*. This is a very noticeable study of light—whiteish, clear, yet visionary; the sky pale blue, spotted with fleecy clouds and vapour-drifts; the sea calm but not still, the barques on its surface floating with languid regularity. It is a scene which leads the eye on and on, and brings it to no determinate pause: space is excellently expressed, and the ear of fancy can only catch a faint hush, more soundless than silence. Marsh, *Cinderella*: a bold, solid, broadly simple study, on a considerable scale of size. The much-snubbed kitchen-girl, with her hand up to her cheek, is looking out wistfully just after the departure of her bedizened half-sisters for the ball: she is more heavy-jowled than beseems a well-born maiden who, though artificially depressed to the scullery, is soon to figure as the authentic belle of the palatial fête. A landscape by this artist, *Evening*, has a striking and almost majestic fusion of rich dark tone. Down the front stretches a road, with a waggon lumbering along it; a woman is seated on the low roadside wall, and a man is courting her; behind this comes rising ground, topped by trees which show in dusky solemnity against the uniform but delicately-graded yellow light.

This notice does not carry us so much as half through the exhibition: we shall return to it on a future occasion. W. M. ROSSETTI.

ART SALES.

MESSRS. CHRISTIE, MANSON AND WOODS will sell this year the important and varied collection of works of art gathered by the late celebrated Robert Napier, of West Shandon, Dumbartonshire, of which an elaborate *catalogue raisonné* was drawn up, in 1865, by J. O. Robinson, and privately printed for circulation among Mr. Napier's friends.

MESSRS. CHRISTIE, MANSON AND WOODS sold on the 8th inst. another consignment of modern enamels and porcelain received from China. The principal object of attraction was a pair of elephants of white enamel, with trappings and vases of turquoise enamel on their backs, 4ft. 9in. high, which sold for 205*l.*; a pair of large cisterns, with landscapes on white ground and fish on turquoise ground inside, 85*l.*; a tall fluted jar, with dragons on turquoise ground, 25*l.* 10*s.*; a pair of monsters, with birds on their backs, 20*l.*; a clock case, the top surmounted by a bird, 20*l.*; a pair of large pilgrim bottles, with white medallions of birds and black-and-turquoise ground, 48*l.*; a pair of large beakers, with ornament on turquoise ground, 31*l.*; blue-and-white porcelain square vase, with landscape and figures, 33*l.*; a ditto tall bottle, with equestrian figure, 25*l.*; and a blue-and-white beaker, with figures, 15*l.*

AMONG the Handel relics sold by the same auctioneers on the 24th ult., was a finely embroidered cambric ruffle, which formerly belonged to Handel, and is the same he wears in his portrait by Hudson. It sold for 8*l.*

NOTES AND NEWS.

THE Byron Memorial Committee have now definitely decided to open a second competition for the proposed monument. They announce a public exhibition of the competing designs, to be held on June 1, 1877, upon the same conditions as those which regulated the exhibition recently closed. In regard to the failure of the last competition, we understand that several artists whose names have by some means been made public are not pleased at what they are disposed to regard as an infringement of the terms upon which they consented to become competitors.

M. TISSOT, who will be among the contributors to the new Grosvenor Gallery, has lately completed several very interesting pictures intended for the exhibition. One of these is a large portrait study of a lady placed amid a wilderness of chrysanthemums in bloom. She is stooping down to arrange one of the plants, in such a manner that the face is surrounded by the rich and varied tints of the flowers, whose delicate forms are everywhere precisely rendered. It is a bold experiment in colour that depends for its success upon the faithful realisation of a single effect of light controlling and harmonising the different tints. A second composition is called *The Widower*, in which the father is represented with a child in his arms standing amid the long grass of an orchard in spring time. The sentiment of the picture is rather suggested than expressed by means of a grave and tender arrangement of colour. The light is a spring day, over which the sun has not yet gained full power, and the contrast between the darkly clad figures and the lush green of the grass and foliage is further subdued by the tints of violet iris that spring up in the foreground. M. Tissot is also engaged upon an allegorical picture intended to represent *The Triumph of Will*, but it is as yet too soon to speak of the composition in detail. We may add that among the etchings he is about to publish will be found several plates already exhibited either in the Royal Academy or the Black-and-White Exhibitions.

THE collection of works of art lately brought together by the members of the German Athenæum presented several features of especial in-

terest, including some original sketches by Horace Vernet and an admirable portrait by Romney, besides a number of studies and pictures contributed by the artist-members of the society.

MR. C. E. HALLÉ has lately finished a very interesting portrait of Lady Lindsay.

IN the course of the important restorations now in progress in the chapel in the Tower some interesting discoveries have been made of the remains of celebrated persons buried within its walls. History does not always supply the precise information needed to identify all the bodies that have been exhumed, but in certain cases, notably in that of Anne Boleyn, it has been possible to fix precisely upon the place of burial.

THE long-talked of change in the prints selected for public exhibition in the table-cases and on the screens of the King's Library at the British Museum is being gradually effected. The early Italian prints, from the first impressions on niello to the masterpieces of Marc Antonio, the great Dürers, and the magnificent selection from the work of Rembrandt—all of them a part of the munificent bequest of the late Mr. Felix Slade—have already disappeared, and their places are being gradually filled by a collection of historical portraits, as to which we may on another occasion have something to say. The principle admitted by the change of prints on public view is an excellent one, and one which has been more than once advocated in these columns and in those of the *Athenæum*.

AT a Council Meeting of the Royal Archaeological Institute of Great Britain and Ireland, held in New Burlington Street on the 5th inst., Albert Hartshorne, Esq. (son of the late Rev. Charles Hartshorne), author of *The Recumbent Effigies of Northamptonshire*, and William Brailsford, Esq., were unanimously appointed joint secretaries of that Society.

PROF. LUIGI MALVEGGI, by a process of his own, has lately been restoring a grand fresco of the Semini brothers in Vercelli. He has treated many similar works successfully in Mantua and Milan. But his crowning achievement has been wrought at Monza, where he was invited to try the success of his invention on the famous chapel of Teodolinda, in Monza Cathedral. Two of the most blackened compartments were assigned to him, on which not the faintest traces of painting could be seen. After eight days of patient labour, the whole composition came out, all the figures with their accessories and much ornamental gold work. By this process the original force and colour of the painting is retained, which the progress of time increases rather than diminishes. Signor Malveggi worked in the face of many obstacles; the painting was in parts so smoke-blackened, in parts so impregnated with nitre, which had displayed all the potency of its corrosive action, and in parts considerably damaged by cuts and cracks, that it required all the skill and knowledge of ancient art that he possesses so truly to perfect it as he has done.

WE have received from the publisher, Mrs. Nosedá, a line engraving by Joubert after Greuze. The engraver is an artist of unequal talent, but, as the good side of his talent is shown in this print, its inequality will not distress those who may become possessed of the present work. Greuze himself has thus far little engaged the attention of English amateurs, with one or two notable exceptions; it is, of course, matter of notoriety that in one or two of our English private collections Greuze is represented in an unparalleled fashion—for instance, by this particular picture in Mr. Cholmondeley's possession, and by the whole assemblage in the possession of Lord Dudley. The girl's head before us is one of those upon which the reputation of this facile eighteenth-century painter will undoubtedly rest, and on which, moreover, it may be content to rest. For while the humble interiors of his earlier years

—derived, as it were, from Chardin—and the painful moralities of his latter years may be forgotten without loss, there will always, among amateurs of any wide appreciation, be a place reserved for those heads, half-girlish, half-womanly, and wholly seductive, which Greuze painted in his best time. Quite among the prettiest of these is the picture now engraved from the collection of Mr. Cholmondeley. Without being great, it is sure to be popular, for nothing can be more characteristic. And, moreover, modern line-engraving has rarely reached the success with which the engraver in the present instance has caught the true expression of the original, the softness of modelling, the seductiveness of the face. One may like it or not, according as fashions change, and according as taste in Art leans to the severe or relaxed—to the century of the Van Eycks or the century of Fragonard—but it is an exquisite thing in its way—it is entirely a Greuze.

THE first stone was laid last month of a grand national museum for Amsterdam, in which the collections, hitherto dispersed, of the Trippenhuis, the Van der Hoop Museum, and the Stadthaus, are to be united, to the great convenience of visitors and students. The need of such a museum has long been felt in Holland, and its accomplishment, according to the Amsterdam papers, was so welcome that even private houses were decorated with flags on the occasion of the ceremony of stone-laying. The site of the new building is on one of the quays of the new quarter near the Vondelspark, a foundation which has only recently been won from the water of the old Singelgracht. The building, which is designed to be the largest in Amsterdam, is to be constructed of stone, glass, and iron, in a style that is called Dutch Renaissance. Herr Cuypers is the architect, who is very favourably known already by his restoration of the cathedral at Mainz, and of many private houses and churches in Amsterdam. As a specimen of the difficulties against which builders in Holland have to contend, we may mention that it is stated that 6,000 piles will need to be driven to assure the foundation of the new museum: nevertheless it is hoped that it will be finished in about five years. It will contain, besides large galleries for the reception of masterworks of the old Dutch painters, a library, a cabinet of coins, studios for restoration and copying, and two large covered courts to be used as museums for monumental works and architectural remains, either original or casts.

A REMARKABLE new picture by Prof. von Gebhardt is at present being exhibited at Düsseldorf, and is creating a great sensation among the art-loving public in Germany. The subject chosen by the painter is the well-worn one of the disciples at Emmaus, but Gebhardt has not treated it at all in the conventional or traditional spirit. The picture is divided, after the manner of a mediæval altarpiece, into a large painting in the centre, and a smaller one as a lunette, separated by heavy architectural framework. The elaborate framing of this strange work is, indeed, not the least curious thing about it, only, unfortunately, it distracts attention from the striking effect of the painting. In the chief compartment the disciples are seen at the very moment when their Master has disappeared from their sight. One of them, a dark, powerful man, stands up holding out the bread which he was about to break with his Lord, and gazing with incomprehensible amazement at the empty place where a moment before the divine Host had been sitting. The other, an older man, sits quietly with his glance directed above, where Christ is seen in the upper portion of the picture stretching forth two large hands, in the act of blessing, but with a countenance full of grief and compassion for the sins and sorrows of the humanity that He has now for ever cast off. The great fault of this arrangement of the subject is, that the one division of the picture is not clearly connected

with the other. The Christ of the small semi-circular lunette is of the ordinary weak, dismal type, and has none of the glory that might be supposed to be made manifest at such a supreme moment of His existence. The disciples, on the other hand, are conceived with the utmost realistic power, are full of life, movement, and character. When we add to this a noble harmony of colour, a deep poetic feeling, and great skill in execution, it is not surprising that in spite of its many glaring faults this picture exercises a powerful fascination over the mind, and charms even its severest critics into an acknowledgment of the great talent of its painter.

THE STAGE.

THE fire at the Brooklyn Theatre has given rise, naturally, to many reflections on the part of the London papers as to the condition of our own playhouses—their risks of flame, and the dangers to life and limb through the panic that in a crowded house, with small and sometimes half-concealed means of egress, would certainly ensue upon the slightest alarm being given. Many questions have been raised, and little comfort has been given; but one re-assuring correspondent has written to the *Times* to suggest, not that any alteration should be made in the means of exit, but that notices should be posted in every theatre calling upon people to pass out quietly and not to give way to alarm. He adds that few persons know how short a time it takes to empty a London theatre, and he has little doubt that if any accident occurred through fire at all it would be through the obstinacy of some young men who would be desirous of seeing the conflagration. The correspondent is decidedly an optimist; and he omits to tell us, in black and white, the number of minutes it would really take to empty any one of our theatres. Some of our theatres are approached by high flights of steps: others by narrow gas-lit tunnels; others by a descent into the bowels of the earth. The stalls in several theatres are reached by labyrinthine passages only less puzzling than the Maze at Hampton Court. And we are safe in saying that some of the more recently-constructed playhouses are in these respects more dangerous places than any of the older ones. There are London theatres, we admit, where doors not generally used are in existence and are supposed to afford ample means of exit in the event of alarm of fire. But a door not generally used is, in all probability, a door that nobody would think of. If we are to be told that it would be of practical service, we must be told also that there is one servant of the manager whose sole business it is to stand every night in readiness to open it. Again, the Lord Chamberlain did no unnecessary thing when he lately called upon managers not to block up the playhouses with extra chairs, not only to the discomfort of the audience in time of safety, but of additional danger in times of alarm. The managers have been obliged to discontinue that practice, which had been fallen into, doubtless, through thoughtlessness rather than greed. But is it true that at any theatre, regular stalls have since been added, permanently blocking the way which the chairs blocked only temporarily? Or is it true that the arrangement of fixed stalls in at least one or two theatres—whether made before or after the warning of the Lord Chamberlain—is such as to produce exactly that barrier to freedom of egress of which the Lord Chamberlain complained not a moment too soon? We shall be glad if these questions can be answered satisfactorily; but meanwhile we shall venture to say with all respect, that the time has come for a searching examination by the proper official of the means of egress from each theatre in London.

AN immediate change of programme is announced at the Olympic Theatre, from which *No Thoroughfare* is to be withdrawn.

THE *Pantomime* promised at the Adelphi will be acted by children only, and will be played only at day performances.

LAST Saturday, Mr. Irving received from the graduates and undergraduates of Trinity College, Dublin, an address of congratulation on his performances of Shakspeare. Mr. Irving bade farewell to the Irish public the same evening, in a performance of *Hamlet*, which was witnessed by an audience exceptionally brilliant and influential.

THE benefit of Mr. D. McKay, the acting manager of the Vaudeville—appointed to take place to-day—will be interesting, not only for the variety and excellence of some of the pieces or parts of pieces chosen for performance, but for the opportunity of seeing how far *Our Boys'* run of six hundred nights—the most dangerous trial that can occur to the art of an actor and actress—has affected the members of the Vaudeville company when they come to present themselves in other work.

THE series of readings by Mr. F. C. Burnand at the Westminster Aquarium—the same given by him about three years ago in another part of London—is now about to conclude.

A NEW public reader, of whom rumour said good things were to be expected, gave a reading in St. John's Wood on Tuesday night. Miss Cowen is almost a *débutante*, and has the failings inseparable from a small experience. But she has also a talent sufficiently individual and peculiar for it to be safe to consider her as distinctly promising. She laboured, we thought, under the weight of a somewhat ill-advised selection of passages. There were too few standard things, and of the few that there were she was persuaded to omit one in favour of a piece more immediately fitted, we allow, to tell upon a miscellaneous audience, but also rather tiresomely full of petty surprises and sensations which a good public reader should be able to dispense with. The piece omitted was the *Poor Traveller* of Dickens: a thing which the great master alike of novel writing and of dramatic reading used to read himself as a sort of *lever de rideau* to his stronger scenes. It is a capital test-piece, for the very reason that it is without obvious effectiveness: it is simply a charming piece of quiet and terse narrative; and if Miss Cowen is as intelligent a reader as we take her to be she did unwisely in omitting it. A piece by Mr. Francillon which she read further on is distinctly and legitimately dramatic, and in much of it Miss Cowen displayed her undoubted powers in pathetic acting; but she did not seem to have fully mastered all the intricacies of the scene. The absence of complete execution of her dialogue, so that not *some* words but *every* word shall tell; the occasional monotony; and the deficiency of heartiness in humour, are all that the severest criticism can urge against the reader at present. To the good side of the account may be set that real and rare gift of pathos which we have mentioned already; some instinct of true and significant gesture—shown notably in *The Bridge of Sighs*—and a neat and pointed delivery of scenes of gentle comedy. What pleased us best on the whole was the reading of Thackeray's *Cane-Bottomed Chair*—a piece of dainty and pathetic, and also humorous, reverie, to which Miss Cowen did more justice than one often ventures to hope for. She read it with unforced variety, and with a refined understanding of its delicate charm.

THERE is nothing whatever in *L'Ami Fritz* of Messrs. Erckmann-Chatrian—brought out last week at the Théâtre Français—that need have given rise to the polemic which had filled French newspapers for the previous fortnight. *L'Ami Fritz* is a simple idyl, of which the otherwise refinement is relieved a little by that parade of the pleasures of the table which is always so popular on the English stage, but which at the Théâtre Français has also the advantage of novelty. The tale is entirely simple, and it was,

we hear, at first the intention of the management that *L'Ami Fritz* should form but the first half of the evening's entertainment; but as the subject got talked about in the papers, the importance of the piece assumed larger proportions. The characters of David Sichel, a philosophic Jew, of Suzel, the heroine, and of Fritz, a good fellow of five-and-thirty, who is unnecessarily hesitating in his desires to espouse the *ingénue*, are well contrasted; and Got makes an excellent stage figure of the Jew—a character studied as if from the life. The scenery and the appointments—those especially of an Alsatian farmhouse, with its store of pottery, fine linen, and furniture—are admirable; but there is nothing in the piece itself to ensure a very long run; and it is pretty plain that the political friends of MM. Erckmann-Chatrian, grateful for the obtrusive Republicanism of *The Story of the Plébiscite*, have by their talk done the authors a service which is only equalled by that less willing service rendered by the trenchant criticisms of the opposite party.

MUSIC.

"ALCESTIS" AT THE CRYSTAL PALACE.

It was a bold venture on the part of Mr. Henry Gadsby to follow in the steps of Mendelssohn, and attempt a musical illustration of an ancient Greek tragedy. The risk that he ran was twofold. On the one hand, by too close a copy of the style of the music to *Antigone* and *Oedipus*, he might easily lay himself open to the charge of mere servile imitation; while, on the other, the forms which Mendelssohn has adopted are musically so perfect, and dramatically so suitable, that it is not easy to see how they could be, to any considerable extent, deviated from without detriment to the effect of the work. Moreover, Mr. Gadsby almost of necessity challenges a comparison between himself and Mendelssohn; because, with the exception of Eduard Lassen's setting of the choruses to the *Oedipus Rex* (in completion of the musical illustration of Sophocles' trilogy), a work entirely unknown in this country, no other attempt has, so far as I am aware, been made to adapt music to any of the old Greek plays. Under these circumstances, it would have been no discredit to the composer had he failed; it is the more gratifying to record that the first production of *Alceste* at the Crystal Palace on Tuesday last was a complete and well-deserved success.

The tragedy of Euripides is so familiar, at least in the outlines of its story, that any detailed analysis would be superfluous. It has not the attractiveness of the *Antigone*, nor the tragic power of the *Oedipus*; with the exception of the devoted wife, and the jovial Hercules, it is impossible to feel much sympathy with the characters of the drama. Admetus himself is a contemptible coward, who abuses his father in no measured language for not dying in his place, and allows his wife to lay down her life for him without compunction. Calzabigi, the librettist of Gluck's opera of *Alceste*, has with much tact altered this incident, by making the wife volunteer to die for her husband, he not knowing of the sacrifice till it was too late to prevent it. The happy end of the work, Alceste being rescued from the arms of Death by Hercules, entitles the drama to be called a tragi-comedy rather than a tragedy.

Mr. Gadsby's music consists of an overture and nine choral and melodramatic numbers. To a certain extent it was of course impossible for the composer to avoid imitating the Mendelssohn forms; because the choruses of Euripides, like those of Sophocles, mostly consist of strophe and antistrophe, and the structure of the poetry necessitated a correspondence in the musical settings of the words. But that Mr. Gadsby should so far have followed his illustrious predecessor is not only no discredit, but is positively commendable, because no other form would have done equal justice to his subject. It is high praise for him that in no

one passage of his work do we find a trace of reminiscence or plagiarism. As in *Antigone* and *Oedipus*, the choruses in *Alceste* are written for a double choir of male voices. There is a large proportion in the work of what may be termed choral dialogue—passages, that is, in which the chorus, mostly in unison, answers the remarks of a single speaker; there is also a considerable amount of melodrama. In this portion of the music the composer has shown a dramatic feeling and a truth of expression which deserve high commendation, while in the more purely lyrical numbers we find a pleasing flow of melody and an artistic treatment which entitle the work to be considered one of the best that its author has yet produced. If he nowhere rises to such a height as that attained by Mendelssohn in the "Hymn to Bacchus" in *Antigone*, or "Thou comest here to the land" in *Oedipus*, Mr. Gadsby, on the other hand, is never dull; and though, as might be expected, some numbers are superior to others, there is not one which fails to interest. The orchestration, too, is excellent, clear, and "well-nourished" (to translate a French idiom), without being overwrought. It would have been easy to overpower the voices, especially as the chorus numbered only about forty; but by the judicious employment of his resources, the composer has skillfully avoided this too common fault. It would take us too far to specify all the noteworthy features of the score; but mention ought certainly to be made of three of the most important choruses, which are particularly good. These are "Immortal bliss be thine," "Yes, liberal house," and "My venturous foot delights." The melodramatic music accompanying the death of Alceste is also of great excellence. Mr. Gadsby may be warmly congratulated on this, so far as we know, his most ambitious work.

The performance was, as usual at the Crystal Palace, most satisfactory. The part of Alceste, which is by no means one of the most important in the work, was well declaimed and acted by Miss Emily Cross, while the Admetus of Mr. Arthur Mathison was in all respects worthy of praise. The special feature of the acting was, however, the Hercules of Mr. W. Rignold. This is certainly the best "acting part" in the drama: the other characters have little to do but to recite their verses; but Hercules, in the scene with Medon, where he discovers the affliction that has befallen Admetus, has an opportunity for the display of a warm heart beneath a rugged exterior, of which Mr. Rignold availed himself well. The subordinate parts were well filled by Miss Emily Vining (Iole), Mr. J. H. Barnes (Apollo), Mr. Henry Moxon (Thanatos), Mr. Edmund Leathes (Pheres), Mr. Bruton Robins (Medon), and Mr. W. Holman (Chorus Speaker).

The chorus was the same which, under the direction of Mr. W. Gadsby (the composer's father), had previously distinguished itself at the Crystal Palace in *Antigone* and *Oedipus*. The singing was on this occasion again of a high order of excellence, and was the more praiseworthy because the whole of the unfamiliar music was necessarily sung from memory. In no one instance did we notice an entry missed, or a point taken up with indecision. The instrumental portion of the work was played to perfection by the Crystal Palace band; and Mr. Manns conducted the performance with that special care which he always takes in the production of any new composition. EBENEZER PROUT.

Liszt's *Mazeppa*, which was the special novelty of last Saturday's concert at the Crystal Palace, is the same work which was recently played in the composer's transcription as a duet for two pianos, by Mr. Walter Bache and Mrs. Beesley, at St. James's Hall. It was impossible for those who heard it in that form to obtain an adequate idea of the music, as so much depends upon the colouring. It was therefore well that an opportunity should be afforded of hearing the composition as originally designed, and Mr. Manns has

laid musicians under an obligation by bringing it forward on Saturday. It is the sixth of Liszt's "Symphonische Dichtungen," and, like the rest of the series, is strictly "programme music." The composer has selected as his subject for illustration the poem of Victor Hugo, which, together with a German translation, is prefixed to the score. The work is in three movements, the first of which, an *allegro agitato*, depicts the terrible ride of Mazeppa; in the *andante* we see him lying exhausted on the back of the dead steed; while the final *allegro marziale* paints (to quote the programme of Saturday's concert) "glory and greatness achieved through suffering and adversity." Though it is in parts very wild, and by no means readily appreciable, we are disposed to consider *Mazeppa* one of the best of the Symphonic Poems. Like much of Liszt's work, it is at times laboured, diffuse, even eccentric; yet there is a massive grandiose power about the music to which it is difficult to remain insensible. This is especially noticeable in the chief theme of the first movement, and in the final march. The performance of the work, which is of truly extraordinary complexity and difficulty, was a veritable triumph for Mr. Manns and his orchestra; there is probably no other body of performers in the country that could have done even tolerable justice to the music. The remainder of the programme included Bennett's symphony in G minor, Schumann's overture to *Genoveva*, Hiller's piano concerto in F sharp minor, played by Miss Anna Mehlig, and vocal music by Miss Ida Corni and Mr. F. H. Celli. To-day being the anniversary of Beethoven's birth, his Choral Symphony will be given, and Madame Arabella Goddard will play his concerto in E flat.

THE last Monday Popular Concert before Christmas took place on Monday evening last, when Mr. Chappell afforded his subscribers a genuine treat by bringing forward Schubert's great quintett for strings in C major, Op. 163. This beautiful and most characteristic work is much less frequently heard than it deserves; it is one of the latest and most mature of Schubert's compositions. By the employment of a second violoncello instead of the more usual second viola, the author has imparted a new colouring to the work. The quintett was very finely rendered by Messrs. Straus, Ries, Zerbini, Piatti, and Pezze. We trust that it may shortly be followed by the same composer's still more neglected (and still finer) quartett in G major, Op. 161, which has only once, eight years ago, been heard at these concerts. The pianist on Monday was Miss Anna Mehlig, who played as her solo Schumann's very trying Toccata in C major, and also took part with Messrs. Straus, Zerbini, and Piatti in Brahms's piano quartett in G minor, and with Signor Piatti in Chopin's Introduction and Polonaise for piano and violoncello. Miss Redeker was the vocalist.

A PERFORMANCE of Randegger's *Fridolin* was given on Wednesday evening at Exeter Hall, in aid of the Church Schoolmasters' and Schoolmistresses' Benevolent Institution. The solo parts were sung by Mrs. Osgood and Messrs. Henry Guy, J. L. Wadmore, and Pope; and the chorus and orchestra numbered about 600 performers. The composer conducted.

Mlle. FRANCHINO has made a very successful *début* at the Opéra Comique, Paris, as Marie in *La Fille du Régiment*. At the same house Bazin's *Maitre Pathelin* is shortly to be revived.

AN early one-act opera by Hérold, *Les Troqueurs*, which had not been played since its first production in 1819, has been revived with fair success by M. Vizentini at the Théâtre Lyrique, Paris.

Mme. LUCCA is at present the great musical attraction at Brussels. She has been singing at the Théâtre de la Monnaie in *Les Huguenots*, *La Favorite*, *L'Africaine* and *Faust* with brilliant success.

At the eighth Gewandhaus concert at Leipzig, Mdme. Schumann was the pianist, playing her husband's concerto in A minor, and solos by Mendelssohn and Chopin. She appears to have completely recovered from the effects of her late illness; and the German musical papers speak of her as being again in the full possession of her powers.

HERR JAUNER, the director of the Opera at Vienna, has issued his programme for 1877. At least three novelties are to be given—Wagner's *Walküre*, Saint-Saëns' *Samson and Dalila*, and Delibes' ballet *Sylvia*.

HERMANN GOETZ, whose opera *Der Widerspänstigen Zähmung* has within the last few years gained him a European reputation, died on the 3rd inst., after a long illness, at Hottingen, near Zürich, in the thirty-sixth year of his age.

In the *Deutsche Rundschau* Louis Ehler gives us a gracefully written appreciation of Schumann and his school. Of Schumann's early piano compositions he well says:—"Half pen-and-ink, half water-colour sketches, these miniatures have from the former art the charm of the impromptu, from the latter the rapidly fixed colouring. Schumann created this art of musical diminutive poesy." Schumann became the leader of a school, which contains, or has contained, more than one half of living German musicians, just because of his marked individuality. "It is the deviations from the ideal mean in which art-colonies settle themselves." But Schumann's ideal—his Romanticism of moon-light and bosky gloom—no longer answers to the popular. "As we have entered on our summer politically, so we desire also in art after the love-spring of Schumann's music a more positive and a fuller life-sense of our musical blood-circulation."

TABLE OF CONTENTS.

	PAGE
MRS. OLIPHANT'S MAKERS OF FLORENCE, by J. A. SYMONDS	577
BURNABY'S RIDE TO KHIVA, by COLT'S TROTTER	578
BATEMAN'S ACRE-OCRACY OF ENGLAND, by the Rev. J. DAVIES	579
CARTWRIGHT'S THE JESUITS: THEIR CONSTITUTION AND TEACHING, by the Rev. H. N. OXENHAM	580
ACHELIUS' HISTORY OF NEW SWEDEN, by W. NOEL SAINSBURY	581
NEW NOVELS, by GEORGE SAINTSBURY	582
CHRISTMAS BOOKS	583
NOTES AND NEWS	584
FOREIGN REVIEWS OF ENGLISH BOOKS	585
NOTES OF TRAVEL	585
SELECTED BOOKS	586
GERMAN LETTER, by Dr. C. ALDENHOVEN	586
BABYLONIAN ANTIQUITIES, by W. ST. C. BOSCAWEN	587
APPOINTMENTS FOR NEXT WEEK	588
HANBURY'S SCIENCE PAPERS, by Prof. R. BENTLEY	588
ARNOLD'S EDITION OF "BEOWULF," by H. SWEET	588
SCIENCE NOTES (ASTRONOMY, MICROSCOPY)	589
MEETINGS OF SOCIETIES	590
WIDMORE'S STUDIES IN ENGLISH ART, by Mrs. MARK PATTISON	591
THE WATER-COLOUR SOCIETY, by W. M. ROSSSETTI	592
ART SALES	593
NOTES AND NEWS	593
THE STAGE	594
"ALCESTIS" AT THE CRYSTAL PALACE, by EBENEZER PROUT	595
MUSIC NOTES, TABLE OF CONTENTS, NEW PUBLICATIONS	595-6

NEW PUBLICATIONS.

Arnold (Arthur), Through Persia by Caravan, 2 vols. 8vo (Tinsley Brothers)	28/0
Art Journal (The), vol. for 1876, folio (Virtue & Co.)	31/6
Austin (Alfred), Russia before Europe, 8vo (Chatto & Windus)	1/0
Blackmore (R. D.), Cripps, the Carrier. A Woodland Tale, cr 8vo (S. Low & Co.)	6/0
Blotted Out, by Annie Thomas, 12mo. (Chapman & Hall)	2/0
Bosanquet (R. H. M.), Elementary Treatise on Musical Intervals and Temperament, 8vo. (Macmillan & Co.)	6/0
Brand (S. L.), Dora, a Life Story, cr 8vo (Charing Cross Pub. Co.)	5/0
Brenda (L.), Where can Uncle Hermann be? 12mo (W. Poole)	1/6
Brock (Mrs. Carey), Sunday Echoes in Week-day Hours—The Miracles, cr 8vo. (Seeley & Co.)	5/0
Brown (C. Barrington), Canoe and Camp Life in British Guiana, 8vo (E. Stanford)	21/0
Brown (J. C.), Forests and Moisture; or, Effects of Forests on Humidity of Climate, 8vo (Oliver & Boyd)	10/6
Browning (Elizabeth B.), Letters addressed to Richard H. Horne, 2 vols, 8vo (R. Bentley & Son)	21/0

Burke's Peerage and Baronetage, 39th edition, 1877, royal 8vo (Harrison)	58/0
Campbell (Lord George), Log Letters from the Challenger, 8vo. (Macmillan & Co.)	12/6
Campbell (Sir George), Handy-Book on the Eastern Question, cr 8vo (J. Murray)	6/0
South Kensington Museum Series of Handbooks:—Church (A. H.), Food, 8vo. (Chapman & Hall)	3/0
Colson (H.), Adelaide Rosenberg's Troubles, cr 8vo (W. Poole)	2/6
Commentary on the Old Testament, vol. 2, Joshua to Esther, cr 8vo. (S. P. C. K.)	4/0
Cresswell (C. N.), Woman, and her Work in the World, cr 8vo (Hardwicke)	3/6
Darwin (Charles), Effects of Cross and Self-Fertilisation in the Vegetable Kingdom, cr 8vo. (J. Murray)	12/0
Day of Rest (The), vol. for 1876, 4to (Strahan & Hall)	7/6
De Worms (Baron H.), England's Policy in the East, 8vo (Chapman & Hall)	5/0
Dickey-Birds, by Henry Be, cr 8vo (Charing Cross Pub. Co.)	2/6
Drummond (M.), Tripps' Buildings; a Story from Life, 12mo (H. S. King & Co.)	3/6
Dyer (Gertrude P.), Stories of the Flowers, illustrated, cr 8vo (Virtue & Co.)	3/6
Encyclopaedia Britannica, 9th ed. edited by S. Baynes, vol. 5, 4to (A. & C. Black)	30/0
Enripides, Hippolytus of, with Notes, by F. A. S. Freeland, cr 8vo (Hamilton & Co.)	3/6
Every Man's Own Lawyer, 14th ed. cr 8vo (Lockwood & Co.)	6/8
Expositor (The), Edited by Rev. Samuel Cox, Vol. 4, 8vo (Hodder & Stoughton)	7/6
Farjeon (B. L.), At the Sign of the Silver Flagon, cr 8vo (Tinsley Brothers)	2/0
First Prayer-Book of Edward VI. Compared with successive Revisions, cr 8vo. (J. Parker & Co.)	12/0
Grimm's Law; a Study, by T. Le Marchant Douse, 8vo (Tribner & Co.)	10/6
Hall (Mr. and Mrs. S. C.), The Book of the Thames, from its Rise to its Fall, 2nd ed. 4to. (Virtue & Co.)	21/0
Handbook to the Cathedrals.—Southern, new ed. 2 vols. (J. Murray)	36/0
Hardy (Iza Duffus), Glencairn, 3 vols. cr 8vo (Hurst & Blackett)	31/6
Home Life in England, Illustrated, folio (Virtue & Co.)	21/0
Homer, Iliad of, Translated by C. B. Cayley, 8vo (Longmans & Co.)	12/6
Horne, Odes of, Book 4, with Vocabulary, &c., by J. T. White, 18mo (Longmans & Co.)	1/0
Horsley (Chas. E.), Text-Book of Harmony, for the Use of Schools, cr 8vo (S. Low & Co.)	3/6
It Might Have Been, by Author of "Tit for Tat," 3 vols. (Chapman & Hall)	31/6
Jameson (Mrs.), Common-Place Book of Thoughts, &c., new ed. cr 8vo (Virtue & Co.)	6/0
Jenkin (Fleming), Bridges; an Elementary Treatise on their Construction and History, 4to (A. & C. Black)	5/0
Jephson (H. M.), He would be a Soldier, cr 8vo (Bentley & Son)	6/0
Lumley (W. G.), Rivers' Pollution Prevention Act, 8vo (Shaw & Sons)	3/6
McClintock (L.), Sir Spangle and the Dingy Hen, 16mo (H. S. King & Co.)	2/6
McHardie (Mrs. E.), Fruit from Sabbath School and Home Mission Fields, 12mo (Tabbs & Brook)	1/6
Mason (A. J.), The Persecution of Diocletian; an Historical Essay, 8vo (Bell & Sons)	10/6
Myra's Annual Album (Goubaud & Son)	2/0
Nicols (Arthur), The Puzzle of Life, and How it has been Put Together, cr 8vo (Longmans & Co.)	5/0
Palmer (E. H.), Song of the Reed, and other Pieces, cr 8vo (Tribner & Co.)	5/0
Parker (J. H.), Archaeology of Rome. The Aqueducts, 8vo (J. Parker & Co.)	15/0
Penny Post (The), vol. for 1876. (J. Parker & Co.)	1/8
Reed (Rev. Andrew), The Story of Christianity from the Apostles to the Reformation, cr 8vo (Hamilton & Co.)	5/0
Rimmer (Alfred), and Rev. J. S. Howson, Ancient Streets and Homesteads of England, illustrated, 8vo (Macmillan & Co.)	21/0
Ritchie (J. E.), On the Track of the Pilgrim Fathers; or, Holidays in Holland, cr 8vo (Tinsley Brothers)	7/6
Rowan (John J.), The Emigrant and Sportsman in Canada, cr 8vo (E. Stanford)	10/6
Russell (W. H.), The British Expedition to the Crimea, new ed. 8vo. (Routledge & Sons)	14/0
Russell (Sir W. O.), Treatise on Crimes and Misdemeanours, 5th ed., by Samuel Prentice, 3 vols. roy 8vo (Stevens & Sons)	115/6
School Magazine (The), edited by J. D. Morell, vol. 1 (W. Stewart & Co.)	4/6
Shepherd (Miss), Memoir of, by the Rev. B. Yates, cr 8vo (Tabbs & Brook)	2/6
Skinner (Thos.), Stock Exchange Year-Book for 1877 (Cassell & Co.)	5/0
Steel (John H.), Outlines of Equine Anatomy, cr 8vo (Longmans & Co.)	7/6
Strahan's Boys' and Girls' Annual for 1876, roy 8vo (Strahan & Co.)	7/6
Stretton (Hesba), David Lloyd's Last Will, 12mo (H. S. King & Co.)	2/6
Sword and the Trowel (The), vol. for 1876, cr 8vo (Passmore)	5/0
Temple Bar, volume 48 (Bentley & Son)	8/6
Tennyson (A.), Harold; a Drama, 12mo (H. S. King & Co.)	6/0
Timbs (John), Curiosities of London, new ed. roy 8vo (Virtue & Co.)	21/0
Tregelles (S. P.), Pastoral Relations, cr 8vo (Houlston & Sons)	2/0
Tytler (Sarah), Landseer's Dogs and their Stories, 4to (Marcus Ward & Co.)	10/6
Vanity Fair Album. 8th Series, folio (Office)	63/0
Verne (Jules), Michael Strogoff, the Courier of the Czar, cr 8vo (S. Low & Co.)	10/6
Waveney (Lord), Forty Years Since; or, Italy and Rome, 8vo. (Hodges, Foster & Co.)	2/6
Webster's Dictionary of Quotations, cr 8vo (Ward, Lock & Co.)	3/6
Weekly Welcome (The), Vol. for 1876. (Partridge)	7/6
Zerffi (H. G.), Manual of the Historical Development of Art, cr 8vo (Hardwicke)	6/0

EDWARD STANFORD'S
NEW LIST.

55 CHARING CROSS, S.W.

STUDIES IN ENGLISH LITERATURE. By

JOHN DENNIS, Editor of "English Sonnets, a Selection from 1517," &c. Crown 8vo, cloth, 7s. 6d.

CONTENTS: Pope—Defoe—Prior—Steele—The Warton—John Wesley—Southey—English Lyrical Poetry—English Rural Poetry—The English Sonnet.

CANOE and CAMP LIFE in BRITISH

GUIANA. By C. BARRINGTON BROWN, F.G.S., Associate of the Royal School of Mines, late Government Surveyor in British Guiana. Demy 8vo, cloth, with Map and 10 Coloured Illustrations, 21s.

Whilst engaged as Geologist on the Government Geological Survey of the West Indies, it fell to the lot of the Author to visit and explore much of that portion of British Guiana lying between the rear of the sugar estates and the confines of the colony known as the Interior, and which consists of swamps, wooded rising ground, and finally mountains and savannah stretching southwards, all lying in a state of nature, the haunts of wild animals and various Indian tribes. In these pages he has recounted the incidents that occurred during those explorations.

The EMIGRANT and SPORTSMAN in

CANADA: Some Experiences of an Old Country Settler. With Sketches of Canadian Life, Sporting Adventures, and Observations on the Forests and Fauna. By J. J. ROWAN. Large post 8vo, cloth, with Map, 10s. 6d.

This Work contains Practical Hints for Emigrants and Sportsmen, written by an Emigrant and a Sportsman. Also information specially written for a class of emigrants for which Canada is a particularly suitable country—people of small fortune, whose means, though ample to enable them to live well in Canada, are insufficient to meet the demands of rising expenses at home.

The NORTHERN BARRIER of INDIA: a

Popular Account of the Jummoo and Kashmir Territories. By FREDERIC DREW, F.R.G.S., F.G.S., Associate of the Royal School of Mines, Assistant-Master at Eton College, late of the Maharajah of Kashmir's Service. Author of "The Jummoo and Kashmir Territories: a Geographical Account." Large post 8vo, with Map and numerous Illustrations, cloth. [Shortly.]

The JUMMOO and KASHMIR TERRI-

TORIES: a Geographical Account. By FREDERIC DREW, F.R.G.S., F.G.S., Associate of the Royal School of Mines; late of the Maharajah of Kashmir's Service. Medium 8vo, pp. 568. Illustrated by Six Coloured Folding Maps, numerous Plates and Folding Sections, cloth, 42s.

"One of the most valuable additions to our knowledge of Indian geography which we have been called upon to notice. . . . We are able to speak of the author's work in terms of unqualified praise." *Geographical Magazine*.

"The importance and value of the work in a scientific point of view are very great, and the five maps, which are arranged respectively as the General, the Snow, the Political, the Faith, and the Race Maps, are the most complete within our knowledge." *Spectator*.

The TRUSTEE'S GUIDE: a Synopsis of the

Ordinary Powers of Trustees in regard to Investments, with Practical Directions and Tables of Securities. By BERNARD CROFT. Twelfth Edition, fcap. 4to, cloth, 7s. 6d.

"As a useful office book of reference, the Guide is one sui generis." *Monetary Gazette*.

"The most complete work of its kind yet presented to the public." *Railway News*.

BRITISH MANUFACTURING INDUSTRIES.

A Series of Handy Volumes by Eminent Writers. Edited by G. PHILLIPS BEVAN, F.G.S. Post 8vo, cloth, each 3s. 6d.

Twelve Volumes of this Series are now ready.

Prospectus on application, or by post for One Stamp.

THE INDUSTRIAL CLASSES and INDUS-

TRIAL STATISTICS. By G. PHILLIPS BEVAN, F.G.S. 2 vols. post 8vo, with Maps, cloth, each 3s. 6d. Uniform in size and price with "British Manufacturing Industries." [Shortly.]

London: EDWARD STANFORD, 55 Charing Cross, S.W.

SATURDAY, DECEMBER 23, 1876.

No. 242, New Series.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

LITERATURE.

The Life of Robert Frampton, Bishop of Gloucester, Deprived as a Non-Juror, 1689. Edited by T. Simpson Evans, M.A., Vicar of Shoreditch. (London: Longmans & Co., 1876.)

WE have here presented to us, for the first time in a complete form, a biography of "that famous preacher, Dr. Frampton," whom Evelyn sat under at St. Giles's one Sunday in October, 1672, and whom Pepys describes six years earlier as a young man of mighty ready tongue, discoursing "the most like an apostle that ever I heard man," so that "it was much the best time that I ever spent in my life at church." What gives additional value to this biography is the fact of its being the work of a contemporary, the volume entitled as above being, in fact, a literal reproduction of a manuscript memoir which came into the hands of Mr. Evans about fifty years ago; a chest of drawers which had originally belonged to the Bishop was its first place of discovery.

The language and manner of thought displayed by the anonymous author of this memoir have at times a quaintness which will arrest the attention of many readers of purely literary tastes; but it is unnecessary to criticise the style of a work brought to light for the first time so many years after completion. The true value and proper justification for the appearance in print of such memoirs at the present time must be sought for in the new illustrations of social and political history they contain. That from such a point of view alone Frampton's Life is well worth notice we hope to prove even in the brief space necessarily accorded to us here for its consideration.

Robert Frampton, born at Pimper, near Blandford, in February 1622, was the son of a small farmer, a man described as of great industry, strict virtue, and eminent piety. The eagerness for learning he displayed at the free school of Blandford led to his being transplanted when but fifteen to Corpus Christi College, Oxford. His tutor there, however, showed little desire to impart such knowledge as he possessed to the promising pupil placed under his care, for we are told "he read but twice to this Robert in three terms;" so his friends procured his migration to Christ Church. Frampton took his bachelor's degree in a manner creditable enough; but the later period at which he hoped to be admitted Master of Arts proved a troublous one. The Covenant had become a test, so, rather than make the violation of his oath of allegiance a step to his advancement, he left the university and re-

turned to his parents, "where, if there was less of learning, there was yet piety and content."

In the country, Frampton supported himself for a time as a tutor and schoolmaster; but, says our chronicler, inoffensive as man can live, enemies will rise. The enemy in this case rose in the person of one Gage, a tailor advanced to the degree of an officer in the Parliamentary army, a man of resolution in a battle, but of small personal valour, it would seem, in a detached quarrel. The description given of the fights between the future bishop and the ex-tailor—for blows had as large a share in their enmity as words—is very ludicrous, but far too long for insertion here. Having taken holy orders, Frampton accepted the post of domestic chaplain to the Earl of Elgin, at Amptill, "a house built by the famous Sir Philip Sydney, upon the model of that of Falander in his as famous Arcadia." In this family, we read, he had the opportunity of conversing with the then greatest men for wit and parts, as "Waller, Denham, and the famous Hudibras;" while at the house of Lord Elgin's sister, the great Countess of Devonshire, he met the "famous Thomas Hobbs, a tutor in that family, and a constant auditor of Mr. Frampton." A curious story, marking the Protector's position at this time, is best told in the words of the biographer himself.

"During his residence in that noble Lord's family, he, as hath been before said, had the happiness of being known to and respected by the noble Countess of Devonshire, who frequently consulted him not only as a divine but in matters of consequence of other kinds, as particularly in the case of her paying a visit to that monstrous villain Oliver Cromwell, then at the height of his glory, to which he made his way not only by the blood of his Sovereign, but by the murder of his stout opposer Charles Cavendish, the Countess's own son, who scorning quarter from a rebell fell by the hand of Oliver himself; yet as that lucky rebell had his eyes about him, so he could not but see the then Earl of Warwick, a grandson of the Countess, to be, if not a fit, yet a proper match for his daughter, . . . he being politically set upon, if not preserving the government in his family, yet of setting their posterity near the crown as matching into the noblest families of which Rich must be one, and the grandmother be invited to Hampton Court by his highness.

"Now tho' she abhor'd both the acquaintance and the alliance, yet by the politicks more sway'd than by her inclination she must accept them both. Upon this she one day finding Mr. Frampton in her gardens, who was withdrawing upon her Ladyship's approaches, she desir'd him to stay and in their walk she communicates the whole to him and asks his opinion how she should behave in such an untoward conjuncture. He with modesty refers to her Ladyship's wisdom and honor as more likely to direct her than his experience of the world; but after he had recounted all that traitors villainy, supposed he had said enough; but she pressed him to speak clearly what he thought she ought to do, who modestly reply'd that as a divine he should resolve her Ladyship in the words of St. Paul with such a one no not to eat. But however the visit was made and the match succeeded but did not answer the end proposed, the gentleman dying not long after his marriage. However this frankness of Mr. Frampton, added to his other good qualifications, begat a lasting esteem of him in the mind of that noble lady."

The last mark of her ladyship's attach-

ment was to appoint him to preach her funeral sermon at Chatsworth, bequeathing him to that end the usual reward of forty pounds and mourning.

Frampton's frequent and very successful preaching in London soon attracted notice in high quarters, and, the boldness of his expressions offending the ears of the rulers of the Commonwealth, his friends sought means to remove him from a scene where his great gifts were likely to prove at such a time rather a hindrance than a help to him. The kindness of an eminent Levant merchant procured him the post of chaplain to the company's factory at Aleppo. In Syria Frampton must have lived nearly fifteen years; but there being a sad lack of dates in this memoir, we can only make a guess at the time. The experiences of the factory chaplain among the Turks, Greeks, and Arabs by whom he was surrounded fill some sixty pages, and these by no means the least entertaining; we must pass them by, however, to trace the latter part of his life. In 1666, a short visit to London just after the great fire led to an invitation to preach on the great calamity. Such fervour and earnestness did he show on the occasion that the notice of the King was attracted, and a command to officiate one day at Whitehall brought about a personal interview with Charles, not without its fruit in after days. It was not till 1670, however, that Frampton finally gave up his duties at Aleppo, circumstances connected with his marriage two or three years before rather than the spur of ambition driving him to settle once more in England.

Two months after landing he became preacher at the Rolls—when Sir Harbottle Grimston was Master—and, shortly afterwards, chaplain to the Lord Keeper, Sir Orlando Bridgman. In 1673 he was made Dean of Gloucester, notwithstanding his having given offence to King Charles by two very plain-spoken sermons, and having been personally rebuked by him for them. He was advanced to the bishopric of Gloucester in 1681. Numerous instances are given us in these pages of the boldness with which he attacked "Papists and Fanatics," even in the reign of James, a boldness which "wrought the Bishop much trouble from the Bigots and less advised of both sorts, the one by sending a sackfull of canting books with as canting letters conjuring him in the name of the Lord to disperse them for the good of souls, and many such like ways." Frampton, we read, spent most of his time with his seven brethren in the Tower, though under no confinement there, as they were; and, when withdrawing at night, his coach was pressed by multitudes of people for his benediction. The regard in which he was held even by the King is well told by the following, referring to the time when the bishop was often commanded to preach at Whitehall, though James was celebrating mass within the precincts of it:—

"The Princess [of Denmark] that Sunday dined with the King, who asked her, who preached at his chapel? Says she, the bishop of Gloster; why then, says the King, Nanny (which was the tender appellation the King always used to her, he being a most indulgent Father, let the world asperse him as they will) thou hadst, I am sure, an ex-

cellent sermon, and then, speaking to the Queen, said, Mad^m, I take that Bishop of Gloster to be as good a man and as excellent a preacher as ever I knew; I have heard him often with great satisfaction, I think never any man with the like."

Frampton's language partook occasionally of the freedom of the times, for when he refused to take the oath of allegiance to William and Mary, and was attacked in consequence by Thomas Firmin—still remembered for his liberal benefactions to the distressed French Protestants—in a speech beginning "My Lord, I hope you will not be a non-conformist now in your old age," the Bishop thus replies, "I am growing old, 'tis true, but did never think I should have been so old as to be upbraided with non-conformity by you that are a non-conformist to all Christendom besides a few lowly sectaries in Poland," an allusion to Firmin's Socinian views.

The circumstances attending the deprivation of his see, and the touching account of his life during retirement must be sought for in the book itself. We may fitly conclude this notice of the memoir in the words of its editor:—

"Were it only for the narrative of his deprivation and of his subsequent life, I do not doubt that this volume would be welcomed by all who can appreciate the spirit of cheerful self-sacrifice, which, as his biographer says with truth, constitutes the great glory of his character. In his honesty, his sense of humour, his generosity, his personal bravery, his readiness in moments of danger, his eagerness to aid the suffering and the oppressed, in his broad charity, and in his abiding sense of duty to a higher than human law, Robert Frampton is an Englishman of the best type; and I believe that his countrymen of a later generation will be glad to make his acquaintance in these pages."

J. J. CARTWRIGHT.

New Lands within the Arctic Circle. Narrative of the Discoveries of the Austrian Ship "Tegetthoff" in the Years 1872-74. By Julius Payer, one of the Commanders of the Expedition, with Maps and Illustrations from Drawings by the Author. Translated from the German with the Author's Approbation. Two Volumes. (London: Macmillan & Co., 1876.)

In nix beguzaed was the soothing Arabic proverb inscribed on the cabin wall of the ice-imprisoned ship of whose fortunes these two handsome volumes are the narrative. "This too will pass away" must have been the consolation of the *ennuyé* reviewer who, for the last two years has had to wade through the weary, dreary, silly piles of *réchauffé* travel, oft-told tales of adventures, badly-compiled picture-books, and the endless small-beer chronicles of the Arctic regions which the public interest in Captain Nares' expedition had brought prematurely into the world. *In nix beguzaed*—this too has passed away. Our gallant countrymen have returned, and have told us enough to whet our curiosity to hear the fuller tale on which it is understood their accomplished commander is engaged. The Bremen Polar Society's expedition to Siberia is home or homeward bound; Messrs. Seeböhm and Brown are in labour with their Petschora Researches of 1875; and now we have at last in English the narrative of the ever-memorable

expedition commanded by Lieutenants Weyprecht and Payer. At once, let us say that it is one of those books in presence of which the reviewer's occupation is gone. To criticise it would be almost impertinence, and would certainly be ungenerous. The deeds of which it is the record are almost unparalleled in the annals of Arctic adventure, and the mere language in which they are related is of very minor importance. Even on these grounds, however, Herr Payer's narrative requires no apology at the hands of its friends. It is quite as interesting as either Kane's or McClintock's, and has the redeeming advantage of having none of the tall-talk so abundant in the first, and of being told with even more literary grace and skill than the latter. In scientific importance there is nothing which in any degree approaches it in our Frozen-Sea literature at present. To attempt an analysis of what is an analysis itself within anything like the space we can afford would be out of the question; nor shall we attempt it. Luckily the main facts of the expedition are already known to most of our readers. They appeared fully in this and other journals when the expedition returned to Europe more than two years ago. They were also published by Lieutenants Weyprecht and Payer, in the *Journal of the Royal Geographical Society* (vol. xlv. pp. 1-33), on the occasion of their receiving the Society's medals last year. They have also been incorporated into a variety of popular books, such as Mr. Markham's well-known volume. We may, therefore, take for granted that our readers know that the *Tegetthoff* left Bremen on June 13, 1872, to explore the region to the east of Novai Zemlai, and, if possible, to penetrate to Behring Straits; that, on August 20, it got fast embedded in the ice, from which it never got free; that it drifted north in the floe, enabling the expedition to discover Franz-Josef Land, and that, finally, after staying by it two winters, the adventurers, twenty-two in number, deserted their ship, and after terrible hardships succeeded in reaching Tromsøe on September 3, exactly 812 days after they had left it.

Every section contains something on which it would be easy to comment for pages. But it is necessary to exercise self-denial in the midst of such an *embarras de richesse*. We may, therefore, select a few points on which to remark. The cold experienced either in Franz-Josef Land or in the pack was scarcely so great as that recorded in the higher latitude, in close vicinity to land, in which the *Alert* wintered. The minimum monthly mean in the ice was 36°·9 Reaumur. The coldest day in Franz-Josef Land was on March 14, 1873, when the thermometer on the Sonklar Glacier fell to 40°·5 of Reaumur below zero. They had taken some rum with them, and as each took his share he knelt down and allowed another to shake it into his mouth, without bringing the metal cup in contact with his lips.

"This rum, though it was strong, seemed to have lost all its strength and fluidity. It tasted like innocent milk, and its consistence was that of oil. The bread was frozen so hard that we feared to break our teeth in biting it, and it brought blood if we ate it. The attempt to smoke a cigar

was a punishment rather than an enjoyment, because the icicles on our beards always put them out, and when we took them out of our mouths they were frozen; even the shortest pipes met the same fate. The instruments I used in surveying seemed to burn when I touched them, and the medals which my companions wore on their breasts felt like hot iron."

Cold is depressing and enfeebles the power of the will. At first it stimulates to action, but this undue vigour is followed by a reaction, torpidity ensues, and exertion is soon succeeded by a desire to rest. This alternate action and torpor induces a feeling in those exposed to it as if they were intoxicated. Their jaws get stiff and trembling; they speak with great effort; they display an uncertainty in all their movements, and the stupor of somnambulists in their action and thoughts.

"Most of the circumpolar animals escape, as much as they can, the horrors of the frost: some migrate; others, burying themselves in holes, sleep throughout the winter. The fish which are found in the small pools of sweet water on the land are frozen in when these pools freeze, and awake to life and movement again only when the pools are thawed."

As there has been some dispute regarding the extreme cold endured by man, the following list may be interesting. Back recorded at Fort Reliance January 17, 1833—44° R.; Hayes, March 17, 1861,—44° R., Néverov, in Jakutzk, January 31, 1838,—47°·3 R.; Kane,—45° R.; Maclure,—47° R.; John Ross,—39° R.; and Parry,—38°·6 R.; Nares' and Rae's observations of 72° below zero (F.) are so recent as to be familiar. There can be little doubt that the Tundras of Siberia and Arctic Russia and the Barren Grounds of North America are the coldest regions on the face of the earth. Payer found on Franz Josef Land terraces. These have also been found in Smith Sound, and something similar has been observed around the whole Polar Basin, and they have been regarded as certain proofs that the extreme northern land is slowly rising. That is probably true. Still, at the same time, the terraces are not a proof of this fact, and we are rather surprised to find so accurate and logical an observer as M. Payer falling into this "vulgar error." No one has ever lived long enough in the Polar regions to be certain that the coasts are rising, probable as this may be. We also find similar "terraces," containing remains of recent animals, in South Greenland, in the Danish possessions. Now, the whole region, south of at least 72° north latitude, we know to be sinking. Accordingly the only safe deduction to be drawn from the terraces in Franz-Josef Land, in Grant's Land, and in Greenland, is that they are proof of an *old* rise of the land, not of one going on at present. We are also equally disinclined to coincide with the distinguished author when he describes (vol. ii. p. 78) West Greenland as a high glacier plateau, and East Greenland as

"a magnificent Alpine land, with a comparatively rich vegetation and abundant animal life. How and when the transition between these opposite characters takes place in the interior is as yet utterly unknown."

M. Payer never visited West Greenland, and though he wintered on the opposite

coast seems, like other of his distinguished companions with whom we have conversed, utterly unable to grasp the nature of the great "inland ice" which covers, so far as we know, the whole interior from north to south in the form of a great "ice-cap." Lieutenant Payer penetrated up Franz-Josef Fjord, and saw no inland ice; he ascended some of the East Greenland elevations, and equally saw no sign. Hence, he concludes that the inland ice is a phenomenon of the west coast. However, if he had penetrated some of the long West Greenland Fjords, he would equally have seen no ice; and if he had climbed some of the elevations in Mid-Greenland, he would also have witnessed "a magnificent Alpine land, with a comparatively rich vegetation and abundant animal life." In reality the inland ice is often distant from twenty to sixty miles from the west coast, but invariably whenever the "outskirts" have been passed over—and in these "outskirts" are mountains 2,000, 3,000, and even 6,000 feet in height—the inland ice is reached. And so it would, in all likelihood, be if anyone had penetrated sufficiently far from the coast of East Greenland. We regret to see M. Payer, through a misunderstanding of the real nature of the physical geography of Greenland, perpetuating an error which in another form has been long enough in print. In a second edition we trust to see it corrected, or, if he still persists in it, explained and defended. We might also have wished him to more clearly explain the nature of the different colours of the Arctic Sea. This alteration of hue is not due to ice alone. It is, as we long ago pointed out, caused by the presence of an enormous quantity of minute diatomaceæ in certain portions of it. This observation the reviewer would not have thought worthy of narrating, though it ought to have been known to M. Payer, as it was published in Petermann's *Geographische Mittheilungen*, a work on board the *Tegethoff*. It was, however, confirmed by his old commander, Karl Koldevey (*Die erste Deutsche Nordpolar-Expedition*, 1868, s. 24), by the Swedish expedition to Spitzbergen, and by Nordenskjöld on his Greenland expedition (*Redegörelse för en Expedition till Grönland år 1870*, p. 15, and *Geol. Magazine*, vol. ix. pp. 9–10), and M. Payer himself refers to similar observations being made by Sir James Ross in the Antarctic regions. We have, perhaps, exhausted our friendly criticism if we venture to doubt whether the sound supposed once to attend a display of the *Anorora Borealis* is so "universally discredited" by scientific men. We confess, after knowing the gist of the whole controversy, and guarding against every cause of error, that we believed that we had heard, both in 1861, off the mouth of Frobisher Strait, and in 1867, off South Greenland, the peculiar sound like silk crackling, or a bullet whistling through the air, as described by Lient. Hood, of Franklin's first expedition. These faults, are, however, of very little importance in a narrative which abounds with valuable facts in almost every department of science—though the scientific treatises on the expedition are still in preparation. We are further

lost in surprise at the valuable work done, when we remember how badly manned the vessel was, and how, with the exception of the surgeon, the commanders and the ordinary officers, there were no scientific men on board, and that what they rescued in their terrible escape is only a moiety of what was achieved. The whole expedition cost but 18,000*l.* sterling. It demonstrates anew, what Nares has only proved anew, how utterly useless ships are for Polar exploration, except to convey the expedition to the scene of action, and as storehouses to fall back upon. Sledges and boats will be the future *matériel* which must be relied on. M. Payer is not, however, sanguine of this generation reaching the Pole, unless by means of balloons, and thinks small ships are better for exploration than large ones. Autumn he prefers to spring for sledging purposes. He thinks that if the commander sees that any further attempts would be useless that season, it would be better to come home, and again to tackle the fies another year. In this he confirms the wisdom of Sir George Nares' course, and we only hope that the gallant commander of the *Alert* and *Discovery* may again have an opportunity of profiting by his experience of 1875–76. Indeed, the whole of M. Payer's section on fitting and conducting Arctic expeditions is of the greatest value to those whose duty it may be to superintend such work, but is also of interest to that pariah of literature, "the general reader." Neither is M. Payer by any means sanguine of the "Gulf Stream route," and if ballooning is to be the future of Polar exploration, then Smith Sound is as good as, if not better than, any other route. Weyprecht, however, believes that Polar stations at which simultaneous observations are to be made, and from which pioneer parties well hardened to the "north wind's breath" could set out, will be the most profitable method in which for long to come the Polar region can be explored. On this, as on all other points touching the Far North, these volumes abound with suggestions. We only wish we could have quoted from them at greater length. Enough has, however, been said to indicate their great value and the esteem in which they must ever be held. No such work on the Arctic regions has been published within the memory of this generation, and until we have Sir George Nares' official narrative *in extenso*, it is impossible that we can have anything fit to place alongside of M. Payer's *New Lands*.

ROBERT BROWN.

First Platform of International Law. By Sir Edward C. Creasy, M.A., Professor of Jurisprudence in the Hon. the Four Inns of Court, late Chief Justice of Ceylon, &c. (London: Van Voorst, 1876.)

THE author has added another name to the list of our Indian and Colonial Judges whose minds have not become cramped by judicial routine and disabled from resuming, on their retirement from the Bench, the study of law in a larger sense than that in which they have had to administer it. Sir Edward Creasy was Professor of History in the University of London before he undertook

the duties of the Chief-Justiceship of Ceylon, and we consider the breadth of his juridical teaching to furnish an example of the great value of historical studies as a preparation for the study of jurisprudence, more especially when jurisprudence is to be applied to determine the measure of right between independent political communities. There is no country, indeed, where that jurisprudence ought to be more studied than in England, "for there is no country," as Sir Edward has aptly observed in the Preface to his work, "which can do more than England can now do and must do to influence the currents of International Law in many of its most important branches." We consider the publication of Sir Edward's work to be well timed, and that it is likely to be highly useful in popularising the study of the science. The title of it is attractive, and somewhat novel, although Mr. Hallam has inaugurated the phrase, in describing the great work of Grotius as "being as nearly original in its general 'platform' as any work of man can well be in an advanced stage of learning and civilisation." Sir Edward, however, states that he has selected the title of his book as believing it to represent accurately its design, which, while not professing to be a full and elaborate treatise on International Law, is something more, he hopes, than a mere preliminary sketch, to be discarded by the advanced student.

"It is meant," he writes, "to supply a sound foundation and a duly-arranged framework, to which much must be added from further materials and other architects, but which will facilitate the acquisition, the orderly grouping, the perception, the retention, and the right employment of continually increasing stores of knowledge."

Without disputing the fitness of his work for the purpose contemplated by the author, we think that he has rather underestimated its value; but the vastness of the science of which he treats, which seeks to unite nations together in peaceful submission to the empire of Law, justifies modesty, not only on the part of the neophyte who stands at the door of the temple, but also of the advanced worshipper and even of the priests of the sanctuary, among whom an Emeritus Chief Justice of Ceylon may fitly claim a place.

Sir Edward has after mature reflection adopted the title of International Law in preference to that of Law of Nations. We are not quite certain that he has made out a case for preferring the phrase introduced by Jeremy Bentham to the old term which jurists used to employ before Bentham's time, unless it be on the ground that the term "International Law" is of less extensive import than the term "Law of Nations," and that it includes all which the author's "first platform" is intended to discuss. Sir Edward, however, is careful to explain that by the term "International Law" he means something more than "Positive Law," and that his work is designed after the model of the writings of the great jurists of the seventeenth century, who fully recognised "International Moral Law" as well as "International Positive Law," the standpoint of the former being Reason, while the standpoint of Positive Law is Power. To us it seems open to doubt whether the majority of writers who have

treated of International Law since Bentham's time have not encroached too much on the proper domain of International Morality, and whether the persistence of Mr. Nassau Senior (*Edinburgh Review*, April, 1843, No. clvi.) in retaining the use of the phrase "Law of Nations"—of which International Law and International Morality are treated by him as subdivisions—has not been justified in point of convenience to a greater extent than Sir Edward is disposed to admit. There is at least one eminent advantage in retaining the ancient nomenclature, that it is less likely to bring the reasoning of jurists into apparent conflict with the decisions of courts of law, which are occasionally called upon to adjudicate upon questions of international right. For instance, in the recent case of the Queen against Keyn (the *Franconia*) the Lord Chief Justice of England (we quote from the *Times* report of November 14, 1876) has laid it down that the only sources of International Law which courts of law can regard as authoritative are treaties and established usage—a dictum which is in apparent conflict with our author's conception of International Law, as comprising Moral Law by the side of Positive Law, but which is in harmony with Mr. Nassau Senior's classification.

There is, unfortunately, a poverty in English law-phraseology, which Sir Edward has done well to endeavour to remedy, by the use of the adjective "jural" to signify rights and obligations resting on Moral Law, as distinguished from rights and obligations resting merely on Positive Law. He does not claim to be the inventor of the term, which is, as it were, an American coin struck from a German die, Dr. Francis Lieber having first given currency to the term in his legal writings published in the United States. Dr. Whewell, however, has also adopted the term "jural" in his translation of Grotius *De Jure Belli et Pacis*, so that the credit of Dr. Lieber's coinage is well established. It happens, however, that hardly any two jurists agree in the distinction which they draw between *jus* and *lex*, so that the adjective "jural" will not be exempt from an uncertainty of meaning corresponding to that which attaches to the substantive "jus."

Sir Edward in his second chapter discusses the moral obligation of international law, more especially with reference to the maxim, "*Pactum serva*," which is inscribed on the tombstone of England's greatest king, Edward I., and he justly deprecates the opinion, which seems to be gaining ground in the present day, that there is nothing morally wrong in the breach of a treaty, if the State which breaks it has been unfairly and hardly bound by it. His observations are valuable at the present moment, and he adheres with good reason to Mr. Nassau Senior's view, that the principle of general utility distinguishes the obligation of treaties on the part of States from the obligations of engagements on the part of private persons, inasmuch as, if the obligations entered into by a nation under constraint were not binding, wars would only terminate by the subjugation and utter ruin of the weaker party. In

illustration of his position he contrasts the conduct of the Allied Powers in 1815, who relied on the faith of the treaties which they concluded with France, with the conduct of Prussia in 1871, and he deprecates the example of Russia in 1871, who, in substance, repudiated her treaty obligations of 1856, which debarred her ships of war from navigating the Black Sea, although she went through the formality of acknowledging, as a general principle, that a State cannot nullify a contract with other States except with their consent. Sir Edward has touched upon most of the striking events of the present century in their bearing upon International Law. The Monroe doctrine as announced in 1823, the French Intervention in Spain in the same year, the Pritchard Affair at Tahiti in 1844, the Declaration of Paris in 1856, the French Intervention in Mexico in 1862, the Geneva Arbitration, and the Brussels Conference, are all very fully treated by him. He has also not omitted to discuss the applicability of European Public Law to Asiatic States, and, among other burning questions of the day, the proposal that nations should agree to abandon the exercise of belligerent right in capturing private property on the high seas. Sir Edward passes in review all the chief authorities in favour of the maintenance of the right of capture, and the advocates for its abandonment, and avows himself to be unable to adopt the new rules proposed by Mr. David Dudley Field in his *Outlines of an International Code* on the subject of the status of private persons in time of war, and on the immunity of private property from capture on the high seas. In his "Epilegomena" Sir Edward discusses the Report of the Royal Commissioners on the Fugitive Slave Question, as well as the Privileges of Public Ships in Foreign Ports. In a word, his work ranges over a large field of useful subjects, and he has enriched his text with copious historical notes, and his book, which is furnished with a good index, is well calculated to serve the twofold purpose of a useful manual of International Law for youthful statesmen, and of a storehouse of sound principles for students of juridical science.

"I follow," he says, "President Woolsey (of the United States) in writing for all who are cultivating themselves by the study of historical and political science, and who by that study are qualifying themselves to do their duty as members of a free State, which is itself a member of the great Commonwealth of Nations."

TRAVERS TWISS.

Etruscan Bologna. By R. F. Burton. (London: Smith, Elder & Co., 1876.)

WHAT English tourist in northern Italy is unacquainted with Bologna? The leaning towers, the art-galleries, the churches, the arcades, and above all a comfortable hotel, have their praises too loudly sung in the guide-books not to attract the crowd of wandering sight-seers. Few among them, however, are aware that under their feet lies another Bologna as well worth exploring as the Bologna of to-day. Far away in a past of which the very memory has perished, the site of Bologna was occupied by

Umbrians whose huts have probably been found at the Pradello within the modern gate of S. Isaia, and their tombs at Villanova, "about eight kilometres E.S.E." of the town. This primitive population had already entered upon its Iron Age, and since the Italian Aryans do not appear to have been acquainted with iron before their separation from their European kinsfolk, a long period must have elapsed since their first entry into Italy. The Umbrians were displaced by the Etruscans, in whose hands Felsina or Bologna became a flourishing city. The remains of the Etruscan population have been discovered in abundance, and three distinct epochs of civilisation can be detected in them. At Villanova we may see the Etruscan emigrants still practising a rude ceramic art; there are no bas-reliefs, no inscriptions, no goldsmith's work, while iron is scarce, and the pottery is for the most part black, like the antique ware of Chiusi. But a little beyond the walls of modern Bologna, below the sumptuous church of the Madonna di S. Luca and within the courts and endless corridors of the huge Certosa, now the burialplace of the Bolognese dead, the enterprise of Sgr. Zannoni has uncovered a necropolis which belongs to the best period of Etruscan Felsina. The tombs have yielded objects which may fitly compare with those found in the cities of Central Etruria, and, as a large number of the dead have been buried and not burned, the anthropologist and craniologist are allowed ample opportunity for essaying their solution of the Etruscan problem. One of the most interesting points connected with these tombs is the existence of tombstones of horse-shoe shape and adorned with bas-reliefs. They are generally surrounded with a pattern which represents the waves of the sea, and the sculptures not unfrequently relate to the native Etruscan mythology. The tombstones bear a striking resemblance to those recently found by Dr. Schliemann at Mykenae.

The third and latest epoch of ancient Bologna is represented by Marzabotto and Misanello, about fourteen miles from the modern town. The interments here seem to have extended considerably beyond the period of the Boian invasion, and specimens of archaic art are met with by the side of others which belong to a time of advanced civilisation. Misanello is situated just above the site of an Etruscan city over a small portion of which Misano now stands. Several important discoveries have been made here, among others that of a temple, the first yet exhumed in Etruria. The streets of the old town can still be traced, and what are apparently the pebble foundations of the houses which ran along their sides have been unearthed. The rubbish, as might have been expected, contained quantities of broken animal bones, besides such other objects as "a long iron sword and scabbard, votive arms and legs, an *aes rude*, bronze and iron fragments, tiles and pottery, bits of coloured glass, worked stones and bones." In the neighbouring necropolis two charming bronze statuettes were found, one of Ares and Aphrodite, the other of a negro with an amphora on his shoulders. Inscriptions, both Greek and Etruscan, have been dis-

covered at Marzabotto, as well as gold and silver ornaments.

Captain Burton gives an excellent account of the discoveries, as well as of the inferences that may be drawn from them, and his book is written with his usual liveliness and vigour of style. The reader will be prepared, however, for occasional statements which show more haste than counsel. Thus it is somewhat startling to find him taking the "time-honoured names" of Romulus and his kin under his protection, and declaring that "M. F. Max Müller's theory has successfully been proved a solar myth." One is tempted to ask, by whom? Pelasgians and "Pelasgo-Tyrrhenians," again, figure in his pages as if they were well-known historical characters, and it is to be hoped that he does not intend to refer the Sanskrit *eka*, the Greek *εἰς*, and the Latin *unus* (p. 212), to one and the same origin. Count Giovanni can scarcely be said to have "pointed out the thoroughly Aryan words *mi* (I), *eka* or *ekka* (hic), *suthi* (sum), and *cerus manus* = *Creator Bonus*" in the Etruscan tongue, since *mi*, "I," would not and could not be Aryan, *suthi* is not "sum," but "sepulchre," as it is rightly rendered p. 234, and *cerus manus* comes from the Latin *Carmen Saliare*. It is ungenerous, however, to pick out small slips like these in a book so full of interest and instruction, and it is only the general merit of the work that tempts one to do so.

The book itself is divided into three parts, the first dealing with Bologna and its collections of antiquities, the second with the finds made in its neighbourhood, and the third with the "Etruscan Man." Under the last heading we have chapters on the various traces of man that have been found in Italy from the Glacial epoch downwards, on the craniology of the Etruscans and other inhabitants of Italy, on Prof. Calori's theories—especially his attempt to connect the Etruscans with the Phoenicians—the Etruscan language and its decipherers, on the inscriptions discovered near Bologna, and on the modern Bolognese dialect. Here is a rich feast, and one in which anthropologists and craniologists will take a special interest. Prof. Calori's craniological conclusions are of considerable importance. The dolichocephalic Etruscan skull is "pronounced to be different from all the Italic crania, Ligurians, Pelasgians, Oscans, Umbrians, and Romans." It is—

"distinguished by a superior cranial capacity, by a somewhat longer form, by less disproportion between the pre-auricular and post-auricular halves, by increased length of face, by more frequent prognathism, and finally by greater disproportion between the transverse diameter of the lower frontal and the inter-zygomatic lines—peculiarities which make the true Etruscan skull a well-marked type."

The skeletons of the women in the necropolis of La Certosa show certain analogies with the negro, "as the proportional length of the forearm to the whole arm and the thigh to the leg, together with a higher degree of prognathism."

The most interesting inscription met with in the excavations is one from La Certosa, which fixes the Etruscan character of the

place. A photograph I have before me confirms the accuracy of the facsimile given by Captain Burton, but the translation he appends is not quite correct. It should be "I am the tomb of Thankvilu (Tanaquil), daughter of Titla (Titlalus)." The ordinary *suthi*, "tomb," is here written *suti*, a pronunciation probably peculiar to the North Etruscan dialect.

The modern Bolognese dialect is a curious variety of Italian, and differs widely from the classical speech. Who, for instance, could be expected to divine the meaning of "A n'vuoi t' m' in parl, S'gnor" (I won't have you speak to me about it, Sir), when rapidly spoken? Captain Burton gives an account of three volumes written in this dialect, one of which is a kind of modern Song of Solomon, another a humorous narrative of the deliverance of Vienna from the Turks, and the third a collection of short poems by a modern Bolognese writer. I gather that *me* or *mi* and *ti* are used instead of *io* and *tu*, an interesting illustration of the process which is driving *I* and *thou* out of popular English. *A*, or *ai*, is employed for the first person only where it would be emphatic.

Captain Burton's book lacks but one thing to make it complete, and that is a map of Bologna and its neighbourhood. We have a "Synoptical Table of the Paleolithic Remains of Central Italy;" the reader would have been grateful had it been accompanied by a plan showing the position of the various localities mentioned in the volume.

A. H. SAYCE.

Histoire de Bertrand du Guesclin et de son époque. La jeunesse de Bertrand (1320–1364). Par Siméon Luce. (Paris: Hachette, 1876.)

If criticism may not call an author to account for his choice of a subject, it has certainly the right to discuss the manner in which the subject has been conceived. We shall therefore express our regret that M. Luce, divided, doubtless, between the fear of undertaking a task which he judged above his powers and the desire of utilising former and extensive researches in the history of the fourteenth century, has thought fit to write the history of Du Guesclin at the same time as what he calls his epoch. However brilliant, however fertile in results the Constable's career may have been, however popular his name, he played his part too exclusively on battle-fields to entitle him to be made the pretext for tracing a picture of the time. We may speak of the epoch of Charles V., of Henry IV., of Richelieu, because the influence of these great men extended over every branch of human activity, but we cannot speak of the epoch of Du Guesclin. The principal fault of the book of which we are about to speak springs from this conception of the subject. The hero does not occupy enough space in it, and what does not immediately concern him has either nothing whatever to do with him or is not connected with him by a sufficiently close link. Thus the book has two very distinct parts—the Constable's biography, and the digressions

for which he is the pretext. We will examine each part successively.

The first period of Du Guesclin's career is enveloped in an obscurity which M. Luce has not been able entirely to dissipate. He has, however, enriched his hero's biography with a considerable number of new facts, and fixed the date of many others already known. He places his birth in 1320 or 1321. Relying on Froissart, who seems here to deserve full confidence, he places him among the defenders of Rennes against the English at the end of 1342, or the beginning of 1343. He places the taking of the Château du Fougeray in the first half of 1350. An unpublished chronicle furnished him with the proof that Du Guesclin organised a tournament at Pontorson in 1354. Though we know already through D'Argentré of his participation in the battle of Montmuran and his elevation to the rank of chevalier, we have to thank M. Luce for having confirmed the authority of the Breton historian on this point. It is from the same source that he has taken the account of the single combat of Du Guesclin and Guillaume Trussel, but he augments the value of this information by restoring the event to its true date. It is again after the same historian that he relates the mission of Du Guesclin to England and his sojourn there, and here again he impresses a personal stamp on what he has borrowed by assigning to 1354 an event to which his guide had fixed the date of 1351.* Learning from the same author the names of Du Guesclin's companions at the time of the siege of Rennes (1356), he applies to his hero the information furnished by a judgment of the *parlement* upon two of these companions, and determines from it his base of operations during the siege. He is the first who has pointed out the date of the nomination of the future Constable to the post of captain of the garrison at Pontorson. Thanks, too, to M. Luce, we know now that the affair of Pas d'Evran took place towards the end of 1359, and not, as Hay du Chastelet had said, in 1351. Before the work of which we are speaking we did not know either of the taking of Sablé and of Saint-Brice, or the battles of the Bridge of Juigné and of Briouze, or the part which belongs to Du Guesclin in the capitulation of Brézolles, or the reduction of Saint-Martin-de-Seez, of Saint-Remy and of Cormeilles, nor the defeat of Jean Jonel at Pas de Breuil. The occupation of Saint-Pol de Léon, the reduction of Aulnay, the assault and evacuation of Vandry, are so many new facts which the author has established by help of unpublished documents, and which testify to the activity of Du Guesclin in 1363. M. Luce has also discovered and brought to light two documents, one of which reveals to us the presence of Du Guesclin at Goulet with the king on April 17, 1364, and the other informs us that the brave captain obtained in reward for his services at the

* Let us notice, however, one contradiction. M. Luce tells us that the sons of Charles de Blois were brought as hostages to England by the Breton *députés* who went there in 1354, and further on we read that they were hostages in that country in the early months of 1353 (pp. 133–134).

siege of Mantes the confiscated property of a certain number of the inhabitants. In short, the decisive part he took in the battle of Cocherel is henceforth placed beyond doubt.

Such are some of the novel results at which M. Luce has arrived by his researches in the history of Du Guesclin. They would have been still more fruitful, perhaps, if they had been extended to the public and private archives of the country where the youth of his hero was passed. We cannot help thinking that the archives of the departments of La Manche and L'Ille-et-Vilaine, for instance, would have allowed him to add some features to a biography which still has so many gaps.

It remains for us to criticise the part of this book which has nothing to do with Du Guesclin, or which is only connected with him in a very indirect way. From this point of view three chapters especially invite our attention: one is devoted to private life in the fourteenth century, the other to the battle of Poitiers, the third to the *Compagnies*.

The first seems to have been written in order to introduce many features of the manners of the time, collected from the registers of the Trésor des Chartres, but, numerous as they are, these curious details are not numerous enough for a collection of them to form the broad, and at the same time detailed, picture which M. Luce intended to trace. It would have been necessary for that to add all the facts furnished by inventories, by bills, above all by literary works.* From this insufficient number of authorities the author draws conclusions which are too general. The texts cited to prove that the use of baths was common in towns, and even in the country, do not justify that opinion; one part of them relates to the use of baths as a therapeutic measure, and a single one applies to a village. The statistical documents which we possess as to the population in the Middle Ages are not abundant enough to justify the assertion that it was at least as large in the first half of the fourteenth century as in our own time. M. Luce estimates the number of villages which disappeared during the Hundred Years' War at a hundred, but, supposing that as many or more were not founded since the end of that war, the diminution of the number of inhabited places is only one side of the question. How was it that the author before expressing so decided an opinion did not think of the constant increase of the urban population, which always augments in proportion to its misery? The enumeration of the objects composing the furniture of the peasant in the fourteenth century makes one smile. This property, restricted at all times to what was strictly necessary, could not have been very different from what it is at the present time. Lastly, without noticing all the disputable assertions which this chapter contains, let us content ourselves with adding that the use of shirts was already common before the fourteenth cen-

tury, as passages of Beaumanoir and Joinville prove.*

This chapter on private life is as far away from the object the author wished to attain as the one he has written on the Battle of Poitiers is novel and profound. M. Luce sees in the constant successes of the English the effects of their military institutions. No doubt the measures by which Edward III. organised the English army were known, but no one had turned them to account in the way that M. Luce has known how to do. If accidents played their usual part at Crecy and Poitiers, the English owed their victory above all to the armament and composition of their army. It is an advantage for science each time that an event hitherto attributed to chance is explained by general causes, for the logic of history, which is only the predominance of these general causes over particular circumstances, receives in that case fresh confirmation.

Quite different, although equally remarkable in its way, is the chapter on the *Compagnies*. It is a picture of manners, like the chapter on private life; but this time the subject is much less extensive, and does not offer that variety which makes generalisation so hazardous, for the proceedings and habits of all the *Compagnies* resembled each other. A thousand curious facts, cleverly distributed, evoke the image of this cosmopolitan society, organised and disciplined, dragging with it its purveyors and brokers, standing in connexion with the regular authorities, and devouring the substance of the country to whose side it clings, and it is therefore evident that it offers hardly any analogy to the Commune, with which M. Luce has compared it.

Besides these three chapters, which are, as we have shown, real *hors d'œuvre*, there is a multitude of other less far-reaching digressions, among which many are distinguished by the justice and novelty of the points of view. Such, for instance, are those which concern the mutual relations of the different classes of society in the Middle Ages, the multiplicity of pilgrimages, the interview of the dauphin and the Emperor Charles IV. at Metz, the character of Innocent VI. and the part he played. If the abundance of these digressions takes from the unity of the composition, the book gains an interest from them which the mere biography of Du Guesclin would not have offered. They show a deep knowledge of the fourteenth century. It is easy to see that the author did not begin to study it the day he conceived the idea of writing a history of Du Guesclin, but that, on the contrary, he was already perfectly acquainted with it when the idea occurred to him of choosing this framework in which to insert in part the results of his former researches. His prolonged contact with the men of that epoch enables him to speak of them with a precision, a minuteness and colour which make them live again before us. The historical sentiment which he has imbibed in this long intercourse has kept him free from rhetoric and has given him a frank and

familiar style which preserves for things their true character. Only M. Luce will do well to be on his guard against the two rocks towards which it is precisely his elevated idea of history which attracts him—premature generalisations and forced comparisons between the past and the present.*

G. FAGNIEZ.

CHRISTMAS BOOKS.

IN her new book, *Chaucer for Children: a Golden Key* (Chatto and Windus), Mrs. Haweis introduces old fourteenth-century England and its great poet to young nineteenth-century England and its juvenile readers. The artist-authoress has drawn the Canterbury Pilgrims of 1388 from the best manuscripts and designs available to her—except Lord Ellesmere's and the Cambridge University MS., both in the hands of the Chaucer Society—and has given, in Chaucer's words and modern rhyme, his description of his fellow-travellers, together with five of his tales best suited for young readers: the Knight's Tale of the fight between Palamon and Arcite for Emilié's love; the Clerk's Tale of Grisilde and her uncomplaining sorrow; the Friar's Tale of how the wicked Summoner was carried off to hell; the Franklin's Tale of the magic moving of the rocks, of Dorigen and Arviragus; and the Pardoner's powerful Tale of how the three Rioters met Death. Eight full-paged coloured drawings, thirty woodcuts—including that of London in the fifteenth and nineteenth centuries—directions for the pronunciation of Chaucer's English, and versions in modern rhyme of all passages quoted from him, a Life of Chaucer, and a steel engraving from his pupil Hoccleve's portrait of him in the Harleian MS. 4868, make the book attractive as well as workable. It must not only take a high place among the Christmas and New Year books of this season, but is also of permanent value as an introduction to the study of Chaucer, whose works, in selections of some kind or other, are now text-books in every school that aspires to give sound instruction in English. Mrs. Haweis has tried the experiment of teaching Chaucer to her own little boy; not only telling him the Tales in ordinary mother's talk, but reading him extracts from them in the pronunciation that our highest authority, Mr. Alexander J. Ellis, has decided must have prevailed among educated Englishmen in the fourteenth century. She now asks other mothers to try the same plan with their boys and girls, and feels certain that they will be able at once to interest and teach their children on her plan; while the drawings of the old dresses, the description of the old English pilgrims and their ways, will stir the young folk's interest in the history of their homes and land, in a way which catalogues of Kings of Israel, or details of battles, statecraft, and the like, can never do. And surely those who know Chaucer, his roguish fun, his love of nature, birds, and books, his fresh boy's heart, his care to teach Lewys, his "lytel sone," must feel that there is in him very much to draw children to him; and they will be glad at least to try whether Mrs. Haweis's pretty book—from the daisies on its cover to its "Notes on the Pictures" at the end, a labour of love—will not bring their little ones some of the sunshine and pleasure that the old poet has so often given to themselves.

Floral Poetry and the Language of Flowers. (Marcus Ward.) To those who still retain the conventional round table adorned with elegant

* The *Ménagier de Paris* is the only literary document which the author has made use of.

* The operation mentioned in the same chapter (pp. 71-72 and note) is not for stone, but the operation for hernia.

* The list of the strongholds occupied by the Anglo-Navarrese from 1356 to 1364 which the author has added to his book offers the double advantage of throwing a great and melancholy light on the general situation of the country and furnishing valuable elements to the local history.

volumes in the centre of their drawing-rooms this book with its gorgeously-coloured illustrations may possibly be welcome; but we imagine that the taste for the kind of art and literature that it offers has for the most part departed with the round table. The poetry, however—we can say this for it—is *not* original, as sometimes happens in books of this kind, but is “selected from the best authors,” and the pictures, as the writer of the Preface truthfully remarks, “speak for themselves.”

Mildred's Mistake. A Still-life Study by A. Levien. (Marcus Ward.) This is a book that young maidens will delight in who have not yet reached the advanced period when they like sauces with their food, and a spice of sensation in their novels. This period, unfortunately, arrives at the present day very early, and to juvenile readers of Miss Braddon, Ouida, Rhoda Broughton, and others, such a book as *Mildred's Mistake*, which deals simply with the well-regulated loves of four very nice and well-behaved young ladies, will doubtless seem rather tame; but those who, like fair Amoret have been carefully—

“trayed up from time to time.

In all chaste virtue and true bountied,”

but who yet are beginning to find that there are questions for them to answer of even deeper consequence than those set by the Local Examiners will be likely to find much to interest, and even guide them, in their budding womanhood in this “Still-life Study.” Even the little gilt medallion of a pair of modern lovers on the cover is a model of respectful courtship.

Memoirs of a Poodle. Translated by Mrs. Sale Barker. (Routledge.) A very intelligent poodle, whose memoirs are fully as interesting as and less scandalous than those of many human poodles who have left us similar autobiographical records. Our present specimen tells us that he is not learned, that he cannot add up a difficult sum, or play a game at dominoes; but he adds, “I am faithful, obedient, devoid of ambition, and my conduct is not guided by self-interest”—altogether, it will be seen, a very estimable and praiseworthy member of poodledom.

The First Christmas; in Fifteen Pictures for Our Dear Little Ones. (New York and Ratisbon: Frederick Pustet.) Families in whose homes a mild religious atmosphere prevails, and who celebrate Christmas chiefly as a high festival of the Church, will doubtless find this pretty gift-book, wherein the story of the Nativity is told in simple verse, and by means of softly coloured illustrations, in thorough harmony with their sentiments. The pictures, which are executed, it is stated, in xylography from the paintings of L. Diefenbach, are weakly reminiscent of the Early Italian masters.

Kaspar and the Seven Wonderful Pigeons of Würzburg. By John Goddard. (Marcus Ward.) A pleasant German variation of the theme of *Alice in Wonderland*. Instead of the usual parodies on well-known verses, children are here given a translation of Rückert's tender little poem “The Stranger-child's Holy Christ.” But the sympathetic tears that this may bring into their eyes at starting will soon be dried by the delightful fun that follows—fun without any furtive attempt at imparting useful knowledge. The “Ancient Grofulus” is of the genus Bandersnatch, but the Spinning Princess is of the genuine old fairytale stock, and so beautiful that plenty of little boys, we imagine, besides Kaspar will fall in love with her. Wise Little Linda, with her firm belief in her brother's marvellous adventures, is also very charming. “Thank you, good pigeons, for the pleasant hours you have given us,” is what many other little dreamers besides Kaspar and Linda will say this Christmas.

Annie's Pantomime Dream. By Ellis J. Davis. (Moxon.) This is one of the numerous stories to which *Alice in Wonderland* has given rise. It is,

in fact, a remarkably close copy of that now classic work, only in the present book a “pertidious counsellor,” named Knowledge, is ever present among the *dramatis personae*, whispering, and insinuating scraps of moral advice and scientific information. Clever children will quickly find out and resent his presence, as they do that of the powder artfully concealed in jam. The complaints of the coinage are amusing, but we do not wonder that the other coins “seemed bored and worried by the speeches of the paper currency.” They, no doubt, preferred “The Song of the Sixpence”—

“Sing a song of sixpence,
A pocket full of tea,
Four-and-twenty listeners
Listening to me;
Prices now are doubled.
Things are dear, you see,
So a sixpence isn't
What it used to be.”

But even this, it will be perceived, savours somewhat of the School Board.

The Clan of the Cats: True Stories about Feline Animals. (Seeley.) *The Clan of the Cats* includes not only the familiar members of cat-land proper, but such distant foreign relatives as the leopard, the lynx, the panther, the jaguar, the ounce, the ocelot, the tiger, the puma, and the lion, the acknowledged chief of the clan, so that an acquaintance with Pussy really involves a considerable knowledge of natural history. The book is illustrated with thirty-five woodcuts, many of them very good, and the stories are simply told, and are sure to please intelligent children.

Public and Private Life of Animals. (Sampson Low.) Translated from a French work, published some ten or twelve years back, which owes its popularity to the admirable illustrations of Legrand, which are here reproduced. His spirited groups of animals and the human expression he has contrived to give to their faces are perfectly inimitable.

Fairyland Tales and Legends from the German of Villamaria. (Marcus Ward.) The story of the “King's Daughter” derives its source from the fate of Pharaoh's Host, which, according to Scandinavian legend, found no rest in the depths of the Red Sea, but were changed into seals and sent to the cold waters of the North. The superstitious reverence in which the lady-bird is held in Germany and the Tyrol is told in the story of “Holda's Paradise.” And many other popular legends gleaned from old chronicles will prove a welcome Christmas offering in their English dress, accompanied by numerous graceful illustrations.

Starlight Stories, by Fanny Lablache (Griffith and Farran), is another collection of pretty tales of Fairyland, with numerous illustrations.

Where the Rail runs now, by F. Moore (Marcus Ward), is a startling tale of the old coaching days, a robber and murderer who entered the coach in female disguise being recognised by the coachman after the lapse of nine years.

Grey Tones, or Aunt Hetty's Will. By M. Pollard. (Griffith and Farran.) Aunt Hetty's will is forged by an unprincipled nephew, who is dispossessed of his ill-gotten property, which devolves on a humble and meritorious clergyman.

The Little Folks' Picture Album. (Cassell.) A book full of pictures of children and animals, admirably drawn, with about four lines of description to each, sufficient to illustrate the subject without tiring the juvenile readers impatient to turn over to the next page.

Bracebridge Hall. By Washington Irving. Illustrated by R. Caldecott. (Macmillan.) It is pleasant to see an old favourite in new dress, and illustrated with such refined appreciation as Mr. Caldecott has shown. *Bracebridge Hall* is uniform with *Old Christmas*, which has been already noticed in the ACADEMY. Mr. Caldecott combines keen humour and graceful feeling in most of his

illustrations. Master Simon is represented exactly in the way we should have expected, and the pictures of the Housekeeper, of Lady Lillycraft, of the General asleep over the *Fairy Queen*, and of pretty little Phoebe in trouble, are some among many which have charmed us. We propose to deal more in detail with this book hereafter.

Boy Mill. By Captain Rice, R.E. (Hatchards.) A story for people from sixteen to twenty years of age. The beginning is dull, but the tale, though an improbable one, improves as it goes on. It is the history of a young man who runs away from Woolwich in the mistaken belief that he has killed his opponent in a duel. The hero becomes a cabin-boy and goes out to Australia, where he meets the daughter of the “Governor of New South Wales,” to whom he was engaged in happier days. She faints as he, in his capacity of cabin-boy, hands her a bowl of strawberry ice, &c., &c. The book is crudely written, but well-intentioned and well-printed, though it looks too much like a book for children, which it most distinctly is not.

Through Picture Land. By C. L. Mattheux. (Cassell, Petter and Galpin.) This is certainly one of the prettiest of the Christmas books for little children. Both pictures and letterpress are delightful, and there are two or three capital silhouettes in it.

Bright Rays for Dull Days, and Pictures for Happy Hours (Cassell, Petter and Galpin), are also bright little books, full of pictures and short stories which the children will like.

Tom Thumb's Picture-Book (Routledge) is full of coloured illustrations, and contains, as well as Tom Thumb, Blue-Beard, Aladdin, Ali Baba, and Jack the Giant-Killer, and the Sleeping Beauty. The illustrations are vivid, but the effect of putting letterpress on the back of the pictures has been somewhat to confuse the print.

A Night and a Day, by Hesba Stretton (Henry S. King and Co.), is a touching little story of a pitman who ventured his life to rescue his friends in danger. Hesba Stretton writes with strong human interest, and gives a certain amount of charm to every subject she touches on.

The Two Bartons. (J. Clarke.) A little book for village boys, which has drawn its chief inspiration from the teaching of the late Prof. Maurice. The story shows the influence which a thoughtful young schoolmaster acquires over two brothers of opposite characters, developing all that is best in both. The book has so much that is good and healthy about it that we wish the class for whom it is written had been more carefully considered. Village lads will not know what “sang froid” means—nor will they much appreciate quotations from “In Memoriam” at present—but little stories like *The Two Bartons* are a great improvement on those of the “goody” order, and an author who can write with so much sympathy will, with increasing thoughtfulness about those written for, do good and useful work.

The Little Hunchback. Translated by Clara Mulholland from the French of Countess de Ségur. (Dublin: Gill.) A pretty little French story, which is valuable as setting the moral beauty of a deformed boy before children—a possibility which should be more frequently shown to them than it is. The cruelties of the nurse Mina to little Christine, and her parents' neglect, are not very profitable subjects, and sound to English ears somewhat unnatural.

Myra's Annual Album (Hobard and Son) contains a wonderful mass of information relating to Fashions, Proverbs, Plays, Rhymes, and Recipes, to which is added a Calendar with all the usual particulars. It is essentially a lady's book of reference, for which it is well adapted. The Fashion and Nursery Rhyme illustrations are very suitable, while the latter are decidedly amusing.

NOTES AND NEWS.

THE Council of the Camden Society at their last meeting adopted the handsome offer of Mr. Horwood to reprint Milton's *Common-Place Book* at his own expense, in consequence of the discovery of numerous errors in the edition issued to members of the society. They also resolved on including in their list of future publications *A History of the Divorce of Henry VIII. and Catharine of Aragon*, by Nicholas Harpsfield, to be edited by the Rev. N. Pocock.

MAJOR F. S. RUSSELL, Instructor at the Royal Military College, translator of Major-General von Mirus' *Cavalry Field-Duty*, has written an important summary of the various wars that have occurred between Russia and Turkey in the last 150 years. It includes a detailed account of the campaigns of 1828-29, together with Count Moltke's views on their strategy. Major Russell also devotes a section of his work to the consideration of the present political and strategical situation. The work will be published early in the new year by Messrs. Henry S. King and Co.

MESSRS. PUTTICK AND SIMPSON announce for sale on January 23 and three following days a most extensive collection of autographs and manuscripts, chiefly foreign, formed by a collector at Dresden, and containing specimens of the greatest interest.

THE Zürich papers notice that the Swiss poet Gottfried Keller has been nominated a knight of the Bavarian "Maximilian-Order of Science and Art." The same honour has been conferred at the same time on the novelist Auerbach. It should be mentioned that the members of this Order have the privilege of filling up the gaps which occur in their society, the King merely confirming their choice. Keller was proposed about a year ago, but further prosecution of his election was stopped on the ground of his political standpoint; this objection has now been overcome.

THE *Russische Revue* contains the first part of an interesting article by C. Gruenwaldt on domestic industries in Russia, dealing with the workers in metal and the producers of textile fabrics. The account of the proceedings of the Oriental Congress at St. Petersburg is brought to an end. W. Fabritius contributes a paper on "Baku as the Central Point of the Overland Route to India," the result of a journey made to that city in 1875. And among the reviews is given a very interesting and valuable summary of the great work by Dr. E. Pelikan, published this year at St. Petersburg, on the Skoptey, the Russian imitators of Atys—a work which, from its size and cost, is not likely to become generally accessible.

MRS. BEAVINGTON ATKINSON writes to us respecting the announcement of her husband's decease in last week's *Athenæum*:—

"The art of making paragraphs, in which your distinguished contemporary the *Athenæum* has long taken the lead after a certain doubtful fashion, has just reached what may be called a tragic climax.

"Mr. Beavington Atkinson, the well-known art-critic, has been dangerously ill for some two months or six weeks. He has lately slightly mended. But the *Athenæum*, on some froth of gossip, chose that Mr. Atkinson should have died on the first of December, and accordingly buried him under a memorial paragraph. Daily and provincial papers followed suit.

"I beg to deny the whole statement, as under the circumstances a cruel fabrication and a scandalous abuse of literary prerogatives."

MR. SWINBURNE'S *Note of an English Republican on the Muscovite Crusade* (Chatto and Windus) cannot of course be discussed by us from any but the literary point of view. As invective it seems to us to be good and worthy of preservation. What can be finer, for instance, than the following passage? (the writer is speaking of Mr. Carlyle):—

"Cruelty in Ireland, cruelty in Jamaica, cruelty in

the plantation, cruelty in the jail, each of these in turn has naturally provoked the stigmatic brand of his approbation, each in turn has deservedly incurred the indelible condemnation of his praise."

But the writing is not all so good as this: many sentences are too long and too much involved to be understood at one reading, and the superlative degree dominates the whole writing too exclusively for it either to be weighty as a political pamphlet or quite satisfactory as literature.

MR. A. BISSET THOM is compiling a work which may not inappropriately be termed the "Indian Book of Dignities." It will contain the fullest information obtainable as to the titles, parentage, marriages, offices, public services, &c., of all members of the Civil Service, of the Judges of the various Courts, of the higher grades of the Army and the P. W. D., of the Star of India, of members of the Legislative Councils of the three Presidencies, &c., and also of all the native princes and leading native statesmen of India. Messrs. Henry S. King and Co. have consented to take charge of all letters sent to the editor on the subject.

MR. MACKENZIE WALLACE'S *Russia* is so far forward that the publishers hope to have it ready early in January.

THERE is great probability that the merits of Endowment of Research will soon be put to a practical test. The Government has offered to the Royal Society a grant of 4,000*l.*, to be applied towards the advancement of science during the next year. The management of this Government fund is to be in the hands of the Council of the Royal Society, and arrangements have been made for the due representation of the claims of different branches of Physical Science in carrying out the details. It is to be hoped that, in addition to larger or smaller grants in aid of particular researches, the opportunity may be taken to ascertain the advantages and disadvantages to be derived from enabling one or more competent investigators to devote their whole time to original research, without their attention being diverted by any other occupations, necessary for their maintenance. It is also to be hoped that, if any of the fund is thus employed, every care may be taken to avoid such abuses as might at this early stage bring the entire system into disrepute. It would depend on the character of the individuals selected whether such pecuniary aid led to a successful result or were a total failure; but there is very little doubt that, if a few suitable men could be found thus enabled to devote their whole time and attention, certain branches of science could be more successfully advanced than by making a number of smaller grants sufficient only to pay the expenses of the investigations themselves.

MESSRS. MACMILLAN AND Co. will shortly publish the first volume of a *Treatise on Chemistry*, by Henry E. Roscoe, F.R.S., and Carl Schorlemmer, F.R.S., Professors in the Owens College, Manchester. The aim of the work is to furnish a concise but complete treatise, which, it is hoped, may serve as a standard work on Chemical Science for the use of those who desire to obtain a more extended knowledge than can be derived from the excellent smaller manuals with which our language fortunately now abounds. With this view the authors have endeavoured to give a complete and accurate account of purely chemical phenomena, and a clear description of the chief chemical processes. Much care has been bestowed upon the illustrations, in the hope of making the descriptions more intelligible than they would otherwise be. The first volume will contain:—(1) Historical Introduction; (2) General Introduction to the Science; (3) Chemistry of the Non-Metallic Elements and their Compounds; (4) Crystallography; (5) Spectrum Analysis.

THE first part of Mr. William Chappell's edition of the *Roxburghe Ballads* is now reprinting for the Ballad Society. This is the third of its volumes

that the Ballad Society has had to reprint. Mr. Elsworth's edition of the *Bagford Ballads* is kept back by the want of a fresh supply of the cream-tinted Whatman paper that is hand-made specially for the society at the Maidstone mills; but all the "copy" is ready.

MR. SMALL, of the University Library, Edinburgh, has contributed to the Society of Antiquaries of Scotland some more "Sketches of Later Scottish Alchemists," and has written some Notes to *An Account of an Alchemical Roll on Parchment*, presented to the Royal College of Physicians, Edinburgh, by the Earl of Cromarty, in 1707; the *Account* itself being written by W. Moncrieff, M.D. The most interesting sketch is that of the celebrated John Napier of Merchiston, the inventor of logarithms and of those "bones" of which Sir Walter Scott had such a remarkably hazy idea. The discourse that passed between "Markestone" and a certain German *savant*, by name D. Muller, on November 7, 1607, is given in the very words of Napier himself. Napier adds that, in the following year,

"the Doctor gaue me secretly ane smal portioune bothe of the one and of the other [i.e. minerall mercurie which neuer had fealte fyre, and some unfyned mercurie, easie to be wrunge out from his owre]; as also ane verie smal parte of Luna minerall [silver] unfyned, but I purchased more bothe of Scotcs and German Luna [silver]. As for Sol minerall [gold], wee haue enoughe in Scotland. Rests tyme and opportunitie to enterpris the worke with the blissinge of God, to performe the samen [same] to his glorie and comforte of his servants, which the Almighty grant to ws."

His son, Robert Napier, wrote an alchemical treatise, called the *Revelation of the Mystery of the Golden Fleece*, wherein he is careful to warn the reader against confiding the secrets of alchemy to "the impious, the garrulous, or the imprudent." The following is a remarkable passage:—

"Whoever divulges these sacred mysteries shall be held guilty of betraying this secret, and responsible for all the ills that may emanate therefrom. A mad-man must not be armed with a sword. Divulge this secret, and the hind would become greedy of gold to his own destruction. The earth would be deluged with iniquities. Agriculture and the other arts of civilization would no longer exist. Mighty in their gold, nations would rush to causeless war. The worthless would wax proud, and scorn their rulers. The reins of civil power and legitimate government thus relaxed, a fearful convulsion would follow. Oh! I say, reveal this secret to the vulgar, and the darkness of chaos must again brood on the face of the waters."

Fortunately for society, it does not appear that the secret was ever divulged; and again, unfortunately, it would seem that nations sometimes "rush to causeless war" without always ascertaining that they are "mighty in their gold," as they should do.

A GENERAL index has been issued to the back volumes of the *Leisure Hour* on the completion of its twenty-fifth year. It includes nearly 15,000 references.

WE have been favoured by Mr. Francis Fry with a copy of his collation of "The Three New Testaments of William Tyndale." The work, which occupies thirty-two pages quarto, is beautifully executed, and is only a first instalment of a larger treatise which the author is preparing, and which will contain a description of the various editions of the New Testament of Tyndale's Version. Mr. Fry is known as being the possessor of a unique collection of English Bibles and Testaments, and probably no one living knows as much as he does of the various readings of different editions of the same version. The present *brochure* contains only the collation of the Antwerp edition of 1534 with 1535, and another which has two dates, and is called that of 1535-4. This last is the copy which is almost always followed in Matthews' folio of 1537, and Mr. Fry, on this and other grounds, which we shall probably see stated

in his larger work when it comes out, considers that this edition is "the last corrected by Tindale." He does not profess to have quoted *every* misprint, though he has erred on the right side in printing many readings which are manifestly mere errors of press. His own account of the matter is as follows:—"Some of the differences are obviously typographical errors, but even these sometimes assist in tracing the relations of one edition to another. A few only of the errors in the edition of 1535 are given."

THE Council of the Royal Historical Society has resolved to offer a prize of ten guineas for an essay on "The Influence of Art History on General Education," to the students of the Art-Training School at South Kensington, and a prize of five guineas for an essay on "The Necessity of the Study of General History," to the students of the Birkbeck Literary and Scientific Institution.

MR. ELIOT STOCK has sent us a second and cheaper edition of his *facsimile* edition of the *Pilgrim's Progress*, published two years ago (see *ACADEMY*, Feb. 20, 1875). The illustrations from the earlier editions, and the conversation between Christian and Evangelist, which were added to the first issue, are now omitted. The present edition has been very carefully re-read, and is believed by the publisher to be an absolute *facsimile* of the *editio princeps* published in 1678.

A CORRESPONDENT writes from Delft:—

"In the second part of *Tamburlaine the Great*, act I., scene i., we find the line:

'Scavonians, Almaines, Rutters, Muffs, and Danes.'

Mr. A. Dyce, whose edition I possess, explains the word 'Rutters,' but does not say a word about 'Muffs.' Who were they? A tribe of that name I never heard of, but here in Holland we generally give to a German the nickname of 'mof.' I think the word 'Muffs' has the meaning of 'Germans' here, and perhaps the familiar expression 'Muff' has the same derivation."

THE *London and China Telegraph* of the 18th inst. writes that the Chinese in Hong Kong were greatly excited on October 26, on the arrival of the river-steamer from Canton. On enquiry it was found that "the interest arose from the receipt of the list of successful candidates at the Triennial examination held last month, the results of which were only made known early this morning in Canton, and were consequently expected here in the afternoon. The chief interest the Chinese take in the results is in connexion with the Wai Sing lottery, prizes in which are determined by the names of the successful candidates. The competition must be very severe, as out of more than 10,000 Siu tsai who came up to contest the honour of Chu-jen only eighty-nine were selected, being only a little more than eight in 1,000. The best scholar at this examination was a man named Wong Yin Cheong, a native of Sun-on, aged thirty-five." In the city of Wuchang, according to the same authority, only sixty-nine candidates passed out of a total of 11,400.

WE are indebted to the *Manchester City News* for the following summary of the results of the Corser sale at Manchester, to which we have already alluded:—

"The keenest competition was that for the *Bibliotheca Anglo-Poetica*, a descriptive catalogue of early English poetry compiled by A. F. Griffith, which fell to Mr. Hayes for 85*l.* This particular copy had been illustrated with 900 engravings, many of an extreme rarity. George Wither's *Psalms of King David* brought 50 *gs.*; Marlowe's *Hero and Leander* (1617), 15*l.*; and Milton's *Maske at Ludlow Castle* (1637), 45*l.* The original autograph manuscript of Cavenish's *Life of Wolsey and Metrical Visions* was knocked down to Mr. Quaritch for 60 *gs.* For the quarto copy of *Richard III.*, published in 1612, the bidding was remarkably keen, the lot being finally knocked down to Mr. Quaritch for 16*l.* 5*s.*, the title-page, which was beautifully inlaid, being as follows:— 'Tragedie of King Richard III., conteyning his treacherous plots against his brother Clarence, the pitiful murder of his innocent Nephewes, his tyran-

nical usurpation, with the whole course of his Detested Life and most deserved Death, newly augmented by William Shakes-peare.' A similarly inlaid copy of *The Merry Wives of Windsor* was bought by the same purchaser for 10*l.* 2*s.* 6*d.* The collection altogether realised about 1,500*l.* Mr. Quaritch was the largest purchaser."

NOTES OF TRAVEL.

WE understand that Bishop Kestell-Cornish has just returned to Tamatave, after having made a four months' tour in the interior of Madagascar. In the course of his journey he has visited many places in the northern half of the island where no foreigner, it is believed, has ever set foot before. His account of his explorations, which is shortly expected in this country, will, therefore, doubtless contain much information of considerable value from a geographical point of view, and we look forward with interest to its publication.

PROF. J. D. WHITNEY has just published in a separate form, from the Cambridge (U.S.) University Press, his two Essays, *Are We Drying Up?* and *Plain, Prairie, and Forest*, which appeared in the *American Naturalist* for September and November last.

A GEOGRAPHICAL Society has just been started at Copenhagen, of which the King of Denmark is Patron, and the Crown Prince President.

SIR RUTHERFORD ALCOCK, Sir Bartle Frere, and Commander V. L. Cameron have been elected honorary members of the Imperial and Royal Geographical Society of Vienna.

At the Council meeting of the Royal Geographical Society, held on December 11, H. M. Dom Luiz I., King of Portugal, was unanimously elected an honorary member; and on November 27, Mr. Eugene Schuyler and Prof. Giglioli, of Florence, were elected honorary corresponding members of the same society.

Two handsome photographic albums have just been published by the South Australian Government. The one in large quarto, entitled *Views in South Australia*, contains fifty photographs, seventeen of which represent different parts of the Botanical Gardens at Adelaide, and the remainder various scenes near that city, including waterfalls, parks, mines, bridges, cattle, sheep, &c. The photographs are all taken by Mr. H. Davis. The other volume, in extra large quarto, contains twenty *Views in the City of Adelaide*, most of which bear the name of Messrs. Freeman and Wivell.

IN his report on the trade of Canton, which has just been issued, Sir D. B. Robertson gives some interesting information about opium. Towards the close of the Ming dynasty (A.D. 1644) it had the name of *Ya Fu-yung* (Cantonese, *A-fu-yung*; Arabic, *Afyun*). At that time it was not known that the drug could be used for smoking purposes, but its properties were cooling and astringent, and it was used for diarrhoea and fevers, but with what admixture is not known. Subsequently it was made into paste and smoked, the effect being also, to some extent, astringent and antifebrile. At first the only sort was Patna, followed afterwards by Malwa, then Benares, and finally Persian, which last tradition describes as hot and acid, and liable to cause dysentery. When China first began to cultivate the poppy, it was called the *Yung-su-hwa*, jar-shaped flower, or capsule, and when the juice was extracted, it was called "white smoke," or "white tobacco" (*pai yen*). It is grown very extensively in Yunnan, where it covers the whole country; hence the name "Yunnan white."

THE *Peking Gazette* in a recent issue contains a curious memorial respecting a winter hunt which it appears to be customary to hold in Kirin (Central Manchuria) for the purpose of exercising soldiers and supplying dried deers' flesh for the Imperial table. The Acting Governor-General begs that, in view of the costliness of the expedi-

dition and the impoverished state of the exchequer, the hunt may be allowed to lapse this year; at the same time, he undertakes that the required deers' flesh and tails shall be obtained by smaller hunting parties.

MR. ALEXANDER MURRAY, F.G.S., has prepared a new geological map of Newfoundland.

A JAPANESE newspaper states that corals are obtained from the seas of Iyo, Tosa, and Bungo, those from Tosa being the finest. A large piece of pink Tosa coral, a very fine specimen, was lately found, measuring five feet in height, with a spread of six feet.

A CURIOUS confession is made in an official document recently published in the *Peking Gazette*. The military governor of Jehol reports the dispersion of a band of silver-miners who had congregated at a place about thirty miles north-east of Chêng-tê Fu, known as Yao-kow, where veins of silver ore had lately been found. The lawless silver-hunters having been dispersed, a trader, holding a Government licence, has been authorised to prosecute the workings by way of experiment, as it is found that the *feng-shui* of the neighbourhood is not interfered with by mining operations at this spot. Now that *feng-shui* has shown signs of giving way, hopes may surely be entertained of the commercial regeneration of China.

It is said that the Russian traveller, M. Miklucho Maclay, whose explorations in the Malay Peninsula have several times been referred to in these columns, has gone to New Guinea.

SELECTED BOOKS.

General Literature.

- CAMPBELL, Lord G. *Log Letters from the Challenger*. Macmillan. 12*s.* 6*d.*
CARR, J. Comyns. *Drawings from the Italian Masters*. Chatto & Windus.
CROWE, J. A., and G. B. CAVALCASELLE. *Life and Times of Titian*. Murray. 42*s.*
EDWARDS, Amelia B. *A Thousand Miles up the Nile*. Longmans. 42*s.*
FERTAULT, F. *Les Amoureux du Livre*. Paris: Claudin. 30 *fr.*
FORTNUM, C. Drury E. *Descriptive Catalogue of the Bronzes of European Origin in the South Kensington Museum*. Chapman & Hall. 30*s.*
JACOLLIOT, L. *Rois, Prêtres et Castes dans l'Inde*. Paris: A. Lacroix. 6 *fr.*
RIMMER, A., and J. S. HOWSON. *Ancient Streets and Homesteads of England*. Macmillan. 21*s.*
WARREN, C. *Underground Jerusalem*. Bentley. 21*s.*

History.

- HORCK, A. *De rebus ab Atheniensibus in Thracia et in Ponto ab anno a. Chr. 378 usque ad annum 338 gestis*. Kiel: Haeseler. 3 M.
HOZIER, H. M. *The Invasions of England*. Macmillan.

Physical Science, &c.

- DIETRICH, K. Kant u. Newton. Tübingen: Laupp. 5 M. 60 Pf.
JAHRESBERICHT, botanischer. Hrsg. v. L. Just. 3. Jahrg. 1876. 1. Halbbd. Berlin: Bornträger. 14 M.
MICHELET, C. L. *Das System der Philosophie als exacte Wissenschaft* entth. Logik, Naturphilosophie u. Geistesphilosophie. 2. Bd. Berlin: Nicolai. 8 M.
SKELIGER, H. *Theorie d. Heliometers*. Leipzig: Engelmann. 6 M.
WIGAND, A. *Der Darwinismus u. die Naturforschung Newtons u. Cuviers*. 3. Bd. Braunschweig: Vieweg. 8 M. 40 Pf.

Philology, &c.

- CORPUS inscriptionum latinarum. Vol. VI., Pars 1. Inscriptiones urbis Romae latinae. Ediderunt E. Bormann et G. Henzen. Pars 1. Berlin: Reimer. 96 M.
RIGVEDA, der. od. die heiligen Hymnen der Brāhmana. Uebers. v. A. Ludwig. 2. Bd. Prag: Tempsky. 16 M.

PARIS LETTER.

Paris: Dec. 11, 1876.

We announced already in 1875 to the readers of the *ACADEMY* the good fortune which led M. Capmas, Professor of Law at Dijon, to discover a manuscript of M^{me}. de Sévigné's, containing a large number of unpublished letters. This manuscript has just been published in two volumes by M. Capmas himself, as a supplement to the edition of M^{me}. de Sévigné brought out by M. Ad. Regnier in the *Collection des grands Ecrivains de la France* (Hachette). We have in it 170 letters or fragments of letters, which, like every-

thing that has come from the pen of the charming *Marquise*, delight us by their animation, talent, and good sense. M. Capmas has fulfilled his duties as an editor with a conscientiousness which may be thought exaggerated, and the interminable Introduction, filling more than the half of the first volume, seems a little heavy beside the easy and unstudied prose of M^{me}. de Sévigné; but lovers of literature will pardon what is only an excess of zeal, in consideration of his happy discovery, and his profound knowledge of his subject.

Another publication which will delight literary men is the splendid edition of the works of Clément Marot, the first volume of which M. G. Guilfré has just brought out. Printed with unexampled magnificence on the most beautiful paper, enriched with reproductions of the engravings which adorn the old editions of Marot, each of these volumes is sold at 50 fr., and there are six of them. Thanks to the notes, the commentaries, the indexes, vocabularies, and what the learned editor will add to it, this publication will be of the first importance for the literary history of the sixteenth century, and more than 5,000 unpublished verses will be added to it.

The sixteenth century is one of the richest mines for discoverers. On every side something hitherto unpublished may be gleaned. M. Paillard has just published the fourth and last volume of his excellent *Histoire des Troubles de Valenciennes* (Fischbacher), and M. J. Delaborde gives us, by the same editor, a touching history of *Eléonore de Roye*, wife of the first Prince of Condé. Nothing is more beautiful than the life of that simple and heroic woman, who had but two thoughts—to serve her faith and her husband—who faced every kind of danger in the accomplishment of her duties, was mixed up with war and negotiations, and finally died of overwork, having had the misfortune to find herself abandoned by a husband unworthy of her. M. Delaborde is a fervent Protestant, and his book has not the calmness and impartiality of history, but it is written with feeling, and, above all, it is based on very careful researches in the libraries and archives of France and foreign countries. He has brought into use a mass of original documents.

It is also owing to the archives that M. Gregorovius has been able to paint the strange and seductive figure of Lucrezia Borgia. Thanks to the rehandling and additions of the author himself, the French translation of his work just brought out by M. Regnaud (Fischbacher) has a value of its own, and will be read with more pleasure than the German original. Lucrezia Borgia, thanks to M. Gregorovius, is divested of her crimes and the tragic poetry hitherto attaching to her, and becomes a creature inoffensive rather than otherwise, passing half-innocently through the midst of every kind of crime and impurity.

The eighteenth century has not so many surprises and discoveries for us as the sixteenth, but there are still many new points of view to be brought to light, many details to be elucidated. M. Desuoiesterres, with his volume on *Le retour et la mort de Voltaire* (Didier), completes his great work on Voltaire, which may without exaggeration be called a literary history of the eighteenth century. In a recent thesis for the degree of Doctor of Letters M. Foncin has studied the short, noble and futile ministry of Turgot in a much more complete manner than had been done before. While exaggerating, perhaps, the qualities of Turgot as a statesman, he shows how he conceived, without any revolutionary ideas, all the useful reforms that the Revolution was to bring about; this *Essai sur le Ministère de Turgot* (G. Baillière) is one of the best books of history that have lately appeared. M. Semichon's work, *Les Réformes sous Louis XVI.* (Didier), cannot be eulogised in quite the same terms. Neither the composition nor the writing of the book can be favourably spoken of. It rests on a false idea—namely, that Louis XVI. had a great mind and a great character, that all necessary reforms had been already accomplished in

1780, and that consequently there was no reason for the Revolution. Nevertheless, there is a portion of M. Semichon's book which is new and interesting—that which is devoted to the provincial Assembly of Normandy, and its struggles with the *Parlement*. We learn from it that these assemblies of notables invested with the most extensive powers had come in contact with the old institutions of the monarchy, and found themselves reduced to impotence. Thence the rage and impatience which brought about the Revolution. We are brought back to the same subject by the book of M. Bardoux, Deputy of the Second Chamber, on *Les Légistes et leur Influence* (G. Baillière). M. Bardoux follows them from their origin in the Middle Ages down to the epoch of Napoleon. He shows, not without reason, the predominant influence they exercised on French society, and how they gave it its double character of an administrative centralisation and a levelling *bourgeoisie*. The legists destroyed the privileges of the nobility and also the provincial and local franchises; they created in France good administration and justice, but they never understood or served the cause of liberty. M. Bardoux, who is an *avocat*, regards the part they played a little too favourably, and pardons them too easily for having been the founders of monarchical despotism, but his elaborate study, full of facts and ideas, deserves to be carefully read.

The spirit of the old French legists is to be found still living in the politicians of contemporary France, the chief of whom come from the bar. It is found even among those who have broken most completely with the traditions of authority and centralisation, and even in Odilon Barrot, the famous head of the Opposition under Louis Philippe, who became Minister of the reaction in 1849. We have already spoken in this paper of the first three volumes of his *Mémoires*. The fourth and last volume has just appeared (Charpentier). It offers, perhaps, a less lively interest than the preceding ones, as Odilon Barrot was no longer playing any important part during the period to which this volume is devoted, 1851. At the same time he has the merit of being very impartial, and he shows clearly how the misunderstandings and parliamentary disagreements arose which were to end in the Second of December. This great political crime is related without any new details, but his recital of it in its simplicity has the power to rouse indignation and passion. In a conclusion and epilogue he relates the attempt at a Liberal Empire in 1870 and the catastrophe of September 4. The impression left by these memoirs is a melancholy one; they show that in a country so divided into irreconcilable parties as France, all understanding between the honest people of different sides with a view to the common welfare is impossible. And the principal obstacle is religious passion, the struggle between clericals and non-clericals, which corrupts all political questions.

How much healthier, how much happier, are the struggles of English politics! M. Laugel, in a little book written with liveliness and talent, sketches briefly the career of two of the most original political characters of contemporary England—Lord Palmerston and Lord John Russell (G. Baillière). The picture of Lord Palmerston is much the most successful. He is painted in no very flattering colours, with hostility and exaggeration even; but, this once understood, the passionate feeling gives life to the sketch. In the picture of Lord John Russell, M. Laugel has been restrained by personal relations which imposed reserve on him and forbade sarcasm.

The literary movement, as we have shown, is active in the domain of history, and we must pass over in silence many other works of less general or less present interest, as, for instance, the book of M. l'Abbé Delarc on *Léon IX.* (Plon), or the study of M. Ance on the *Conseil d'Etat* (Didot). We must, however, specially mention the *Charlemagne* of M. Vétault (Mame), which, though not

an historical work of the first order, and conceived in a narrow Catholic spirit, has been notwithstanding studied with care, enriched with learned notes, and above all is printed and got up so splendidly that it makes a magnificent book for a New Year's gift. We have already noticed in former years the increasing tendency to publish works of a scientific character as New Year's gifts. This tendency is still showing itself, and this year the firm of Didot is completing by a final volume the series of beautiful publications of the bibliophile Jacob (pseudonym of M. Paul Lacroix), the *Mœurs du Moyen-Age et de la Renaissance*.

And what more charming present could be offered to a lady of artistic tastes than the *Chansons du XV^e siècle*, words and music, published by MM. G. Paris and Gevaert for the Société des Anciens Textes Français (Didot)?—not to mention the splendid historical and archaeological publication, *Paris à travers les Ages* (Didot), in which the history of every quarter of Paris is related by scholars well versed in Parisian antiquities, and illustrated by engravings collected from the best sources.

Among the auxiliary sciences of history there is one which has become, since the last war, the object of special attention—geography. The Frenchman has been defined as a polite gentleman who is unacquainted with geography, and the French defeats have been by many persons imputed partly to that ignorance of geography. So since then we have seen geographical publications increasing, atlases, manuals, &c., and the number of members of the Geographical Society is doubled. Two Reviews have been started, *L'Explorateur* and the *Revue Géographique Internationale*. The first, notwithstanding its real success, has perished through bad management, but reappears under a new name as *L'Exploration*; the second is of no value; but the *Revue de Géographie*, which M. Drapeyron is going to publish with Thorin, promises to be both serious and attractive. Special works, too, are not wanting. M. E. Desjardins of the Institute—well-known by his fine edition of Peutingier's map—who is both an epigraphist and a geographer, has just published the first volume of the *Géographie historique et administrative de la Gaule Romaine* (Hachette), which will furnish historians with a solid foundation for works on the history of France. Very fine maps serve to explain the text. M. Himly has also just brought out his *Géographie historique des États du Centre de l'Europe* (Hachette), the résumé of work begun many years ago, and forming a real political history of Germany from a geographical point of view. M. Himly, like M. Desjardins, has the gift of enlivening erudition and making it animated and attractive. It is true he has made his task easier by only giving in his work the result of his labour, and concealing all the preparatory work of proofs and researches; while M. Desjardins has preserved in his book the whole learned apparatus. We might place by the side of this *Geography of Roman Gaul* M. Bertrand's book, *Archéologie Celtique et Gauloise* (Didier), which gives us some very interesting studies on the geography, ethnography, and archaeology of Gaul before the Roman period. Director of the museum at St. Germain and one of the most active members of the commission for preparing a map of Gaul, M. Bertrand elucidates numerous points of detail with great knowledge mixed in one point with some amount of paradox.

Paulo minora canamus. The *Revue des Deux Mondes*, always in quest of romance writers, tired of always translating English novels, and having turned to Russian authors, has lighted upon one. It is true that he bears an English name, Henry Greville, and that he writes about Russia, but in reality this Russian Greville is a young lady of the very French name of Durand. Her first two romances—one a terrible one, *L'Expédition de Savak*, the other humanistic, *Dusia* (Plon)—made a sensation. Unfortunately, M. Greville or M^{me}. Durand has a marvellous fertility. Four journals

are publishing at this moment novels from her pen. Of course the originality of each one suffers in consequence. There are, however, imagination, sensibility, and style in the writings of this new novelist. She is a little wanting in taste; but never mind, we must wait and hope. We have no longer the right to be particular.

G. MONOD.

CONGRÈS INTERNATIONAL DES AMÉRICANISTES.

THE following are the subjects which will be brought before the International Congress of Americanists at their second session, which is to be held at Luxemburg from September 10 to 13, 1877:—

"*Histoire*.—Législation civile comparée des Mexicains sous les empereurs aztecs et des Péruviens à l'époque des Incas.

"Examen critique des sources de l'histoire des peuples de l'Amérique centrale.

"Découverte et colonisation du Brésil.

"A quelle époque et pour quels motifs le nouveau Continent a-t-il reçu le nom d'Amérique?

"*Archéologie*.—Des caractères généraux de l'architecture maya dans le Yucatan.

"De l'emploi de cuivre dans l'Amérique précolombienne.

"Les Mound-Builders; leur origine, leur antiquité, leurs ouvrages, leur état de civilisation, leur histoire.

"*Linguistique*.—Caractères particuliers de la famille Tapi-Guarani.

"Des langues américaines comparées au point de vue grammaticale avec les langues dites ouralo-altaïques.

"Des dialectes esquimaux comparés avec les langues de l'Amérique proprement dite et de l'Asie.

"*Paléographie*.—Déchiffrement des inscriptions et des manuscrits réputés Mayas.

"De l'élément phonétique dans l'écriture Mexicaine.

"A quelle période de la civilisation américaine appartiennent les peintures dites *Hiéroglyphes américains*? Indiquer, dans la mesure du possible, la date des plus anciens documents connus dans cette écriture; exposer quelle a été l'influence exercée par l'arrivée des Espagnols sur le développement et sur l'emploi des peintures figuratives de Mexique.

"*Anthropologie et Ethnographie*.—De l'antiquité de l'homme en Amérique.

"De la tradition du déluge dans l'Amérique du Nord et particulièrement au Mexique.

"Classification ethnographique des indigènes des Guyanes."

APPOINTMENT FOR NEXT WEEK.

THURSDAY, Dec. 28.—3 P.M. Royal Institution: "The Chemistry of Fire," by Prof. J. H. Gladstone.

SCIENCE.

Itala und Vulgata: das Sprachidiom der Urchristlichen Itala und der Katholischen Vulgata unter Berücksichtigung der Römische Volkssprache, durch Beispiele erläutert von Hermann Rönsch. 2^e berichtigte und vermehrte Ausgabe. (Marburg: Elwert, 1876.)

WE must confess to a certain amount of disappointment in finding that this is not really a second edition of Dr. Rönsch's very useful book, but a reissue of the first with an additional sheet at the end, and a short preface at the beginning. We may, however, take the opportunity of recommending it again very heartily to our readers, having proved its usefulness by con-

stant reference to its pages, since its publication in 1868. It is a methodical analysis of the language of the old Latin and Vulgate versions of the Bible, of great value to the study of Biblical and patristic literature, and hardly less to the history of Latin and the Romance languages. To those interested in the latter subjects we recommend the section headed "Kurze Charakteristik der Sprache der Itala," pp. 471, foll. It would be difficult to find in so short a compass a better *résumé* of the first steps towards the formation of the Romance languages. The use of long and well sounding and emphatic forms, of adjectives for substantives, of vulgar or archaic words for classical, and of analytical for synthetical constructions are, perhaps, the most significant elements in this process. The course of phonetic decay, and the loss of terminations are visible in a far less degree, though very interesting as far as they go. With respect to the points first mentioned, especially the use of longer for shorter and simpler forms, the evidence of these versions is important as correcting a natural misconception. These forms occur in books written for the people and in the common language of the people, and we must, therefore, acquit those who use them of the affectation and bad taste which we frequently associate with them. The whole complexion, in fact, of the language had changed since the Augustan age, and Minucius Felix and Tertullian in their day, and Ammianus and Symmachus in the fourth century, wrote as was natural to them, and pretty much as people spoke around them. Such terms came as glibly from their tongues as "long-tailed words in -itude and -ation" do from ours. With respect, too, to the archaisms of the African writers, many of which are found in the old Latin and even the Vulgate, the same remark seems to hold good. It is probable that many plebeian words kept their ground in the provinces long after they had become obsolete at Rome, just as we find is constantly the case in America. The "Plautinus sermo" was less affected in Apuleius and Fronto than it would have been in contemporary Roman writers. Somewhat similar causes may perhaps account for the popularity of Chaucer in some parts of the United States.

The value of this book for Biblical and patristic studies is still more evident. It is much to be wished that Dr. Rönsch would crown his labours by giving us a portable edition of the old Latin version, at least in the New Testament, since few persons can hope to possess the folios of Sabatier and Bianchini, and the scattered publications of Tischendorf, Ceriani, Lagarde, Ranke, &c. The difficulty, no doubt, would lie in the selection of the MSS. which should be followed, as they differ very widely in character, but this might safely be left in the hands of Dr. Rönsch, who has already edited the New Testament of Tertullian. Again, though St. Irenaeus has been edited better than most of the Fathers, the old Latin version of the Bible has been hardly used sufficiently as a source of illustration, though used, no doubt, to a certain extent. In both we have a translation somewhat slavishly following a Greek original, but the Greek of

St. Irenaeus is for the most part lost, and can only be restored by a comparison of the method of interpretation followed in other cases. A few words from the Vocabulary (pp. 305, foll.) will show what is meant. Thus, from a comparison of the Latin Bible, *transductio* is seen to be the same as *ἐλεγχος*, *conspectio* as *φύραμα*, *confundi* as *ἐπαισχύνεσθαι*, *bene sentire* as *εὐδοκεῖν*, *advocare* as *παρακαλεῖν*, *capit* as *ἐνδέχεται*, *colligere* as *συνέρχεσθαι*, *incipere* as *μέλλειν*, &c., &c. *Conditio*=*κτίσις* is interesting as showing that there were two words, *condicio* and *conditio*, with different derivations, which have become confused, just as *perniciēs* and *pernitēs* seem to have been. *Cena pura*=*παρασκευή* is quoted by Dr. Rönsch, p. 307, as a proof of the African origin of the old Latin (which is, no doubt, most probable for other reasons), but its appearance in the Latin of St. Irenaeus seems rather like a wider usage of the term.

Enough has been said to show the great interest and importance of the book. On the matter in the additional sheet we may make the following remarks. The instances of *humanus* = *homo*, *mortalis*, may perhaps lead us to reconsider the emendation *homonem* or *hemonem*, usually substituted for *humanum* in the fragment of Livius' *Odyssey*, ap. Fest. p. 352. *Cocinare* in Lament. ii. 21 appears only to be found elsewhere in Plautus and Nonius, and *senicis* = *senis* only in a quotation of Plautus in Priscian. Of the words *interaestuar* and *repansare* Dr. Rönsch would find additional instances in Quicherat's *Addenda Lexicis Latinis*, a book he might well add to his authorities, as it is in many ways cognate with his own. In the additions to the section on Accidence we notice further instances of forms like *distineam* = *distineo*, and *plangebo* = *plangam*. *Aufers*, *offers*, as an imperative, is very like the curious "*sins* incurrere in pleores" of the Arval hymn, which in that place seems to be a future or optative *sines*, used imperatively. *Castra* = *castrum* goes naturally with such feminines as *serta*, *arva*, *ecta*, &c. The additions to the Syntax do not call for much remark. In the last section, on "Pronunciation and Phonology," the material might be very much increased by reference to inscriptions, the modern books on which do not seem to have fallen much in Dr. Rönsch's way. He mentions and uses De Rossi's *Inscriptiones Christianae Urbis Romae*, but not his *Bullettino*, and for his general knowledge of inscriptions seems to depend on Gruter. It is much to be regretted that an author who makes such good use of his materials should not be within reach of a better library. It is not, we feel sure, from any neglect of his own that he makes no reference to the Berlin *Corpus*, nor to Le Blant's and Hübnér's collections of Gallic and Spanish Christian inscriptions. What is still more remarkable is the absence of the name of Vercellone from his pages, a defect pointed out in our notice of the first edition. It is unfortunate that Dr. Rönsch should not be able to use that monument of patient and accurate scholarship, the *Variae Lectiones Bibliorum Vulgatarum Editionis*, left unfinished, indeed, by its lamented author, but, as far as it goes, most valuable and

complete. We can, perhaps, hardly wonder at the absence of references to English books, such as Dr. Westcott's article in Smith's *Dictionary of the Bible*, and Mr. Scrivener's *Introduction to the Criticism of the New Testament*.

JOHN WORDSWORTH.

KARL ERNST VON BAER.

THE great naturalist whose name stands by the side of that of our countryman Charles Darwin, in the front rank of the philosophical zoologists of this century, died in Dorpat on November 28 last, in his eighty-fifth year. Von Baer was a Russian subject, born at Piep, in Esthland (Esthonia), not 150 miles from St. Petersburg, on February 28 (17th old style), 1792. His father, Magnus von Baer, was a small landed-proprietor claiming descent from certain Baehrs of Bremen, and married to a first-cousin. Three of the offspring of this marriage died in childhood; the remaining five, including Karl Ernst himself, reached a great age, and were all healthy and vigorous, without defect of mind or body. The history of Von Baer's life is one of great interest in relation to the influence of education and other circumstances upon intellectual development. Strangely as Baer himself appears to have been perturbed by his questionable nationality, ardently as the Germans claim him for their own, we must yet allow that, while his reputation and scientific character were solely due to the German universities, it was to Russia he looked as "fatherland," and from Russia that he gladly chose to accept honour and position when his reputation was achieved. From Baer's own account of his father and mother it is clear that neither of them had much influence on the growth of his tastes or character. His father had "a happy nature of mingled earnestness and gaiety." He was a man of untiring industry, rising at four in the morning, superintending his estate and reading with avidity such books as the *Conversations-Lexicon* for the sake of mental occupation. In early childhood Baer was given over to the care of a childless uncle and aunt; returning to Piep at seven years of age, he was instructed together with his brothers and sisters by a series of governesses and private tutors, until at the age of fifteen he went to the cathedral school in Reval. Here he passed three years very happily, and, as he himself considered, profitably, and then at eighteen entered on a four years' course, terminating with the Doctorate of Medicine in the Russo-German University of Dorpat. Dorpat appears to have been in those days a very chaotic and feeble institution: Baer learned little or nothing, but narrowly escaped death from typhus when, with other medical students, he volunteered as a surgeon to assist in attending the wounded and sick with whom Napoleon's expedition to Moscow filled the line of that disastrous march. On becoming "Doctor medicinae rite promotus," Baer went to Vienna to pursue his medical studies, but after spending a year there found that his scientific scepticism produced in him an utter aversion from clinical study as there conducted. Botanical excursions with his friend Parrot to the Schneeberg and surrounding country were his sole delight, and at last he made his way to Würzburg with an introduction from Martius, of Munich, to Döllinger, Professor in Würzburg of Physiology and Anatomy. This was the critical point of Baer's scientific life. Döllinger was not only a single-minded and devoted teacher and student, but a man of wide philosophical views. Embued with the teaching of Kant and Schelling, he set himself like the "Natur-philosophen" to the task of forming, if not for others, yet for himself, a true "cosmic philosophy" based on actual knowledge of natural things whether organic or inorganic. He received young Baer, who then had no claim upon his attention but

that of the desire to learn, into his own workroom, and at once set him to dissect a leech. Such zootomical work was a revelation to Baer. He now felt his spirit satisfied; day by day he found himself gaining a kind of knowledge and experience which utilised and ennobled, instead of outraging, the "sceptical" or, as we now say, "scientific" habit of mind which had driven him from medicine. Specimens of all the accessible higher and lower forms of animal life were thus worked through by Baer under Döllinger's superintendence, who placed in his pupil's hands the monographs and descriptions of such forms then extant, to be consulted while the dissection was progressing.

While Baer was at Würzburg, in 1816, his fellow-student, Christian Pander, from Dorpat, came also to work with Döllinger, and commenced those studies on the development of the chick which resuscitated, on the one hand, the little-known work of Caspar Wolff, and, on the other hand, stimulated Baer to occupy himself with embryology. Döllinger instructed Pander in the method of examining the hen's egg, and was with Baer a witness of his observations, but the work was entirely Pander's. D'Alton, who afterwards assisted Pander in palaeontological work, was as artist constantly associated with these three in the investigation. After eighteen months thus spent in Würzburg, in which, besides zootomical work, the attendance at courses on cryptogamic botany and other subjects much engaged and stimulated Baer, he received an offer to become Professor in Human Anatomy to Burdach, his former teacher in Dorpat, who was now appointed to Königsberg. At Würzburg, too, Baer had discovered himself to be possessed of a gift of eloquence, which strongly influenced him in rejecting practical medicine for the professorial career. In the winter of 1816-17 he was at Berlin studying Human Anatomy and wasting his time, as he afterwards thought, in dallying with clinical study. In Berlin his disgust for medical practice was increased by his experience of the so-called animal magnetism—the "spiritualism" of the period—which was then seriously occupying the attention of the faculty. At the end of 1817 we find him installed as Professor at Königsberg; not without some patriotic misgivings as to his desertion of his Russian fatherland, and much exercised by the ineptitude of his official superior, a certain Prof. Cichorius. In 1819, at the age of twenty-seven, he married a Königsberg lady, Auguste von Medem, who died in 1864, having borne him a family of five sons and one daughter. During the next ten years he remained in Königsberg, being appointed Professor Ordinarius of Zoology and director of the Zoological Museum, in addition to his post as Professor. The fixed salary which these offices brought him did not exceed 120*l.* a year. In 1830 an offer was made to him to come to St. Petersburg as member of the Academy (for Zoology) with a salary of 120*l.* a year, which he refused on the ground of the smallness of the salary, and when it was raised to double the official amount, accepted. The eleven years spent at Königsberg (1819-1830) had seen the creation of Von Baer's scientific reputation. It was not until he was thirty years of age that Von Baer published anything worthy of note. His was not a rapid, scintillating genius, but one of overbearing power and concentration, satisfied with no superficial result, but in the last degree tenacious, critical, and comprehensive. In 1821, on the opening of the Zoological Museum in Königsberg, he published *Two Words on the Present State of Natural History*; in 1824, *Lectures on Anthropology*; in 1824-26, *Contributions to a Knowledge of the Lower Animals* (Aspidogaster, Distoma, Cercaria, Nitzschia, Polystoma, Planarians). This work, portions of which were translated in 1853 by Prof. Huxley, in *Taylor's Scientific Memoirs*, stamps its author as the keenest intellect of his day among those engaged in solving the problems

of animal morphology. No writer on these subjects of whom we know has surpassed Baer in the personal qualities of judgment without arrogance, scepticism without exclusiveness, capacity for comprehensive generalisation with rigid adhesion to facts and abhorrence of the fantastic. The anatomy of the sturgeon and of the porpoise also occupied him in these times, and on them he published, but dating from the stimulus given by Döllinger and Pander at Würzburg, embryology had become his favourite study. It was in 1827 that he made his famous discovery of the ovarian ovum of mammals, which formed the subject of a communication to the Academy of Sciences of St. Petersburg in that year, and for which in 1831 he received the prize-medal of the Paris Academy. Haller had held that the mammalian embryo was formed by a sort of crystallisation of the fluid escaping from a Graafian vesicle of the ovary, by contact with the sperm in the uterus. An Englishman, Cruikshank, discovered in 1797 the eggs of the rabbit in the oviducts, and these were rediscovered by Prevost and Dumas in 1824. In 1827 Baer told his friend Burdach in Königsberg that he was convinced that the eggs of the mammalia must come from the ovary ready formed, and Burdach allowed him to sacrifice at once, for the purpose of testing his hypothesis, a pregnant bitch which inhabited his house. Thereupon, under a simple microscope with triplet lens, Baer demonstrated to Burdach the ready-formed ovum floating in the Graafian vesicle. This discovery was at the first not taken up, and neither contested nor admitted, with the amount of attention which Baer thought it to deserve; but he avoided all controversy with those who ignored or slighted his observation, and at the end of two or three years found it admitted as a first-rate step in the progress of embryological knowledge. In 1828 the first volume of his ever-celebrated *Entwicklungsgeschichte der Thiere: Beobachtung und Reflexion*, appeared; the second volume, though finished soon afterwards, did not appear until nine years later, when the publisher had abandoned hope of any further relations with the author, who had by that time settled at St. Petersburg.

Von Baer's first settlement in St. Petersburg as a member of the Academy was a *fiasco*. He found no opportunity there for carrying on the embryological study which had become the passion of his life. In other respects, such as the management of the Zoological Museum and the publications of the Academy, things were most disheartening. Lastly, his wife objected to leaving Königsberg, so he returned, and spent another four years in the Prussian University, with increased stipend, facilities for work and honour. He actively studied and wrote upon the cholera epidemic which shortly broke out in Königsberg, but always steadily devoted himself to embryology, publishing on this and on matters pertaining to comparative anatomy. But now, at the age of forty, his health began to give way. His brain was in a constant state of intense activity; at night he dreamt of far-reaching embryological laws—all day he spent in his study working with the dissecting microscope. He conceived the idea of himself working through and establishing the laws of development in all organisms, both animal and vegetable. He suffered terribly from indigestion, and at last determined, seeing that he had a wife and children dependent on him, as well as for the sake of his own physical comfort, to abandon this close study. He tells us in his Autobiography that it suddenly occurred to him that, after all, embryology would progress in the hands of other men, and that he should only be wise to leave it henceforth to the care of others. He needed a life with plenty of exercise and fresh air, and saw the possibility of this in the position he had rejected four years before in St. Petersburg. On his application an Academical post was again placed at his disposal by the generous and appreciative Government of

his fatherland, and in St. Petersburg he finally settled in 1834.

Here Von Baer's activity took an entirely new direction. His patriotism, which was always strong and genuine, was called into play, not only in promoting and lecturing on his favourite studies in connexion with the Academy, but in improving its administration, in advising the Government on such questions as fishery-inspection and sanitary arrangements, in remodelling school and university education, and what was especially congenial to him after his years of close study and abstinence from air and exercise, in exploring expeditions to Novaya Zemlia, to the shores of the Caspian and other places—where his acumen and erudition enabled him to indicate natural sources of wealth and industry likely to benefit his countrymen. Numerous and large publications attest his energy and industry in these pursuits.

Baer tells us that he considers himself to have "followed scientific interests more than was good." He would seem to have wished that he had cultivated other interests early in life. His favourite reading in younger years were the English and German classics; among French writers only Molière appealed to him. While he laboured rather under an excess of the gift of eloquence than from any deficiency of power of expression or imagination, he yet had no "Lust am Fabuliren," and expresses himself as quite unable to conceive how anyone could ever spin out a story over two sheets, or a romance through several volumes. This he connects with the fact that he never wrote any but the shortest letters to even his most intimate friends. This want of sympathy with baseless flights of fancy is what gives a special character and value to his scientific writings and the generalisations which they contain.

Von Baer has left his name in the history of knowledge, not so much by the number of facts which he accumulated or made known, as by the profound criticism which he brought to bear on those which did come within his reach. He was not an artist, but a philosopher; probably he observed slowly and with difficulty, not only by reason of his mental constitution, but on account of short-sight. The close of his embryological career when he was forty years of age cannot be regretted, since it would hardly have been possible for him to avail himself duly of the doctrine of Schleiden and Schwann—the cell-theory, which necessitated a new point of view in such enquiries. In these later years the chief merit in embryological research still centres round St. Petersburg—having but temporarily passed to Berlin.

Von Baer received the highest distinctions from the chief scientific Academies and Societies of Europe. He was also a knight of the Prussian Order "pour le mérite." E. RAY LANKESTER.

SCIENCE NOTES.

ANTHROPOLOGY.

NEARLY six millions of German children, in schools distributed throughout the Empire, have recently been subjected to ethnological examination, so far at least as relates to the colour of the hair, of the eyes, and of the skin. The enquiry was instigated by the German Anthropological Society, which was moved to take up the question by Dr. Virchow. Although the enquiry is still incomplete, returns from several quarters not having yet been received, the results of the investigation, so far as it has proceeded, were submitted by Dr. Virchow to the Society at the general annual meeting at Jena. The proceedings of that gathering are fully reported in the *Correspondenz-Blatt* of the Society for September, October, and November; and from that source we learn Dr. Virchow's conclusions. It is well-known from the evidence of classical writers that the true old German race was characterised by possessing light hair, blue eyes, and fair skin; yet it is equally well known that a dark element is conspicuously

present in the existing population of many parts of Germany. The great object of the present enquiry is to trace the distribution of these ethnic elements. At the time Dr. Virchow prepared his report 5,619,728 individuals had been examined, and of this number Prussia had furnished 4,127,766. An analysis of the returns shows that the pure German type forms on an average 32.11 per cent., or nearly one-third of the population. North Germany appears to be purer than the South; thus in Prussia the blond population forms 35.47 per cent. of the whole, while in Bavaria the percentage is only 20.36. The highest percentage of blonds is in Schleswig-Holstein, where it reaches 43.35; then comes Pomerania with 42.64 per cent., and Hanover with a percentage of 41. Of all places the purest appears to be Cöslin, in Pomerania—and this, curiously enough, was Virchow's birth-place—where the old German blood is so strong that not less than 47.37 per cent. of the existing population belongs to the fair type. Valuable as these statistics unquestionably are, they are evidently open to the objection that they refer only to school-children, and it is a well-known fact that the hair often darkens as the child grows to manhood. In fact, the proportion of fair-haired children under fourteen years of age was on an average 11.46 per cent. greater than among children above fourteen. Another disturbing factor is introduced by the Jewish element in the population. It is an unexpected result that among the Jews there are 11.2 per cent. with light hair, blue eyes, and fair complexion; thus agreeing with our notions of the primitive Germanic stock.

Among the relics reputed to have been obtained from the now-famous Kesslerloch, a cave of the reindeer period near Thayngen, in Switzerland, were two pieces of fossil bone, one engraved with a figure of a bear, the other with that of a fox. When Mr. J. E. Lee published his translation of Herr Merk's monograph on the cave, he judiciously added an appendix in which, after giving Prof. Rüttimeyer's figures and description of the two engravings, he explained the suspicious circumstances under which they were found. In a recent number of the *Archiv für Anthropologie* Herr Lindenschmit points out the striking similarity between the Kesslerloch engravings, and two figures given by Herr Leutemann in an article entitled "Die Thiergärten und Menagerien mit ihren Insassen," published in Spamer's popular *Welt der Jugend* in 1863. "Sonderbar, ja wunderbar!" is Lindenschmit's exclamation, as he places the reputed drawings of the prehistoric artist by the side of the modern figures. So close, indeed, is the resemblance in the positions in which the animals are represented that there seems little doubt that the engravings on bone are nothing more than rude copies from the 1863 publication. How they got among the *débris* dug out of the cave is another matter, but one whose explanation is probably not far to seek.

An interesting report of the proceedings of the late meeting of the International Congress of Anthropology and Prehistoric Archaeology at Buda-Pest has been contributed by M. Cazalis de Fondouce to the recent numbers of the *Matériaux pour l'Histoire primitive et naturelle de l'Homme*. We regret to learn from a notice prefixed to one of these numbers that the editor, M. Cartailhac, is no longer officially connected with the Natural History Museum of Toulouse—a museum rich in objects of interest to the anthropologist.

EVERYONE knows that the ancient Mexicans made great use of obsidian, or volcanic glass, as a material for knives and similar objects, the obsidian being capable of receiving a fine cutting edge, keen as that of a razor. During the meeting of the Anthropological Congress, attention was directed to the occurrence of obsidian implements in Hungary. Prof. Szabo pointed out that it is only in the chain of mountains of Tokaj-Megyer, in the north-eastern part of Hungary, that obsidian

is found in quantity, and it is there, too, that we find these prehistoric objects. Dr. Romer has obtained from the neighbourhood of Tokaj numerous obsidian nuclei from which flakes have been struck for conversion into cutting instruments. The conchoidal fracture of the Hungarian obsidian is more strongly curved than that of the Mexican lava, and the knives formed from it are not generally so long or so straight as those of Mexico. The age of the Hungarian implements may be left an open question, but it is said that in the isle of Bodrog they have been found in association with bronze.

AMONG the trachytic rocks of Milo, Prof. Szabo has found obsidian in the form of thick beds which have been systematically quarried for the sake of the raw material for cutting implements. Objects wrought in obsidian have also been discovered, we are informed by M. Bellucci, in Central Italy and in the Lipari Isles.

ACCORDING to M. de Pulszky a certain proportion of the so-called bronze implements found in Hungary consist of unalloyed copper, and he was therefore led to argue at the recent Congress in favour of the existence of a distinct Age of Copper, intermediate between the Neolithic and the Bronze Ages. Nine specimens in the National Museum at Buda-Pest have been analysed, and found wanting in tin: some were of pure copper, like the native metal, while others contained a small quantity of silver, such as is often found in some of the Hungarian copper-ores. It was asserted that the copper implements belong to types distinct from those of the bronze period. Mr. John Evans argued, however, that the types were not such as to indicate a transition from the Neolithic to the Bronze Age, and that the fabrication of a small proportion of implements in copper was probably due either to temporary want of tin in the locality or to the preference of copper to bronze for special purposes.

Petit Album de l'Age du Bronze de la Grande Bretagne. Par John Evans, Membre de la Société Royale, etc. (Longmans.) At first sight it may seem strange that Mr. Evans should have gone out of his way to write this little work in French. His fine volumes on the *Coins of the Ancient Britons* and on *Ancient Stone Implements* were naturally written in English; and English readers have long been expecting a work on the Bronze Age from the same pen. The International Congress of Anthropology and Prehistoric Archaeology recently held a meeting at Buda-Pest, and Mr. Evans tells us in the Preface that this Album was put forth as a contribution to the discussion on the Bronze Age at this meeting. Now, it has been decreed by the Congress that to secure uniformity in the proceedings they shall always be conducted in French wherever the session may happen to be held. Hence we see why a book written by one of our countrymen, and published in Paternoster Row, should be dressed in French fashion. As a contribution to the study of the relics of the Bronze Age, Mr. Evans's admirable little Album is most acceptable. Here are six-and-twenty plates, comprising nearly one hundred and fifty figures and illustrating the various types of implements, weapons and ornaments in bronze. We pass from the plain flat celt to celts with stops, flanges, sockets, and loops; then to knives, daggers, swords and spear-heads; and finally to torques and other ornamental objects, all wrought in bronze, or what is generally believed to be bronze. The objects have been selected with much judgment, and the engravings are faithful representations, giving in most cases side-views, end-views, cross-sections, or whatever is needed to fully illustrate the form of the object. The letterpress is extremely scant, and does not enter on the discussion of any of the vexed questions pertaining to the bronze-using period. No one is better qualified than Mr. Evans to speak with authority on these questions, and we shall anxiously look forward to

the appearance of his great work on this subject. The preliminary publication of the plates in this Album gives us a foretaste of what is to follow; but we hope that their issue will tend to hasten rather than retard the completion of the larger and much-expected work.

Prehistoric Man: Researches into the Origin of Civilisation in the Old and the New World. By Daniel Wilson, LL.D., F.R.S.E., &c. Third Edition. (Macmillan.) In 1862 Prof. Wilson gave to the world the first edition of his *Prehistoric Man*. It was then published in two volumes, running to about a thousand pages. Three years later he issued a new edition, carefully revised in accordance with the advance of our knowledge; but the revision was accompanied by condensation, so that this time the work formed only a single volume of some six hundred pages. Now that a third edition has been called for, it has reverted to its original form, and comes before us in the shape of two handsome and well-illustrated volumes. During the decade which has passed since the appearance of the last edition, anthropological studies have been rapidly growing, and Prof. Wilson has made good use of the information thus accumulated. Much of the original part has been re-written, several chapters have been replaced by new matter, and others have been re-cast. The work draws its special characteristics from the author's American researches. Indeed, Prof. Wilson's long residence in Canada, and the good use which he has made of his opportunities of observation, entitle him to speak with some authority on the ethnology and archaeology of the New World. Although we may fairly object to some of the author's conclusions, it must be admitted that he has produced a valuable work pleasantly written and well worthy of attention both by students and general readers. It should not be forgotten that we are indebted to Prof. Wilson for originally introducing the term "prehistoric," now so largely and loosely applied:—

"Man may be assumed to be prehistoric," says the author, "whenever his chronicle of himself are undesigned, and his history is wholly recoverable by induction. The term has, strictly speaking, no chronological significance; but, in its relative application, corresponds to other archaeological, in contradistinction to geological, periods. There are modern as well as ancient prehistoric races."

MEETINGS OF SOCIETIES.

BRITISH ARCHAEOLOGICAL ASSOCIATION.—(Wednesday, December 6.)

THE Rev. S. M. Mayhew in the Chair. The Chairman exhibited several objects of much interest found recently at Moorfields, and among these were two shepherd's crooks of Saxon date in fine preservation. Several examples of early (Norman) pottery were exhibited in fine preservation.—Mr. Syer Cuming spoke of the early relics which had from time to time been exhumed at Moorfields, and described several of prehistoric date which had been met with in Long Alley.—Mr. Bailey sent for exhibition several curious iron fetters and instruments of torture.—Mr. Isaacs exhibited a Romano-British drinking-cup of a material not unlike Upchurch ware, found at Southfleet.—Mr. Loftus Brock, F.S.A., described a collection of personal ornaments, mostly of Roman date, found in London, and Mr. Cuming identified some of the beads exhibited as of Egyptian manufacture for Roman use.—Mr. R. N. Philipps, D.C.L., exhibited some curious carvings, part probably of an ornamental distaff, recently found at Guelderland, New Holland. They were identified as being of German workmanship, and were probably brought to England by some of the Flemish settlers in the sixteenth century.—Mr. John Brent read an elaborate and exhaustive paper on "Ancient Canterbury." He remarked upon the small amount of work of Roman date now above ground, the Roman level being about eight feet below that of the modern city. He adduced carefully collected evidence in proof of the small extent of the original Roman settlement, and challenged the statement recently made as to the exist-

ence of a large lake on the west side of the city, and showed, from recent discoveries, that this never existed. The lecturer exhibited a large collection of Roman ornaments, mostly of bronze, some being enamelled and inlaid, and also many examples of prehistoric implements.

ROYAL SOCIETY.—(Thursday, December 7.)

DR. HOOKER, C.B., President, in the Chair. The following papers were read:—"On the Mechanical Effects and on the Electrical Disturbance consequent on excitation of the leaf of *Dionaea Muscipula*," by Dr. Burdon Sanderson and F. J. M. Page; "On the Electromotive Properties of Muscle," by Dr. Sanderson; "Preliminary Notice of Investigations on the Action of the Vaso-Motor Nerves of Striated Muscle," by W. H. Gaskell; "Note on the Photographic Spectra of Stars," by W. Huggins.

ROYAL ASTRONOMICAL SOCIETY.—(Friday, December 8.)

DR. HUGGINS, President, in the Chair. Father Perry gave an account of some experiments by M. André, of the Paris Observatory, on irradiation in telescopes and its influence in producing the appearance of a black drop or ligament in transits of Mercury and Venus. The results appeared to agree with those deduced by former observers from occultations of stars at the dark limb of the moon, and from eclipses of the sun, as well as from measures of the spurious disks of stars.—Dr. Huggins exhibited a drawing made from a photograph of the spectrum of the bright star Vega, which he had succeeded, after many trials, in obtaining. The spectrum extended from the Fraunhofer line G in the blue to N in the ultra-violet, and showed five or six strong, well-defined lines which could be compared very accurately with those in the solar spectrum, the photographic plate having been left in the instrument all night and exposed on the sun the next morning, using a different part of the slit. In this way a photograph of the solar spectrum was obtained above that of the star, and a comparison of the two rendered very easy. Dr. Huggins has devoted much time to this work since his earliest attempts in 1866, and has now obtained most successful results, which are of the more importance as the greater part of the spectrum on the photograph is beyond the range visible to the eye.—A paper by Mr. Stone "On the Black Drop in the late Transit of Venus," was then read, the author's main point being that the black drop was really seen by several skilled observers, and in particular by M. Janssen, although they had described it in different terms, leading some writers to the conclusion that this appearance was entirely due to want of skill in the observer, or to defect in his instrument.—Mr. Christie described some photometric observations of the gradation of light on Venus, the result being that the middle of the disk appeared to be about seven times as bright as the limb, which would support Mr. Brett's conclusion that the surface of Venus is smooth and reflects light specularly. Mr. Neison pointed out that there would be a slight gradation towards the limb, even with a tolerably rough surface, though it would not approach that found by the observations of the preceding speaker.—After this, Mr. Mattieu Williams read a paper criticising some remarks of Prof. Langley in a paper read at the last meeting, on the effect of sun-spots on climate; and Mr. Marth exhibited a diagram of the orbit of the remarkable binary star α Centauri, urging strongly on astronomers in the southern hemisphere the importance of making repeated observations of this double star about this time, at intervals of a fortnight or less, with a view to an accurate determination of its period, as the two components are now in conjunction. It appeared that the orbit of this interesting binary rests almost entirely on the measurements of Jacob and Powell, at Madras, and the exact length of period is of the more importance as the parallax is so well determined (this being, so far as is known, the nearest fixed star) that the mass of the revolving system could then be found very accurately. There are now so many observatories with large telescopes in the southern hemisphere that there ought to be no difficulty in securing a large number of observations.

ANTHROPOLOGICAL INSTITUTE.—(Monday, December 11.)

COL. LANE FOX, President, in the Chair. The following paper by Mr. H. H. Howorth was read:—

"On the Ethnology of the Germans. Part I: The Saxons of Lower Saxony." The author contended that the Saxons North of the Elbe were immigrants, and of the same race as those south of that river, and that the Saxons were not indigenous to Hanover or Westphalia, but colonists or invaders. This he proved by the topography of those districts, and by the names of men, things, &c. He pointed out also the strong differences between the Old Saxons and the Saxons who invaded England. He referred to Spruner's Historical Atlas for the definition of the ancient limits of the Saxon peoples.—A paper on the Javanese by M. Kiehl, who had resided in Java for some time, was also read, and interesting accounts of the religion, customs, agriculture, &c., of the Javanese were given.

SOCIETY OF ANTIQUARIES OF SCOTLAND.—(Monday, December 11.)

THE first paper read was by Dr. Angus Smith, Manchester, being the concluding portion of his account of the antiquities on the shores of Loch Etive, Argyshire. This paper was specially devoted to the vitrified fort of Dun Mac Nisneachan, of which a plan and photographs, showing the result of Dr. Smith's excavations, were exhibited. He had found that it was only the great enclosing wall of the fort that was vitrified, that the vitrification did not extend to the whole of this wall, and was in some places confined to its upper parts alone, and that there were foundations of houses of dry-built masonry, and heaps of food refuse, in the enclosed area. This is the first time that remains of dwellings have been found within the enclosure of a vitrified fort.—The second paper, by Mr. Gilbert Goudie, gave an account of the recent discovery of two monumental stones with Ogham inscriptions in Shetland. One of these was found by Mr. Goudie in the ancient burying-ground on St. Ninian's Isle, Dunrossness; the other was dug out of a peat bank in Lunnasting. The latter shows some peculiarities in the mode of using the digits of the Ogham alphabet. Casts of both inscriptions have been sent to Samuel Ferguson, LL.D., of the Record Office, Dublin, and it is to be hoped that a critical account of these and other Scottish Oghams may ere long be communicated to the Society by Mr. Ferguson. The stones themselves have been placed in the museum at Edinburgh.—The third paper was an account of an interesting little burying-ground of an early date, now known as Cladh Bhlàir, near Loch Killisport, in Argyshire, by Mr. Galloway, architect. Full-sized drawings made from rubbings of its sculptured stones were exhibited by Mr. Galloway.

LONDON MATHEMATICAL SOCIETY.—(Thursday, December 14.)

LORD RAYLEIGH, F.R.S., President, in the Chair. The following communications were made to the Society:—"On the Conditions of Perpendicularity in a Parallelepipedal System," Prof. H. J. S. Smith; "On the Condition of the Existence of a Surface cutting at Right Angles a given Set of Lines," Prof. Cayley; "The Orthogonal Transformation, and Additions to former Paper on Transformation of Elliptic Functions," Prof. Clifford; "On the Simplest Continuous Manifolds of Two Dimensions and of Finite Extent," Mr. F. W. Frankland; "On the Theory of Electric Images and its Application to the Case of Two charged Spherical Conductors placed Opposite one another," Mr. W. D. Niven; "On Viscous Fluids and Quaternion Forms of some general Propositions in Fluid Motion," Mr. J. G. Butler; "An Easy Method of finding the Invariant Equation expressing any Poristic Relation between two Conics," Prof. Wolstenholme.

SOCIETY OF ANTIQUARIES.—(Thursday, December 14.)

OCTAVIUS MORGAN, Esq., V.-P., in the Chair. The Rev. W. D. Macray exhibited a very perfect specimen of a British drinking-cup, which was found at Hardwick, in Oxfordshire.—Mr. E. Peacock contributed an account of the life of Colonel Thomas Rainborow, one of the most energetic and upright of the officers of the army of the Long Parliament, and a man of great influence among the Independents after their rupture with the Presbyterians. His name, however, is not inserted in any biographical dictionary. His family was probably of Dutch extraction, and his father was a member of the Long Parliament, and a naval officer, in which capacity he distinguished himself in an action

against the Saltee pirates. The Colonel at first followed his father's profession. In 1640 he was M.P. for Droitwich, but three years later he was serving as vice-admiral in a fleet whose object was to protect the English coast from Irish Royalists, and succeeded in capturing a body of recruits for Newcastle's army. In October, 1643, he was taken prisoner at the siege of Hull, and his wife successfully petitioned Parliament to exchange him. By this time he had the rank of colonel in the army. In 1644 he took a prominent part in the siege of Croyland, which had been more than once taken and retaken, and contributed greatly to its final surrender by taking some important out-works by means of guns mounted on boats. In the two following years he was engaged in most of the important actions. He was present at the attack on Gaunt House, near Oxford, at the battle of Naseby, the taking of Leicester, Bridgewater, and Bristol, and was one of the commissioners to treat for the surrender of Oxford. In the spring of 1647 he undertook to take the island of Jersey; but, while making preparations in London for the expedition, his regiment, which was quartered in Hampshire, mutinied and marched towards Oxford, whither he was sent to reduce the troops to order. He presented a petition from the disaffected soldiers to Fairfax, for which Cromwell wished to expel him from the army and from the Parliament. Subsequently to this Colonel Rainborow was again engaged in naval service. Being appointed to succeed Sir W. Batten as Vice-Admiral, he was sent to guard the coast of the Isle of Wight after the King's attempted escape from Carisbrook Castle. One of his letters, about this time, contains an account of a person named Cornelius Evens, who pretended to be the Prince of Wales. The impostor was well received at Sandwich and hospitably entertained, going to bed drunk every night; but, fearing detection, he escaped with 100*l.* and a horse which had been given him. Rainborow's naval command was terminated by the sailors declaring for the King and preventing him and the other Parliamentary officers from coming on board their ships. On this he went to London and thence to the siege of Colchester. His last service was as commander-in-chief of the forces in the north, which were besieging Pontefract Castle. Colonel Sir Henry Cholmondeley strongly opposed his appointment, on account of his own seniority, and wrote to ask Cromwell to take the command himself. Meanwhile, Rainborow was residing in Doncaster, at an inn on the north side of the market-place, subsequently known as Alderman Walker's house, where he was killed by a party of Royalist horse from Pontefract. Discipline in the besieging army was suffering from the dissension among the officers, and Captain William Pauldon managed to get through the lines with a small party of men. His intention was said to have been to carry off Rainborow and exchange him for Sir Marmaduke Langdale, who was then a prisoner. Access was gained to the colonel's room by the pretence of bringing despatches from Cromwell. He was taken prisoner, but afterwards offering resistance was killed. The accounts of his death differ materially, the Parliamentary writers representing it as a premeditated murder, while the other party assert that Pauldon merely intended to take him prisoner.

FINE ART.

REMBRANDT'S "FLIGHT INTO EGYPT."

The print which has long been known as the *Flight into Egypt*, in the style of Elzheimer, has given rise to more debate than any other work in etching or drypoint which is assumed to have come from Rembrandt's hand; and, although amateurs are now agreed in attributing a considerable part of the composition to another, the exact history of the print is known, I believe, to very few. A few notes upon it may be acceptable. It is a print interesting not only for its beauty, but for its peculiarities of composition and execution, and, I might also add, for its rarity. Both in design and in technique it stands alone; and while some have believed that in his design for this print Rembrandt drew his inspiration from a scene which he himself had witnessed, resorting to perhaps novel yet simple means to produce the results he desired, others again see in this *Flight into Egypt* the effort of one who in

this instance was content to be an imitator, and, charmed with the etchings of a younger engraver, laid aside his own to assume the style, and—by unusual and not easily explained means—copied the technique as well as the composition before him, and, satisfied with the result, completed the plate by the only additions which could really be called his own, the group of the Holy Family and the foreground and foliage to the right. The scene represented is a very charming one. Its main features are a valley stretching away in the centre, bounded on either side by hills clothed with hanging woods, which, opening as they recede, disclose a distant plain, with a winding river and buildings and towers almost lost in the haze. Far away in the horizon the plain is bounded by a chain of mountains, whose outlines are only faintly seen against the sky. In the near foreground on the right the Holy Family are perceived, Joseph leading the ass upon which the Mother and the Child are seated. They come from the right and are about descending into the valley below them. The extreme unlikeness of the whole of this beautiful landscape to every other picture which has been preserved to us as the work of the master at once strikes the observer. "It certainly was not in Holland" (writes Charles Blanc) "that Rembrandt, who drew his inspiration from Nature, could have met with such a scene." There is a rising ground to the right in the landscape called *The Three Trees* (W. 209). The background of the *Canal and the Cow Drinking* (W. 234) presents a rocky elevation, but it is put in only as a background, and exhibits a configuration of rock and slope which would satisfy a mediæval artist rather than a modern painter. The elevation behind the *Cottage with the White Palings* (W. 229) is a dyke. All Rembrandt's own landscapes are intensely Dutch. To this day the traveller in Holland may in every direction remark similar scenes to those which Rembrandt has depicted. Two hundred years have not obliterated them. *Sir's Bridge*, *The Goldweaver's Field*, the canals, the mills, and the haybarns pictured by Rembrandt are repeated over and over again; *The Obelisk* yet stands; a cupola is replaced on the *Ruined Tower* (W. 220); but the valley with its steep sides and hanging woods, and the distant mountains which bound the well-watered plain, *dans le goût d'Elzheimer*, are entirely wanting.

In the manner of its execution, again, this landscape is unlike Rembrandt's usual work, and what, until now, has made it even more perplexing is the widely different effects upon the right and left sides of the plate, produced of course by as widely differing methods. The work on the boldly drawn foreground which, sloping from the right edge of the plate, crosses the centre before it reaches the lower margin, the roughly sketched groups of figures on the right passing in front of the dark-foliaged trees which rise nearly to the top of the plate, are in singular contrast to the lighter and softer tones of the rising ground and woods which border the valley to the left, and to the broad plain and far-away hills in the distance. The work in the foreground and on the right bears the unmistakable sign-manual of the Master. Sketched with great spirit and boldness, every stroke has its purpose, and beneath it all is a certain grey tone or tint whose presence has been explained by assuming that the ground was prepared for the engraving by being roughed with pumice-stone, the traces of which may be distinctly seen, not only beyond the outlines of the foliage above and to the left, but in the clear spaces left between the lines in the work itself. The prevailing colour of the work on the other side is a soft grey. The foliage instead of being boldly executed is hardly drawn in at all: it consists of dots more or less thickly spread, differing in their form and tone, while the few strokes that can be discovered appear rather to have been added as an afterthought than to have formed part of the original design. Whether Wilson's conjecture as

to the process by which this part of the landscape was produced is correct or not, it will at any rate show the difference between the character of this work and that which we recognise as Rembrandt's usual style. He says:—

"If in spreading the varnish on a plate prepared for etching, we bear hard with the dabber we shall find on removing it that the varnish has been penetrated, producing an infinite number of minute holes, particularly if it has begun to cool. . . . We may imagine that Rembrandt resorted to this manoeuvre with effect, and that the masses of foliage were expressed, in the first instance, in the greater part by the movement of the dabber, and completed by a second operation, preserving the lights from the corrosion of the acid by a brush dipped in liquid varnish."*

Whatever may have been the means adopted, the result is admirable, and as we regard the whole composition, we are struck with the poetic fitness of M. Charles Blanc's idea that the painter meant to represent the effect of morning and sunshine coming forth to greet the exiled family at the moment when they are issuing from a forest traversed in the midst of perils, and in the profound darkness of night.† But, alas for all speculations as to the processes by which the result was attained! We now know that only a small part of the plate was engraved by Rembrandt; that the group of the Holy Family and some part of the foliage behind them are his; and his, too, is some of the work upon the foreground. But the whole of the left and centre of the piece are by another hand. Both English and foreign amateurs have long suspected this: a few only know the whole facts of the case. It is not, as some have thought, that Rembrandt has here largely borrowed from another: he has taken an already engraved plate which had come into his possession; has burnished out and erased with pumice-stone the principal figures upon that plate; has in their place sketched in his own *Flight into Egypt*, filling in the background where it was needed with new work. The grey undertone seen under the work on the right of the impression is caused by the rubbing with pumice-stone, which has only partially, however, removed the original figures: the landscape on the left and centre owes nothing to Rembrandt's hand, but is the best work of an artist of far inferior merit.

In the Museum at Amsterdam is an impression from a plate by Hercules Seghers. The subject represents Tobit and the Angel in their journey into Media. These two figures are placed to the right—just where the Holy Family appears in the *Flight into Egypt*. But they are on a much larger scale—too large in proportion to the size of the print. Tobit is in advance: the Angel, walking behind, grasps Tobit's arm, while he leans over him with an air of protection: they are travelling towards the left. To give the rest of the description would only be to repeat what I have written of the *Flight after the manner of Elzheimer*, for the same plate has produced both impressions; and, guided by the figures in Seghers' group, we can reproduce many of their outlines under the work of Rembrandt. The angel's wing is clearly apparent in the upper foliage to the right. The outlines of the angel's left leg and foot are seen behind the near hind leg of the ass, and in front of the ass Tobit's left knee and foot can be discovered. The head of the angel comes to within $1\frac{1}{4}$ inch (.035 mils.) from the top, the upper outline of his wing to about $\frac{1}{16}$ inch.

This Hercules Seghers, or Zeghers, born in 1625, was an artist of some repute in Holland. In the inventory taken of Rembrandt's effects in 1656, six paintings by Seghers are enumerated. Some of his engravings, peculiar in their style, are enshrined in the British Museum; but the impression of *Tobit and the Angel* is not among them. It will not, however, be necessary to make the

* Wilson's *Descriptive Catalogue*, p. 21.

† Charles Blanc's *L'Œuvre Complet de Rembrandt*, vol. i., p. 127.

pilgrimage to Amsterdam to become acquainted with the character and attitude of the group erased by Rembrandt, for Seghers borrowed these figures and a great part of the composition from an earlier artist.

There is an engraving by the Count Henry de Goudt, after a picture by Elzheimer, of which Seghers' print is so far a reproduction that he must have had it before him when he made his drawing on the copper. The Count de Goudt was born in 1585, he was the friend and patron of Adam Elzheimer, and engraved several of his pictures; among them this of *Tobit and the Angel* (Utrecht, 1613). The impression is on a different sized plate, and in a reversed direction to Seghers' print; and there are many differences in detail. But the group of Tobit and the Angel is the same: behind them rises a mass of dark foliage; the distance in the centre, failing in the Count's engraving in aerial perspective, shows a broad plain with towers; on the opposite side are hills clothed with hanging woods; and, as if to show that the similarity in composition was designed and not accidental, there are two little figures—a cow, and a man leaning upon a stick—which, appearing in the Count de Goudt's copy of Elzheimer, are accurately reproduced in Seghers' print, and can be clearly seen on the bank to the left in Rembrandt's *Flight into Egypt*.

I do not suppose that Rembrandt ever intended to pass off this *Flight into Egypt* as his own composition. He was, as we know, well acquainted with Seghers' pictures, and would certainly have seen, probably possessed, every one of his etchings: the very plate of this one was in his hands. It is the most pleasing of all Seghers' etchings, but it fails from a too great sameness and uniformity of tone, and from the disproportionate size of the figures. The alterations which Rembrandt made in the plate were only such as could have come from a great master, and one can almost hear the rasping of the pumice as he erased the over-sized and weak figures which Seghers had copied, and watch his vigorous hand dash in the spirited work which takes their place. Assuredly we have no cause to regret the alteration, for, though we prove that so little of the work in this print is by Rembrandt, that little has drawn out the beauty of work which might otherwise have been entirely forgotten, and the fortunate owners of fine impressions will yet retain their admiration for this *Flight into Egypt*.

CHARLES HENRY MIDDLETON.

THE WATER-COLOUR SOCIETY.

(Second Notice.)

IN concluding what we have to say about this gallery, we will take first a group of figure-painters—Messrs. Tadema, Shields, Walter Duncan, and Watson, and Mrs. Allingham.

Mr. Tadema's two single figures—*Balneator* and *Balneatrix*—are among his choice productions; particularly successful in preserving that balance between natural solidity and flat spacing-out of colour which results in a decorative and pleasurable effect on the eye. The *Balneator* is a Nubian—not strictly black, but brown-skinned: some details in this picture remain to be completed. The *Balneatrix* is a blonde woman, large and robust, holding a trayful of towels. In each example, as usual with the artist, there is abundance of rich and pure painting of surfaces—marbles, pavements, &c. Mr. Shields has two domestic subjects executed in red chalk. The first is a game of street-children, "*Tick-tack-toe, my first go*;" the second an interior, "*Children's children are the crown of old men*." Both of these are excellently designed; more especially the latter, which possesses in a remarkable degree the fine quality of being a work of style, finished and homogeneous in all its parts, without anything peculiar in method or prepossession. An old man, seated in a cottage with his hat on, is gently rocking the cradle of his grandchild; a cat dozes

hard-by, and the grandfather's book has been set aside, with his spectacles laid to mark the page. A framed silhouette-portrait of the infant's mother hangs against the wall. Mr. Duncan's chief performance is named *In the Stocks*: an elderly village sot undergoing his punishment, with his fuddled senses slowly clearing up to the distasteful facts. One of the urchins who make merry over his penance protrudes his tongue; another affects to drink out of a leaky tin can; a third "takes a sight" at him, as little boys now do, and perhaps did at the date here indicated, which is about 1620; a fourth, a boy of gentle nature, aims an apple at the culprit's head; a dog barks, and a pig crunches a refuse cabbage-leaf. The figures—there are five others besides those we have described—stand well, and the handling of the whole is easy and decisive. Another painting by this artist, named *A Romance*, represents a young man of quality, habited in red, of about the time of Henry VI., lounging on a large coffer as he reads. Mediaevalism, that character so often aimed at and so hard to hit, is very cleverly caught here. Mr. Watson, highly prolific as usual, treats *The Sonnet* with singular and felicitous zest: an academic youth of a somewhat Miltonic type pacing an old-fashioned garden with quaintly-clipped shrubs in the early morning, as he composes. *Summoned to the War*, *The Spring*, *The Nightingale* (a faggot-gathering girl who listens in a wood to the unseen warbler, very well conceived for the sentiment of the subject), and *A Pastoral* (sheep under a spreading oak, with no human figure), are all superior specimens. To Mrs. Allingham we can hardly award more praise than is her due, according to the scale and purport of her productions: their exquisite sweetness and simplicity, refined taste, and fineness of handling, afford the keenest pleasure. They delight one on the instant, and stand the test of minute scrutiny. *Little Johnny*, looking out of his cottage-window, with the colour of bricks and weather-stains precious as jewels; *On the Shore*, a small girl seated, full of grace and loveableness; *Over the Hill*, another rustic maiden carrying her father's mid-day meal in a basket; *Spring*, a rather anxious and browbeaten-looking cottage-girl holding a sprig of hawthorn—have more of the figure-element than of landscape or still-life. The reverse is the case with *On the North Downs, near Titsey Court, Surrey*, very green and pastoral—a few sheep afield on an ordinary afternoon; *The Sand-Martin's Haunt*, two little girls looking at the ruddy sand-bank and its numerous perforations, the tint of the cumulus-clouds repeating, with less intensity, that of the bank; and *Spring-Sketches*, three small and delicious scraps of ferns, primroses, and other wild flowers. Mrs. Allingham is one of the comparatively few female artists who can execute with perfection whatever she chooses to undertake in painting: as yet she confines herself, in colour, to compositions of a less trying kind than several of those which she has treated in woodcut-designing, and treated with marked ability.

Mr. Radford is a very careful painter, but rather too tame both in the invention of his pictures and in their working. *The Convalescent*, a gentleman of the middle of the seventeenth century who presents a nosegay to a young lady still too weak to rise from her chair, is a nice example. Mr. Smallfield is, as usual, unequal. His *Dr. Johnson in Mrs. Thrale's Music-room* shows a feeling for the uncommon in arrangement, but is not carried far: the *Study of a Youth of Colour* is fair enough: "*Cats!*"—a little girl in an old-fashioned house holding a young dog—is quaint and enjoyable; and the same may be said of the small picture of a white cat out on a nocturnal prow, named "*Hickory Dickory Dock, the Clock struck one, and down she came*." *The Bellringers* is a clever work by Mr. Lamont—men and youths ringing a peal in the open air, outside a public-house—an unhackneyed-looking group. *See Me*, by Mr. Robert Barnes, is very

creditable to the artist's sense of natural expression, and to his conscientious care in workmanship; were there but a little more ease and light-handedness in the smiling face of this little girl with a daisy necklace, we could praise the result unreservedly. Mr. E. K. Johnson sends various single figures of women, with some pleasant or dainty adjunct, such as a robin-redbreast on the outstretched hand, or a sulphur-crested cockatoo conversing from overhead—all of a popular and attractive sort, neatly and precisely handled, but not on the whole much to our taste. The face is always the same: to criticise it in any other respect were ungallant, as we must assume that Mr. Johnson paints constantly from one living original. *Friends* (the redbreast subject) is perhaps the best example; *July*, with a young lady in white muslin reclined upon a verdant bank under dappled sunshine, is also agreeable. Another subject with a redbreast is contributed by Mr. Parker, *The Old Dairy-door*: both this and the *Study of a Head* (of an old woman), by the same painter, deserve commendation. We do not find much to say in praise of the two *Sketches for Decoration* by Mr. Marks, *The Months from January to December*. All the months are embodied in figures of children, mostly boys—or rather a boy, for it is always the same face, and that of a rather artificially-trained unchild-like type. On the other hand, the landscape-bits contributed by this painter are truly able—simple, direct, solid, manly, rightly felt, and faithfully done—excellent examples, in their unobtrusive way, for students to keep before eye and mind.

We need hardly dwell in detail upon the other landscapes. Two of the exhibitors, Mr. Albert Goodwin and Mr. North, were discussed in our previous article, and it will be enough to say that each of them sends various works not less attractive than those which we have already spoken of. Miss Clara Montalba, Mr. Moore, Mr. Thorne Waite, Mr. Brierley, and the late Mr. Whittaker, are well represented: and the cattle and horses of Mr. Weber should not pass without a word of eulogium. Mr. Alfred Hunt and Mr. Boyce are absent from the walls, leaving a gap which none of their colleagues can exactly fill in.

W. M. ROSSETTI.

THE NEW BRONZE SATYR IN THE BRITISH MUSEUM.

THE trustees of the British Museum have recently purchased from MM. Rollin and Feuermann of Paris a bronze figure of a Satyr, remarkable for its beauty and fine condition. The Satyr is represented drawing back in an attitude, apparently, of surprise. The weight of his body has rested principally on the great toe of his left foot; the right heel is raised; the toes of this foot just touch the ground. His left arm and hand are stretched in an oblique direction; his right arm is bent, the hand raised towards the head. He has a flowing beard; behind his right ear is a small budding horn, but no trace of a corresponding horn can be seen behind the other ear. In the hair are small holes in which a wreath has been fixed. The attitude and type of this figure at once remind us of the Satyr in the Lateran Museum at Rome, which Brunn supposes to be part of a group representing Athens and Marsyas as they are represented on an Athenian relief, and a coin, also of Athens. This group was the subject of a work in bronze by Myron. (See Brunn, in *Instit. di Corr. Archæol.*, Rome, 1853, pp. 374-383, and *Monum.* of the same work, vi. Pl. 23.) It will be seen, on comparing the new bronze with the statue and group engraved in the plate of the *Monumenti*, that in the Satyr recently acquired by the Museum the position of the right arm and of both legs does not correspond. But the arms of the Lateran statue are restorations, and it is quite possible that their original direction may have been the same as in the bronze. The variation in the relief and the coin is no more than might be expected when a group in the round is care-

lessly repeated in relief on a much smaller scale. The style of the modelling in the new bronze, and the length and wiriness in the type, remind us of the Satyrs in the frieze of the Choric Monument of Lysikrates, and of the male figures in the frieze of the Mausoleum, much more than of any extant sculpture of the age of Pheidias. We are, therefore, justified in saying that the new bronze presents the characteristics of the school of Skopas rather than those of the school of Myron. The hair and beard of this bronze are very delicately wrought, and the muscles of the body, and especially of the back and shoulders, admirably rendered. The spirit and vigour in the general motive and in the expression of the countenance recall to us the epithets *viridis* and *animosa*, by which Roman critics characterised the works of Myron and also of Lysippus. The right foot exhibits so marked inferiority in the modelling to the rest as to suggest the notion that it was anciently restored by an inferior artist. The bronze is in admirable condition, having only lost the great toe of the left foot and part of the forefinger of the left hand. It is two feet six inches high, about the same height as the Towneley Hercules. Nothing certain is known of its *provenance*, but it is said to have been found in an ancient *cloaca* at Patras.

ART SALES.

On Wednesday last week Messrs. Sotheby, Wilkinson and Hodge sold a good collection of coins and medals. Among the coins the following were the most valuable:—Anne halfpenny, 2*l.* 6*s.*; Edward the Martyr, struck at Lewes, 2*l.* 6*s.*; Harold II., struck at Winchester, 1*l.* 1*s.*; William the Conqueror, Malmesbury, 3*l.* 7*s.* 6*d.*; Ditto, Taunton, 2*l.* 5*s.*; Stephen, 5*l.* 5*s.*; Edward I., head in triangle, 1*l.* 8*s.*; Edward IV., Durham penny, 1*l.* 10*s.*; Richard III. groats, 1*l.* 11*s.* and 2*l.* 12*s.*; Edward V. groat, 2*l.* 12*s.*; Henry VIII. pattern shilling, 5*l.* 10*s.*; Edward VI. crowns, 1*l.* 13*s.* and 2*l.* 11*s.*; Charles I. Pontefract Siege shilling, octagonal, 2*l.* 2*s.*; Ditto, Aberystwith shilling, 1*l.* 16*s.*; Ditto, Weymouth half-crowns, 4*l.* 6*s.* and 2*l.* 3*s.*; Commonwealth crown, 1653, 2*l.* 10*s.*; William and Mary crown, 1691, 1*l.* 17*s.*; George IV. proof crown, 1822, 2*l.* 9*s.* Among the Roman silver coins, a young head of Nero, 1*l.* 15*s.*; and a Pompey, 1*l.* 10*s.* Among the Greek silver coins, one Alexander Aegus, 4*l.* 10*s.*; another, 3*l.* 4*s.* Among the gold coins was an early British Addedomaros, 2*l.* 8*s.*; a Richard III. angel, 4*l.* 15*s.*; an Elizabeth milled half-sovereign, 2*l.* 11*s.*; Ditto, rose royal, 4*l.* 2*s.* 6*d.*; Mary, similar type, 4*l.* 12*s.*; Scotch unites, James I., 2*l.*, Charles I., 2*l.* 2*s.* Among the medals sold were Archbishop Sancroft, *rect.* Seven Bishops, 1*l.* 16*s.*; William III., by R. Bettier, 4*l.* 18*s.*; Laud, 2*l.* 3*s.*; Eugene and Marlborough, 1*l.* 10*s.*; William III., 1689, 2*l.* 11*s.*; Ditto, on the capture of Limerick, 2*l.* 2*s.*; Ditto, of Drogheda, 3*l.* 6*s.*; Peninsular, with bars for Pyrenees, &c., 2*l.* 7*s.*; Waterloo medal, with Hanoverian ditto, 4*l.* 4*s.*; enamelled star of United States "Chasseurs," 1*l.* 7*s.*, &c.

MESSRS. CHRISTIE, MANSON AND WOODS sold on the 14th and 15th inst. miscellaneous collections, mostly Oriental. In the first were some carvings in jade: an oval-shaped beaker, of pale green jade, with ornaments in relief, 5½ in. high, sold for 12*l.* 10*s.*; a small bright green vase, 4 in. high, 11*l.* 10*s.*; a pair of pale green cups, with dragons and birds in low relief, 15*l.*; a flat vase and cover of white jade, with handles in the form of birds, the surface covered with ornaments in relief, 8 in., 17½*l.* 10*s.*; a square-shaped vase and cover of lapis lazuli, carved with flowers and foliage in relief, 113*l.* 10*s.*; a pair of turquoise pilgrim bottles, 20*l.*; a pair of bronze vases in the form of junks on tortoise stands, 35*l.* In the sale on the 15th, a pair of Japan jars, with coloured dragons and flowers, 41*l.* 10*s.*; four Derby figures of the Seasons, 16*l.*; a Persian suit, he met, shield, steel plates and armpiece, chased

and inlaid with gold, 16*l.*, and a similar suit, 14*l.*; a Venetian cabinet of wood, carved in high relief, with masks and children, supported by a frame in the form of monsters, 48*l.*; the companion, 41*l.*; An old English clock, with musical movements, in tall mahogany Chippendale case, 40*l.*

At the Salle Drouot on the 1st, a silver soup-tureen, Louis XVI. period, sold for 6,300 fr.; two Chantilly flower-pots (cache-pots), 1,100 fr.; a Louis XVI. clock, 1,830 fr.; a Dresden cabaret, 1,315 fr.

THE suite of fine tapestries belonging to M. Jourdain, among the finest products of the Flemish looms exhibited at the Union Centrale this year, were sold on the 12th. They represent a well-known episode in the history of Vulcan, and were probably after the designs of Giulio Romano. They were purchased for 35,500 fr. (1,420*l.*). In the same sale, a small Louis XIV. tapestry, after the designs of Van der Meulen, sold for 1,780 fr. (71*l.* 4*s.*), and an embroidered screen of the same period, for 1,700 fr. (68*l.*).

NOTES AND NEWS.

THE proposal to establish in Paris a museum of decorative art is rapidly gathering strength. The scheme has already been warmly approved by the Minister of Fine Arts, and a vigorous effort will be made to secure the definite establishment of the institution before the opening of the International Exhibition in 1878. The utterances of the public men and of the journals of France in regard to this project ought to be interesting to ourselves, as showing the respect that is felt abroad for our own establishment at South Kensington. The South Kensington Museum will be the model upon which the proposed French institution is to be formed. "We cannot hope all at once," remarked M. de Chennevières, "to bring together such treasures as are to be found at South Kensington, but, with a firm desire for the development of native industries, each one will bring what he can." It is not a little remarkable in connexion with this project, which is put forward under the auspices of the Union Centrale des Beaux-Arts appliqués à l'Industrie, that it will form, if successful, the only permanent art institution in Paris established by private enterprise. At present, although the Government gives its approval, it does not accept the responsibility of the undertaking; and the experiment is, therefore, interesting as evidence of a new spirit in the affairs of art administration. This fact is all the more remarkable, seeing that South Kensington—the institution which is to form the pattern for that now proposed in France—is the result of a movement in precisely the opposite direction. It is the one English institution which is directly under the control of Government, differing in this respect both from the National Gallery and the British Museum, where official responsibility only extends to the grant of supplies.

WE have said our say more than once, we hope, against the modern abuses of the fashion for etching—the abuse especially that consists in the offhand and careless execution of etched work either by painters of repute or by almost amateurs who may pose as artists in virtue of the fewness of the impressions they are pleased to take off, and of the price they are pleased to set upon quite commonplace work. So that, great as is our admiration for good etching, for the work of accomplished and recognised masters, we welcome the appearance from time to time of art work in black-and-white done by some other process than that the mere mania for which will eventually tend to discredit much of what is really great in etching, and does already result among the half-informed in these things in the acceptance of much fourth-rate work on which high money value is coolly set by its producers in dainty studios which the "spider" has furnished for the "fly" to walk

into. Mr. E. W. Cooke's just published sketches (*Leaves from My Sketch-Book*: John Murray), whether of Venice, or of the Dutch waters, or of Paris, or of Nuremberg, are not done with the point of the etcher, but are reproduced by lithography. Some of them, when compared of course with fine etchings, are wanting in tone; and, when compared with fine line-engravings, are wanting in precision. Yet the forms of many a landscape and building are well seized and portrayed: there are pleasant records of places which have been familiar ones to Mr. Cooke; and sometimes, as in the view of Florence from near San Miniato, the looker-on who has not seen the city itself may be made pleasantly aware of certain of the characteristics of its surroundings. The traveller knows that the situation of Florence, beset with its peaked hills, is not quite unlike that of Verona. Mr. Cooke's volume is agreeable to turn over; but to artistic merit of any very striking kind it makes no claim. It has a quiet pleasantness.

THE South Kensington Museum has just made the acquisition of two of the finest Limoges enamels out of the collection of Mr. Danby Seymour. One is a large oval portrait of Cardinal de Lorraine, by Leonard Limousin. He wears the red dress and cap of a cardinal; the background is blue. The frame is ornamented with eight plates of enamels similar to others which apparently formed one set; the whole measures nearly 2 ft. 6 in. high. The other is a triptych composed of nine plates, forming a centre and two wings. It is painted in rich colours, with a few "paillettes" of foil. The subject in the centre is the Annunciation. On the left wing is Louis XII. kneeling at a prie-dieu, with St. Louis behind him; on the left wing is Queen Anne de Bretagne, and, behind, her patroness, St. Anne. Both these enamels were exhibited in the Loan Collection of 1862.

WE learn, with great regret, the death on Sunday morning last, the 17th inst., of Mr. Joseph Burtt, of the Public Record Office, for so many years the active and invaluable honorary secretary of the Royal Archaeological Institute. After a severe and trying illness of some three months' duration, during the latter part of which but little hope could be entertained of his final recovery, the fatal hour has come. Mr. Burtt's valuable services as principal editor of the *Archæological Journal* will with difficulty be replaced, as his kindly greeting will be missed by all who knew him.

MESSRS. DICKINSON, of No. 114 New Bond Street, have again opened an exhibition of water-colours. There are several agreeable specimens, chiefly landscapes, in this gallery, though the general level of performance, and the professional status of the contributing artists, are not exceptionally high. Mr. Donaldson is one of the best.

L'Art has this week a charming illustration of Du Maurier's, called *The Dancing Lesson*—seven demure little maidens of the usual Du Maurier type advancing, pointing their toes towards an elder sister, who is instructing them in their figures.

AMONG the Christmas books that are offered to the German public this year is an edition of Tennyson's *Enoch Arden*, charmingly illustrated by P. Thumann, an artist who seems to walk closely in the footsteps of the genial depicter of German life and manners, Ludwig Richter. This loved old master of wood-engraving is now, unfortunately, too feeble to devise new enjoyments for young and old this Christmas, but we see among the announcements of the firm of Alphonse Durr, of Leipzig, a collection of his popular illustrations, under the title of *Deutsche Art und Sitte: Ernst und Scherz*. Many of the old favourites from the *Studenten-, Kinder-, and Volkslieder* reappear in this work.

LOVERS of Albrecht Dürer who are not able to indulge in the expensive taste for collecting his

original engravings will be glad to learn that both Germany and France offer this Christmas most excellent reproductions from his engraved work. The French book entitled *Œuvre d'Albert Dürer*, with text by M. Georges Duplessis, is published by M. Amand-Durand, and the reproductions are executed by his admirable process of printing on copper. They are, in fact, actual facsimiles of the originals. The work contains 108 plates, which can be had either as a whole in a rich portfolio, or separately in ten different series, divided as follows:—1. The Passions; 2. The Christs; 3. The Virgins; 4. Saints; 5. Saints; 6. Profane Subjects; 7. Nudes; 8. Costumes; 9. Animals and Coats of Arms; 10. Portraits. Each series costs 30 francs. The German work, which is published by Herr Soldan of Nürnberg, is also published in ten parts, consisting of 104 plates, excellently reproduced by one of the numerous light-printing processes by J. B. Obernetter of Munich. Herr Lübke writes the Introduction.

The engraving offered *en prime* to the subscribers to the *Gazette des Beaux-Arts* this year is not, as heretofore, an etching, but a true burin-worked plate, executed by M. Jean de Mare, who gained recently the *prix de Rome*. Titian's celebrated *Eatonment* in the Louvre is the picture engraved. Subscribers for 1877 receive it for 15 francs, while to the general public it costs 45 francs.

THERE will be shortly on view in the South Kensington Museum a selection of about a hundred pictures from the extensive gallery of Mr. W. Fuller Maitland, consisting of fine specimens of the old and modern masters. Raffaele is represented by the well-known picture, *The Agony in the Garden*, styled the "Gabielli" Raffaele; of Sandro Botticelli, *The Adoration of the Shepherds*, a magnificent work, formerly in the Ottley collection; *A Virgin and Child, with Angels*, by F. Guarnaccio; *A Coronation*, Filippino; *Adoration of the Magi*, F. Lippi; *Virgin and Child*, Francia; *A Crucifixion*, Giotto, on a curious forked or Y-shaped cross; with various examples of Ghirlandajo, Kollermaans, Memmi, Holbein, and others. But perhaps the most interesting part of the collection consists of specimens of the early English school. The Old Crome pictures are of the highest interest; *A Barge, Wood Scene with Deer, Slate Quarry, Oaks on a Shady Bank, A River Scene*, and the gigantic *Thistle* are among them. T. Barker, of Bath, has *A Clover Field*; Constable, the *Chesil Beach*; Bonnington, two charming pictures, *View of St. Valéry*, and *Château of the Duchesse de Berri*; Eddy, *Battersea Bridge*; and Phillip, the beautiful study for his picture called "*La Gloria*," which was exhibited at the Royal Academy.

ON Monday week a paper on the various stages of Irish Architecture was read before the Academy by the secretary for Miss Stokes. A collection of the photographs taken under the direction of the late Earl of Dunraven, which will appear in the second volume of his posthumous work, was also exhibited. Miss Stokes' paper, which will appear as an Introductory Essay to the second volume of that work, contains an original theory of the development and stages of Irish architecture. Rejecting the Pagan origin of anything in Ireland but the oldest stone forts and raths, she denies all Scandinavian influence and all Norman influence, and holds a natural development in Irish art, following a path of its own, and growing in power and beauty up to about the year 1170, when the English invasion stopped its progress. On the date and object of the Round Towers the paper was peculiarly interesting. Miss Stokes holds that they all arose as defences against the Northmen invaders from the eighth to the tenth centuries, and showed evidence that these invaders came not merely for plunder, but as crusaders against Christianity, and peculiar enemies to churches. The round towers coincide with the times of their invasions, and stand beside the

churches exposed to their attacks, as was shown by a map.

THE Municipal Council of Angers have decided upon erecting a statue of the sculptor David.

THE Italian Government are adopting measures to ensure that the National Exhibition of Art and Industry, announced to take place at Naples on April 1, 1877, shall be the richest and most complete ever exhibited in Italy. It comprises both ancient and modern art, and the municipalities, churches, public buildings, and a number of amateurs will contribute their art treasures for the occasion.

THE commission formed to organise the *fêtes* to be given at Antwerp in honour of Rubens, on the occasion of the 300th anniversary of his birth, has just assembled under the presidency of the burgomaster. It has nominated two vice-presidents and formed five sub-committees charged with the arrangement of the different ceremonies. On one devolves the architectural part of the *fête* and the purchase of the house of Rubens; another organises the music, another the decoration of the streets, and to one section is confided the task of arranging the different exhibitions, comprising one of the old masters, another of Rubens' contemporaries, and a third of the productions of the Belgian painters from 1830.

It is announced that an exhibition of fans has been arranged to be held in Munich in November, 1877. Already several remarkable specimens have been sent in; among them a fine collection from the town of Gratz, in Styria, lent by the Johanneum. After China and Japan, France is the country that is most productive in fans. According to the *Chronique des Arts*, there was, even before the Revolution, a corporation of fan-makers in France, which numbered 130 masters or patrons. At the present day the fan-industry employs over 3,000 workpeople simply for mounting. The principal district in which this manufacture is carried on lies in the department of the Oise, between Méru and Beauvais. The wood for the framework is prepared in the villages around.

THE *Portfolio* for this month gives an admirable reproduction by M. Amand-Durand's process of a curious old print signed with the initial "L." but not belonging, as has been supposed, to Lukas van Leyden, but to an unknown master who also used this signature. The print, which is conceived somewhat in Dürer's manner, would seem to belong to a Death Dance. It represents the death-skeleton showing his fatal hour-glass to a mediæval German dame taking a walk in the fields. In "Brief Notes on Art" some good and unfortunately much-needed advice is given as to the proper manner of holding loose engravings. It is astonishing how many people will take up prints with one hand only, thereby inevitably producing creases, if not breaks, in the paper. Prof. Colvin finishes in this number his pleasant description of Athens, and the editor continues his life of Turner, which he promises to conclude next year, with more illustrations from the master's sketches.

THE STAGE.

"MACBETH" AT THE LYCEUM.

THE performance of *Macbeth* with which the Lyceum reopened on Saturday evening was in many ways very encouraging. Miss Bateman has made material advance since we saw her in the play a year ago. She is not, indeed, altogether pleasant to us. Her voice, in passages of strong emotion, fails to be sympathetic; and she is apt even now to rely somewhat too much on violence of gesture for the expression of intense feeling. Thus Lady Macbeth's greeting of Macbeth, with the sound of the prophecies still as it were in her

ears, and some sign already of their fulfilment, is made still too noisily demonstrative for many tastes; but it is beyond doubt in the opinion of others a fair occasion for theatrical display, and among the audience there are not a small number who welcome it with applause. But it is not really here, nor in one or two kindred passages of which we should make the like complaint, that Miss Bateman's merit is seen. Her merit, summed up in a word, is her entire comprehension of the character and its requirements as an acting part; so that no word of the text loses its due effect, and nothing is done without mature thought, very ably applied. Whether we are among those to whom Miss Bateman's much-praised acting in emotional passages is wont to give great pleasure, or whether we are among those who think they see in it some notes not true to the life, we must allow freely that her performance of Lady Macbeth is one that is remarkable for thorough understanding of the Shaksperian text, and able delivery of it.

Mr. Irving's *Macbeth*, played on Saturday with the utmost of the actor's vigour and care, is at least undeniably the best that has been seen in England any time these twenty or thirty years. We doubt if *Macbeth* can ever in the hands of any tragedian make the same mark as *Hamlet*. *Hamlet*, as far as the opportunities for the display of the one actor are concerned, might almost have been written by an actor's playwright of our day, bent on securing prominence for the "star." *Macbeth* claims little of our sympathy. Most of us wonder more at his wife, and care more for Macduff. But it is a great point in Mr. Irving's art, as displayed in this particular play, that he brings into such high relief all that *Macbeth* had of noble or of the remains of noble: reverence and awe; indignation at crimes that seemed to him baser, because they were done for pettier ends than his own; admiration of courage in another and of character more resolute than his; hesitation, having gone so far, to go yet further in the taking of innocent blood. *Macbeth's* attitude before the prayer of the grooms; his righteous satire—"your spirits shine through you"—on the hired murderers; his invocation to his wife; his almost tender and pitying warning to Macduff—

"But get thee back: my soul is too much charged
With blood of thine already"—

all these things show one or other of the qualities that are good in him. But other things of course showing the quite other qualities that have given *Macbeth* a name are more conspicuous and abundant: at all events are more upon the surface; and the art is great that knows how to dwell on the sympathetic and worthy, and that in doing so gives a fresh turn to the popular conception.

It may be true, of course, that the main thought of Mr. Irving in *Macbeth* is to shew the deterioration of character through one crime that brings another; but such deterioration is after all generally a gradual process, and there is time, while it is proceeding, to show something of the higher nature with which the character began. We think we note also in Mr. Irving's *Macbeth* a now added emphasis, not only on his belief in the supernatural, but in the power of the supernatural over him. The prophecy of the weird voices is more than ever a destiny. His crimes are done under a spell. He is moved to them from without, by a something not himself, making for Evil.

And the hold that this force from without, this supernatural power, this sense of destiny, this something not himself, making for Evil, has upon him, divides him until the very end of the action of the play, from such as his own hired murderers. Not that these, indeed, are set before us as quite voluntary cut-throats, rejoicing in their profession, but as men rendered desperate: the one

"Whom the vile blows and buffets of the world
Have so incensed, that I am reckless what
I do to spite the world:"—

the other, less revengeful yet more weary,

"So weary with disasters, tugg'd with fortune,
That I would set my life on any chance,
To mend it or be rid on't."

Of course no commonly intelligent actor could fail to indicate—for the play itself indicates it a hundred times—how much Macbeth is separated from these, originally; but it does need some such a deep understanding of the character as seems to be Mr. Irving's, to indicate, as time goes on, the gradual sinking to that level of theirs—the fact that the distance that divided the one from the others at the time that the one would ponder regretfully that he "could not say 'Amen'" when the grooms "said 'God bless us,'" had shrunk to well nigh nothing by the time when his first greeting to an arriving messenger must needs in his desperation be no milder than—

"The devil damn thee black, thou cream-faced loon;" words which recall the purposeless and exaggerated angers of impending frenzy, and when his final and bloody resolution—

"Yet I will try the last,"

is spoken to his foe with a savage hopelessness akin to the murderers' own. And it is at least a suggestive and worthy, if not at every point a complete, stage performance that can indicate the half-repenting pathos of the first and the savagery of the last, and the passages from crime to crime by which the transition is made.

FREDERICK WEDMORE.

WITH reference to the paragraph in our issue of last week, and many other notices of the subject in many other journals, we hear that the Lord Chamberlain's department has the question of danger from fire in theatres now under grave consideration.

MR. BYRON has added nothing to his reputation by the production of *Old Chums* at the Opéra Comique on Saturday, unless, indeed, it adds in a sense to his reputation to show that there is a certain public which so much believes in his name that it will applaud his work when it is entirely unworthy of applause. A slighter story than that of *Old Chums* has rarely been told on the stage, and it is voted by common consent that there is not here what often there may be—so skilful a treatment of the slight materials that the slightness ceases to be a ground of complaint. Most things are conventional about *Old Chums*, and whatever vitality it may have will be due to the smart things which, if there are only enough of them, some playgoers are willing to accept as a substitute for a comedy. The best of the smart things in *Old Chums* are delivered dryly by Mr. Byron himself, with his hands in his pockets, and his habitual indifference to anything that may happen. It is now some years since this delivery and this attitude were discovered to be effective. And effective they still remain. But it is a pity that a writer who can give us such good work as is most of that in *Married in Haste* and much of that in *Cyril's Success* should be content to save a piece from absolute failure by the simple expedient of saying sharp things to an audience pretty sure to welcome him.

A PERFORMANCE of *Much Ado About Nothing* was given on Saturday at the Queen's Theatre by, among others, Mr. Ryder, Mr. William Rignold, and Miss Edmiston. The lady, we are told, was until lately an amateur of repute. We were not able to attend the performance.

AN excellent representation of the great scene from the greatest eighteenth-century comedy was given at the Vaudeville Theatre on Saturday afternoon, on the occasion of the benefit of the acting manager, Mr. McKay. The scene from the *School for Scandal* served to show that Mr. Farren, as Sir Peter, has by no means forgotten his cunning. We saw him four times during the great run of

the comedy at the same theatre; but he was never better than on Saturday; nor is it, perhaps, a mistake to say that a certain freshness and *entrain* were perceptible in the delivery of the familiar things to a degree that could not be possible during a prolonged run. The contemporary stage has no more picturesque figure than Mr. Farren in the *School for Scandal* or in the *Road to Ruin*. We take exception to one thing only in his performance of the screen scene, and that is the violent delight which he manifests when he hears that "a little French milliner" is behind Joseph's screen. The violent delight, and all the "click-clack" traditional gestures with which the later manifestations of it are accompanied, are not true to the character of Sir Peter; and more than that, they are not even as effective as they are imagined by the actor to be. They are not true to the character of Sir Peter, because Sir Peter was a man of the world—whom the world reproached with only one weakness, that of having married so girlish a wife—and a man of the world is not so astounded when he hears that there is a woman in the case as to feel that he must go into a boyish ecstasy over the discovery. Sir Peter should moderate his raptures; he should "scant this excess." Mr. Sinclair's Joseph Surface was a little too weighty. He avoided, however, the common fault of representing Joseph as a quite obvious humbug. The Charles Surface of Mr. Warner was genial and sunny, and there is of course something to be said for the view according to which Charles Surface is not at all an accomplished scapegrace who reforms, but an impetuous and rollicking youth who one day becomes a man. The glimpse of Lady Teazle which the screen scene affords is of course brief, but the scene, for all its brevity, shows most of the range of her character; there are lines with Joseph Surface in which she shows much the same humorous observation as she shows at greater length in the earlier dialogue with Sir Peter. She "sounds" Joseph as she has sounded the rest. And there is of course for her in this scene all that is gravest in the comedy. Miss Roselle's Lady Teazle, in this brief scene, was a well-judged and capable performance. The actress exhibited Lady Teazle as a humorous analyst of other people's motives and of social philosophies, and also (and the one almost follows from the other) as a young woman of genuine good feeling, and not entirely crushed by a discovery more annoying than disastrous. Lady Teazle had committed not a great wrong, but a great blunder. Accordingly the expression of repentance was not exaggerated by Miss Roselle, who gave, nevertheless, by gesture and delivery, its due importance to everything in the text. With so good a Sir Peter and so good a Lady Teazle, and so good a general company, the managers of the Vaudeville would do well to offer the public some morning performances of the whole of the comedy, the excellent representation of which, some years ago, did more than anything else—even more than *Two Roses*—to give a standing to their theatre.

Si Stocum—the new piece at the Olympic—is acted by a bear, a dog, the Frayne family, and some performers of "general utility." It is received with great applause—or was so on the night we saw it, but it is hardly a drama. The most striking instance of ability which is displayed in it is in the performance of more than one dead shot. The stage resounds with rifle-shots and glitters with bowie knives. The dog is amazingly intelligent; the actors are not very dull. But why the whole performance has been given at the Olympic instead of at a spectacular circus, we are at a loss to know. The dialogue and story count really for nothing; but the piece has attractions for a certain public to which the Drama proper has probably little to say.

MUSIC.

RANDEGGER'S "FRIDOLIN."

IN our last number the performance of Signor Randegger's dramatic cantata *Fridolin* was briefly chronicled. As the work had not before been heard in London in a complete shape, though it has been given at the Crystal Palace, and also (without orchestra, we believe) by the Brixton Choral Society under Mr. Lemare, its rendering at Exeter Hall under the direction of the composer is an event of sufficient musical importance to render any apology unnecessary for returning to the subject this week.

Fridolin, as many of our readers will be aware, was composed expressly for the Birmingham Musical Festival of 1873. The text has been adapted from Schiller's ballad "Der Gang nach dem Eisenhammer" by M^{me}. Rudersdorff. In its general outline, the libretto adheres pretty closely to the original, the chief modifications being that the scene in the church is abridged, and that the count and countess follow Fridolin to the forge, arriving just in time to save him from sharing the fate of the treacherous Hubert—the Robert of Schiller's poem. That for musical purposes the changes are improvements can hardly be questioned. M^{me}. Rudersdorff's long experience both in the concert-room and on the stage has enabled her to furnish a libretto which is in all respects admirable, and which offers its composer abundant opportunities for contrast of colouring and for musical and dramatic effect.

Signor Randegger's music is, to our mind, particularly interesting as showing the influence of an intimate acquaintance with the masterpieces of German music on an Italian temperament. In saying this, let it not be supposed that any conscious imitation of the German style is meant to be implied; but it is obvious that the trains of thought and the nature of the musical ideas which would occur to any composer must to a considerable extent depend upon the style with which he is most familiar, and with which he feels most sympathy. It is as impossible to imagine Auber or Rossini writing Beethoven's symphony in C minor as it is to conceive of Beethoven composing *Fra Diavolo* or *Il Barbiere*. The musical nature of the French, German, and Italian nations is absolutely different, as may be seen at once by comparing the works of the three composers just named; though the line of demarcation is by no means always so distinct as in these cases. In many works of Meyerbeer, Gounod, and Verdi (especially his last) we see, so to speak, a fusion of nationalities, the influence of some foreign school acting upon the original style, and producing what may be termed a composite order of music. Something of this kind may be found in *Fridolin*. We have a true Italian vein of melody, but combined with a solidity of workmanship and a finish of detail which savour of the German school. We find none of what have been well described as "songs with guitar accompaniment;" the instrumental portion of the music is as carefully treated as the vocal. There is, also, it is pleasing to add, nothing written for the "shop." Signor Randegger has evidently thought only of his art; and, as a consequence, he has succeeded in producing one of the best works that have been brought out in this country for a considerable time.

The chief strength of the music lies in its strong dramatic feeling. With comparatively slight modification, it might, we think, be adapted to the stage, and would make an excellent opera. The characters of the "pious youth" Fridolin and of the traitor Hubert are well contrasted throughout; and in the expression of strong feeling—as, for example, in the scene where Hubert instils jealousy into the mind of the Count—the composer has been most successful. The one point that, both in reading the score and in hearing the music, strikes us as susceptible of improvement is that some of the movements for solo

voices (especially the first two songs) are rather long. It is not that they are "spun out" in the ordinary sense of the term; but that they contain a superabundance of material, though it is not easy to see how they could be curtailed. Still two songs immediately following each other, each of which occupies nearly ten minutes in performance, are rather trying to the patience of an average audience. Fridolin's first air, "None but holy lofty thoughts," is of great beauty, and most delicately accompanied; while Hubert's *scena*, which in feeling, though not in its themes, somewhat resembles Lysart's great song in the second act of *Euryanthe*, is full of power, albeit slightly long. The song of the Countess, "No bliss can be so great," is one of the gems of the work.

In the choral movements Signor Randegger has been no less successful than in the solos. The spirited Hunting Chorus, the graceful Chorus of Handmaidens, the Dance and Chorus of Villagers, and the scene at the Forge are all specially good. Some of these numbers are by no means easy, and require careful and finished singing, but when adequately rendered are highly effective.

The performance on Wednesday week was in many respects of high excellence. The soloists, Mdme. Osgood, and Messrs. Guy, Wadmore, and Pope (all, we believe, pupils of the composer), sang admirably, though Mr. Wadmore seemed at times overweighted with his part. The orchestra, too, which included most of the best members of the Crystal Palace band, fully satisfied all requirements; while the chorus was good, but hardly first-rate. In accuracy it left very little to desire, but it was deficient in delicacy and finish, especially in the *piano* passages. This was more particularly observable in the female Chorus of Handmaidens, and in the prayer "Guardian angels, sweet and fair," and it doubtless arose chiefly from the size of the choir, which was announced as numbering 600 voices. A chorus of six hundred suits well enough for the oratorios of Handel, which from their breadth of outline will bear any increase of strength, and in the choral portions of which marks of expression are very rarely met with; but for more modern music, we are convinced that in general a smaller choir is much more effective. Look, for instance, at the overgrown chorus of the Sacred Harmonic Society. At its performances we have often heard the two extremes of a shout and a whisper—very seldom anything between. The finer *nuances* on which so much of the effect of modern choral music depends are all but impossible with so large a mass of tone, and more is lost in finish than is gained in force. That the chorus under Signor Randegger did quite as well as was to be expected under the conditions, we readily admit; at the same time, we cannot but think that a picked body of half the number would have produced a more satisfactory result.

We have dwelt in some detail on *Fridolin*, because its intrinsic merits are quite sufficient to entitle it to more than a passing notice; and it is as yet so much less known than it deserves that it is worth while to direct to it the attention of our various choral societies. EBENEZER PROUT.

THE last of the Crystal Palace Saturday Concerts for the present year took place on Saturday. The day being the anniversary of the birth of Beethoven, the entire programme was selected from the works of that composer. The pieces given were the overture to the *Men of Prometheus*; the great concerto in E flat, played in her most brilliant and finished manner by Mdme. Arabella Goddard; a solo and chorus from the *Praise of Music* (the cantata written as *Der glorieiche Augenblick* for the Congress of Vienna in 1814, and afterwards adapted to a more generally available text); three songs, and the Choral Symphony. This programme was only open to one objection; but that was a serious one. It was far too long. It is little less than absurd to place so elaborate a work as the Choral Symphony at

the end of such a concert as this. It is true that on this occasion the performance did not suffer, though it would have been by no means surprising had players and singers shown signs of fatigue; but it is impossible that any audience can fully enjoy and appreciate music which makes such demands upon the attention as this symphony unless they come to its hearing comparatively fresh. It will, of course, be replied that it must be put at the end of the programme, because nothing could be played after it with effect. This is perfectly true; but the answer is that the preceding selection ought to have been very much shorter. As will be inferred from what has been said above, the rendering of the symphony on Saturday was extremely fine, the Crystal Palace choir in particular attacking the very difficult music with much spirit and precision. The concerts will be resumed on another anniversary, that of the birth of Mendelssohn, February 3; on which occasion an exclusively "Mendelssohn" programme will be given, including the Scotch symphony, the overtures to the *Wedding of Camacho* and *Ruy Blas*, and the violin concerto, to be played by Herr Joachim.

A PERFORMANCE of the *Messiah* was given at the Crystal Palace on Tuesday evening, under the direction of Mr. Manns, the solo parts being sung by Miss Jessie Jones, Miss Mary Davies, Miss Annie Butterworth, Mr. Dudley Thomas, Mr. Charles Abercrombie, and Mr. H. A. Pope.

At the Angell Town Institution on Monday last the Brixton Choral Society brought forward two works for the first time in London. These were the oratorio *Mount Moriah*, by Dr. J. F. Bridge, organist of Westminster Abbey, and Mr. F. H. Cowen's cantata, the *Corsair*. Of the latter work we spoke on the occasion of its first performance at the recent Birmingham Festival. Dr. Bridge's oratorio, which consists of nineteen numbers, is a very interesting work, very melodious in style, with here and there a very slight trace of the influence of Mendelssohn on its composer, and thoroughly musicianly in its workmanship, the choral writing being especially good. Among the most successful numbers on Monday were the unaccompanied quartet, "O tarry thou the Lord's leisure," and the chorus, "Unto the godly there ariseth up light." The solo parts were sung by Miss Joyce Maas, Mdme. Suter, Mr. J. Merrington, and Mr. Thurlay Beale. The chorus was supported by a small but well-balanced band, the performers in all numbering about one hundred. The composer conducted his own work, and Mr. J. G. Boardman presided at the organ.

THE last of Mr. Dannreuther's musical evenings took place on the 14th inst., at his residence, 12 Orme Square. The programme included Schubert's trio in B flat, Op. 99, Brahms's piano quintet in F minor, piano solos by Liszt, and vocal music by Schumann, Wagner, and Berlioz, the specimen of the last-named master being the great duet from the third act of *Les Troyens à Carthage*. These concerts, which will be resumed in February, are given in a specially-erected music-room, seating nearly two hundred, and far better adapted for chamber-music than the majority of rooms in which such performances take place. The programmes also, to which we have more than once referred, are remarkable for their variety and research; it may safely be said that few entertainments are given at which so many novelties are to be heard.

AN appeal, to which we have much pleasure in giving publicity, has been forwarded to us on behalf of two elderly ladies now living at Buda-Pesth, grandchildren of Joseph Haydn, who are in destitute circumstances. It is proposed to raise a fund sufficient to ensure them against want for the remainder of their days. Subscriptions will be thankfully received by Messrs. Augener and Co., 80 Newgate Street.

AN interesting series of papers on the text of Beethoven, and the variations of the different editions, from the pen of M. Charles Bannelier, is at present appearing in the *Revue et Gazette Musicale*.

TSCHAIKOWSKY's overture to *Romeo and Juliet*, recently produced at the Crystal Palace, was given at Padeloup's Concerts Populaires at Paris on the 10th inst., but was coldly received.

THE death is reported from Paris of Mdme. Alida Marchand, formerly a *danseuse* at the Opera. The *Revue et Gazette Musicale* states that she made her first appearance in 1775, and that at the time of her death she was 111 years of age.

THE Quartett Society of Milan has offered two prizes, of 1,000 and 500 francs respectively, for the best quintetts for piano and stringed instruments. The compositions are to be sent in not later than October, 1877.

A NEW opera, *Der Kuss*, by the Czech composer, Fr. Smetana, was produced at the end of last month with great success at Prague.

BRAHMS's new symphony in C minor is to be performed early in the new year at the Gewandhaus concerts in Leipzig, under the direction of the composer.

HERMANN GOETZ, whose death we chronicled last week, has left his second opera, *Francesca da Rimini*, very nearly completed. It is said that the first and second acts are entirely finished, but that of the third, though fully sketched, the orchestration is still wanting.

TABLE OF CONTENTS.

	PAGE
THE LIFE OF ROBERT FRAMPTON, DEPRIVED BISHOP OF GLOUCESTER, by J. J. CARTWRIGHT . . .	597
PAYNE'S NEW LANDS WITHIN THE ARCTIC CIRCLE, by DR. ROBERT BROWN . . .	598
CREASY'S FIRST PLATFORM OF INTERNATIONAL LAW, by SIR TRAVELS TWISS . . .	599
BURTON'S ETRUSCAN BOLOGNA, by the Rev. A. H. SAYCE . . .	600
LUCE'S HISTORY OF BERTRAND DU GUESCLIN, by G. FAGNIEZ . . .	601
CHRISTMAS BOOKS . . .	602
NOTES AND NEWS . . .	604
NOTES OF TRAVEL . . .	605
SELECTED BOOKS . . .	605
PARIS LETTER, by G. MONOD . . .	605
CONGRES INTERNATIONAL DES AMERICANISTES . . .	607
RÖNSCH'S ITALIA UND VULGATA, by the Rev. J. WORDSWORTH . . .	607
KARL ERNST VON BAER, by Prof. E. RAY LANKESTER . . .	608
SCIENCE NOTES (ANTHROPOLOGY) . . .	609
MEETINGS OF SOCIETIES . . .	610
REIMBRANDT'S FLIGHT INTO EGYPT, by the Rev. C. H. MIDDLETON . . .	611
THE WATER-COLOUR SOCIETY, II., by W. M. ROSETTI . . .	612
THE NEW BRONZE SATYR IN THE BRITISH MUSEUM . . .	612
ART SALE . . .	613
NOTES AND NEWS . . .	613
"MACBETH" AT THE LYCEUM, by FREDK. WEDMORE . . .	614
STAGE NOTES . . .	615
RANDREGER'S "FRIDOLIN," by EBENEZER PROUT . . .	615
MUSIC NOTES, TABLE OF CONTENTS, NEW PUBLICATIONS . . .	616-617

NEW PUBLICATIONS.

Bardsley (Rev. Jas.), "I will Sing of the Mercies of the Lord;" or, an Exposition of the 89th Psalm. 12mo (Hatchards) 2 6
Bellows (John). Dictionary for the Pocket, French and English, English and French, 2nd ed. 32mo (J. Bellows) 10 6
Benrath (Karl), Bernardino Ochino, of Siena; a Contribution towards the History of the Reformation. 8vo (Nisbet & Co.) 9 0
Beveridge (Robert), Clara Ponsonby; or, Wheels within Wheels, or 8vo. (S. Tinsley) 7 6
Brown (Robert), The Hidden Mystery; or, the Revelations of the World, 8vo. (Nisbet & Co.) 10 6
Children's Treasury (The), vol. 2, July to December, 1876. (Houghton & Co.) 2 6

SATURDAY, DECEMBER 30, 1876.

No. 243, New Series.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

LITERATURE.

Lettres inédites de Madame de Sévigné à Madame de Grignan. Par Charles Capmas. (Paris: Hachette, 1876.)

THIS publication is an event of some importance to the little world to which it is chiefly addressed. It is to be feared that that world, or the sect of "Sévignistes" proper, has much diminished of late years. For reasons good or bad *Mdme. de Sévigné's* reputation is on the decline in France, and M. Capmas cannot expect to meet with the welcome he would have had fifty years ago. Still all who care about French literature at all will prefer an authentic text of a famous author to a garbled and imperfect one, and this boon M. Capmas offers them. By the lucky discovery of an old manuscript he has been able to do more for the text of *Mdme. de Sévigné's* letters than all her previous editors put together.

In a long and somewhat prolix Introduction, M. Capmas gives an account of his manuscript, and how he became possessed of it. He accumulates ample, even redundant, proof of its trustworthiness, and of the probability, nearly amounting to certainty, that it is a transcript from the originals. It is on this point sufficient to say that it contains 320 complete letters (all but two are addressed to *Mdme. de Grignan*), of which about twenty have never been heard of before; while the remainder consists of fragments, longer or shorter, which the editors of the last century had suppressed. One is amazed at the extent of these suppressions. What have hitherto been regarded as complete letters turn out to be short excerpts, sometimes not amounting to a fifth part of the originals. Further, M. Capmas adduces good reasons for considering his manuscript as the parent of the famous Grosbois manuscript, the discovery of which by M. Monmergné many years ago created such a sensation. But it is in every way vastly superior—firstly, as containing a great deal more matter; secondly, as much more correct; thirdly, as giving complete pieces where the Grosbois only gave fragments.

Mdme. de Sévigné's letters, like all similar literary relics published in France in the eighteenth century, were subjected to a process of mutilation and transformation which to our present notions appears little short of scandalous. It is difficult to suppress a sentiment of anger when we are made aware of the methods which the editors of that age adopted in the treatment of manuscripts committed to their charge. They seem to have been animated by a spirit of wanton mischief. The least of their

perversities was a resolute propensity to correct the style of their author, to polish and round his periods for him, and efface everything that did not fit in with the particular fashion of their day. This would have been bad enough, but they went much further than this. They suppressed, not only such expressions as they deemed unbecoming, but whole pages and sheets which they were pleased to think unworthy of the historical and social dignity of their author, and they carefully avoided giving any warning of these liberties. Their code of literary morals differed entirely from ours. What we regard as a breach of trust they regarded as a solemn duty. To allow their author to appear in his natural dress and *négligé* costume would have seemed to them a violation of all propriety. Their office consisted precisely in attending to his toilette, in powdering his wig, and taking care that not a button, or a ruffle, or a ribbon was wanting or misplaced. The strongest ties of friendship and sympathy were unable to resist this propensity; or, indeed, they only served to intensify it. M. Cousin first gave the note of alarm as to the infidelity of literary executors of the previous two centuries in his famous report to the French Academy concerning the "Thoughts" of Pascal, who it was found had been mutilated and nearly disfigured by his friends of Port-Royal, who regarded him with something like a religious awe. The warning once sounded soon ran along the line of works, letters, memoirs, &c., which had not been published by the authors themselves. The *Memoirs of St. Simon*, of Bussy-Rabutin, of *La Grande Mademoiselle*, were all found to be mines of faithless perversions, corrections, suppressions. The worst case of all was that of *Mdme. de Maintenon*, whose editor, *La Beaumelle*, did not flinch at downright forgery, concocting whole letters out of his head which he impudently ascribed to her, and with such success that to this day *Mdme. de Maintenon* is still presented to us, even in books of such solid merit as M. Henri Martin's *History of France*, chiefly in the fraudulent words and malicious inventions of her editor and traducer. *Mdme. de Sévigné* has not fared so badly as *Mdme. de Maintenon*. The Chevalier Perrin was not so shameless as *La Beaumelle*. But his delinquencies were many and gross. We have not had, indeed, to wait for M. Capmas's volumes to learn this. In the sumptuous edition of *Sévigné* which commenced the series of *Les Grands Écrivains de la France* by MM. Monmergné and Regnier, an example was given of the manner in which Perrin had acquitted himself of his trust. A letter, of which the original had been preserved, was printed in parallel columns with his edition of the same. The suppressions amount to one-third of the whole, and the corrections of style and minute fraudulent additions to the text occur in nearly every sentence. Now M. Capmas enables us to appreciate his faithlessness still better. We find, not only suppressions, varying from short paragraphs to three-fourths of a letter, but fragments of several letters pieced together so as to appear as one. And yet even Perrin was regarded by at least one of his contemporaries as too conscientious an editor, and that contem-

porary was one of the most distinguished letter-writers of his own or of any age, and one of the most zealous admirers of *Mdme. de Sévigné*. Horace Walpole was disgusted with Perrin's fidelity: he writes, on the appearance of Perrin's second edition, to his friend Richard Bentley in these words:—

"Heaven forbid that I should say that the letters of *Mdme. de Sévigné* were bad. I only meant that they were full of family details and mortal distempers to which the most immortal of us are subject: and I was sorry that the profane should know that my divinity was ever troubled with a sore leg or the want of money" (December 24, 1754).

Walpole, with that spice of coxcombry which was his second, or perhaps his first, nature, professed, as is well known, a culte for *Mdme. de Sévigné*, calling her "*Notre Dame de Livry*," or "*Notre Dame des Rochers*." Clearly if he had been charged with the task of publishing her correspondence he would have done worse than Perrin, and have erected his divinity on a still loftier pedestal of good taste and insipidity.

The value of the new matter published by M. Capmas is, naturally, very unequal. Many of the fragments he has printed offer no interest whatever. Others again are as interesting as anything that *Mdme. de Sévigné* ever wrote. On comparing the letters as they have been hitherto known with the suppressed portions now published, we see that the principle on which Perrin acted was to eliminate as much as possible private and homely particulars which "good taste" condemned as trivial or undignified. It often happens that the details thus suppressed are what our less fastidious age regards with more favour than the scandal of Versailles and St. Germain, which Perrin judged to be worthy of all preservation. The second-hand gossip which alone, from her want of a position at Court, *Mdme. de Sévigné* was able to retail to her correspondents has lost much of its interest for us, but of that intimate social life which no contemporary ever thinks of depicting, but which when unconsciously portrayed partakes of the very essence of history, and is as valuable as it is rare, we cannot easily have too much. This is precisely what the good taste of Perrin led him to suppress, and this is what the publication of M. Capmas restores. As regards tangible if minute contributions to *Sévignology*, M. Capmas offers four emendations of current views. It is to be feared that none but very devout Sévignists will receive them with much gratitude, but the esoteric few will duly appreciate them. (1) That *Mdme. de Sévigné* never lived in the rue Sainte-Anastase, as her most erudite biographers have hitherto supposed she once did, but that she went straight from the rue Courteau-Vilain to the Hôtel Carnavalet (which still exists No. 23 rue de Sévigné, formerly known as rue Culture-Sainte-Catherine); (2) that *Mdlle. Montgobert* and *La Pythie* are not two names for one person as they were up to this time supposed to be; (3) a probable and nearly certain derivation of the puzzling epithet *Quantova*, by which she designated *Mdme. de Montespan* in her correspondence with her daughter; (4) that it was the

Maréchale de Villeroi, and not the Duchesse de Ventadour as is generally assumed, who was the cause of Charles de Sévigné's dreadful mishap in 1680, which gave his mother so much trouble and anxiety for several months. In reference to this last point, I will remark, without contesting the plausibility of M. Capmas's reasoning, that his hypothesis is difficult to reconcile with the excellent terms on which M^{de}. de Sévigné was with the Maréchale de Villeroi years afterwards—and not only M^{de}. de Sévigné, but all her family, including the penetrating Philippe de Coulanges. The culprit, whoever she was, M^{de}. de Sévigné considered worthy of the attentions of the Lieutenant of Police. Her independent and upright character was not likely to forgive such an offender and live on friendly terms with her, as she must have done if M^{de}. de Villeroi had been the cause of her trouble.

It is clear that the new matter which M. Capmas has discovered makes a new edition of Sévigné desirable and nearly indispensable. He has given in the present volumes, with few exceptions, nothing but the unpublished and unknown portions of his manuscript. He could not well have done otherwise. But the result is highly inconvenient in this way, that to read a letter of M^{de}. de Sévigné to which his fragments refer we need two volumes before us at the same time—one of the old editions and one of his—and even then we have no indication as to where the new matter should be inserted in the received text. The well-known enterprise of French publishers might have been trusted to promptly repair this defect some years back. Perhaps it will not be so readily done at the present day. Modern France generally has less enthusiasm for the "beau siècle de Louis XIV." than was felt by even the last generation, and a reaction in its favour is in the highest degree improbable. If M^{de}. de Sévigné is removed from her pedestal, while Bossuet, Molière, even Racine and Fénelon, remain on theirs, the reason may perhaps lie in the utter insufficiency of familiar correspondence to found a literary reputation of the first order. The historical value of her gossip is now degraded in the presence of the numerous sources of knowledge which have come to light in recent years. Even these deductions do not fully account for the evident decay with which her fame is menaced; and the wonder is not that it should be beginning to fade now, but that it ever stood so high as it did. More serious views of history and society are probably the cause of the change of estimate. Seen across two centuries, the brilliant Marquise appears as a rather commonplace person, who possessed a free pen, and a daughter of whom she was foolishly, even crazily, fond. But with all her amiability her sympathies were narrow, and with all her vivacity her intellect was mediocre. The way in which she jests about the burning alive of the wretched woman La Voisin and the frightful cruelty which marked the suppression of the Breton revolt at her own doors (see letter, November 3, 1675) is enough to establish the first proposition, as her want of ideas does the second. I do not mean ideas in the philosophical sense. Her freedom from pedantry is one of her charms.

But she hardly if ever lights on a deep pregnant phrase, which gives with a touch the fruitful brooding of an observing mind and a full heart. Her glance is superficial in the extreme, and never penetrates beyond the outward and broadly visible fact. When close on seventy she describes the wedding of M^{lle}. de Louvois with an admiration for finery which would be almost excessive in a country girl or a conscientious auctioneer. Her taste, not to say her weakness, for narrative, and her Boswellian fidelity in it, have attracted those who thought they were reading history when they read her letters. But in her numerous letters she has not told us much, as she had not the eye to see much.

JAMES COTTER MORISON.

Between the Danube and the Black Sea; or, Five Years in Bulgaria. By Henry C. Barkley, Civil Engineer. (London: John Murray, 1876.)

WE open a book professedly dealing with a country on whose fate at the present moment the peace of Europe hangs suspended, to find ourselves regaled with anecdotes about a toothbrush and tattle about a middle-aged gentleman and his monkey. Mr. Barkley has not done justice to himself. No one need expect antiquarian or ethnological research from a maker of railways, but a twelve years' residence in the country he describes, and the natural gifts of a shrewd mind and the art of story-telling, put Mr. Barkley in a position to produce something better than a loosely-connected series of anecdotes *de omnibus rebus et quibusdam aliis*; and the really good points about his book make the impertinent personalities with which it is interlarded the more provoking. Mr. Barkley is outspoken, manly, always good-humoured, and full of healthy spirits. He loves fair play and hates tyranny, as a true-born Englishman should. His emphatic corroborations of the worst that has been said of Turkish misgovernment in Bulgaria have been cited so copiously elsewhere that we need not dwell upon them here. Those who are still sceptical as to Turkish atrocities will find in Mr. Barkley's book a very pretty picture of a raid of Bashi Bazouks on a peaceful Bulgarian village, and a full and particular account of how the Pashà of Varna left the victims of his extortion to be frozen alive. Those who, in the teeth of all trustworthy evidence, persist in regarding the Bulgars themselves as a degraded and demoralised race may consult with benefit the opinions of an English engineer, who, after twelve years' experience of native labour, pronounces the Bulgar workman not only to be the most industrious among those of the surrounding races, but also to be capable of a higher class of work.

On the other hand, when we turn for information as to the great awakening of national self-consciousness which was going on around him, Mr. Barkley fails us entirely. He tells us that the Bulgars are not prone to revolution. Quite true, so far as sanguinary outbreaks are concerned. And yet it seems to have escaped Mr. Barkley's observation that, during the very period in which he was a resident in Bulgaria, a revo-

lution was taking place, admirable in its aims and pregnant in its results, and appealing by its very character to the sympathies of Englishmen, a revolution, peaceful indeed—as accorded with the national temperament—but supported with all the stubborn resolution of the Bulgar race, and only ending with the utter overthrow of the system against which it was directed. We must turn to Herr Kanitz or Herr Jireček to obtain an account of that national *Kulturbekämpfung* against the Powers of Darkness, as personified by the Fanariote Hierarchy—against those Spiritual Pashas, who were picked for their very degradation from the Greek slums of Stamboul, and planted by the Turks in Bulgarian Sees with the deliberate object of striking deadlier blows at the moral and intellectual well-being of the Bulgar rayah than Pashas and Mudirs and Kaimakams, with all their train of Zaptiehs and Bashi Bazouks, could strike at his material prosperity. The Bulgar had submitted to see his garner pillaged, or his crops harried, or his friends shot down by the passing Irregular, but extortion from the altar, the perversion of his religion, the destruction of his national monuments, the ruin of his schools, and the corruption of his children, aroused even in his patient bosom a spirit which centuries of bondage had not utterly crushed out. He did not take arms. He did not stain his cause by a solitary murder. But he felt his strength: and in spite of the resistance of the Fanar and the Porte, his dogged determination won the day. The "Spiritual Pashas" were hounded out, and in the Tuna Vilajet, at all events, the Bulgarians recovered their national Church. Mr. Barkley, though he says nothing of the Fanariote bishops, gives us a speaking portrait of a village priest under the old régime. A peasant, who found Mr. Barkley fumbling in vain at the door of a Greek church one fine Sunday morning, gave him some very satisfactory reasons why there was no service. It seems that the parson—"an excellent worthy creature. Such a good man, Effendi!"—potted such a sum every week by the sale of charms and wax-candles, and spent it in such style of a Saturday evening, "that he is like a dead man all Sunday. He is now lying among the nettles at the back of the drinking-shop there, and will not be able to move till night." "Does he often do this?" I asked. "Well, Effendi, I can't exactly say how often, but this is the fifth Sunday he has spent among the nettles!"

Under such ecclesiastical patronage superstitions have naturally flourished among the Bulgarian peasantry, and Mr. Barkley gives us some amusing instances. Did Mr. Barkley's horse go lame, or was a workman crushed beneath a falling wall—it was all along of the Evil Eye: and grooms and workmen rushed off for a cow's skull to avert the "Gettatura" for the future—a practice common to other parts of Turkey as well as to mediæval Italy: witness a story of Boccaccio's. The distant growl of thunder on the Baba Dag mountains is "God's Buffalo" bellowing for his milk; you may see him yourself of a new moon, his forefeet planted on one mountain and his hind on another; and the worst of it is that with

this portentous beast "l'appétit vient en mangeant," and, though the poor Bulgars begin by supplying him with three hundred pails of milk a day, he soon raises his demands to five hundred! But the introduction of railways among the Turks seems to have produced a class of "Engine myths" new to Comparative Mythology. For what are engines worked by? Steam!—the Turkish wisacres know better. No; a fine young devil is trapped in England, shut up in "that great fire-box on wheels," and bribed to work the crank by the *douceur* of a little cold water now and then, to allay his tortures! Mr. Barkley has found this Devil-theory deeply rooted, and once saw "a Turk stripped, scouring and rubbing at his garments, because a drop of water from a passing locomotive had fallen on them, which he believed to have been produced by the Devil spitting."

The Dobrudže, or "good land," the fertile horse-shoe of country between the Black Sea and the last bend of the Danube, through which the English engineers drove their new railway, is not so interesting as many other districts from the point of view of Bulgarian history. Preslav, Ochrida and Prespa, Serdec, Widdin and Tirnova, each at different times the headquarters of the Golden Lion, lie all of them without its limits. The antiquarian and sentimental interest attaching to the Dobrudže dates back to a period before the Bulgarian Conquest—to the days when the territory answering roughly to the present Tuna Vilajet was erected into the Roman province of Lower Moesia. The very line followed by the new railway between Černavoda on the Danube and Kustendže on the Black Sea is almost identical with that of a mighty line of Roman wall, still known to the Bulgar peasantry as Trajan's wall, which stood to Moesia Inferior in much the same relation as the wall between the Tyne and Solway stood to Roman Britain. Mr. Barkley, in the course of his railway construction, made a very practical acquaintance with one of these mighty *valla*—there seem to be remains of three distinct lines of wall—and, except for the absence of the two minor *aggers* traceable in the British work, and for the enormous size of the blocks employed in the wall itself—from one to six tons' weight apiece—his description might almost have been taken *verbatim* from Dr. Bruce. As in the British work, Chesters for the Roman garrisons were echeloned along the line, and the Moesian wall seems as prolific as ours in remains of Roman buildings, if we may judge by the fact that, being in want of sheds for his workmen, Mr. Barkley, to obtain building material, employed his gang in grubbing up the foundations of numerous Roman buildings, "which," as he remarks, with a kind of grim humour, "those enterprising people had left behind them."

But a more melancholy interest attaches to the spot where the Roman wall abuts on the Euxine, and where the English engineers have lately built their new railway terminus. The Roman town which occupied the site of the modern Kustendže will be remembered through all time as the seat of Ovid's exile. Mr. Barkley describes a Roman wall which still cuts off Kustendže from the plains, and

which, in Roman days, must have made the town "quite secure from the attacks of the barbarians." The wall descended eighteen feet into the outer ditch, but on the inner side was low—"not more than six feet above the ground." But how the Tomi of the *Tristia* and Pontic Elegies rises before us in its utter isolation! Splashed on one side by the waves of the inhospitable Euxine; hemmed in on the other by a restless sea of Scythian nomads, hurtling their poisoned shafts over the same low wall—the "brevis murus" of the trembling poet—on to the roof-tops within—

"Tecta rigent fixis veluti vallata sagittis,
Portaque vix firma summovet arma sera."

At the present day there are Tartar horsemen in the Dobrudže who may not altogether have forgotten the archery of their Scythian forefathers. Descendants of the same Sarmatians may still be seen in the very neighbourhood of Ovid's place of exile, clad in the same shaggy sheepskins and flowing Persian breeks that he describes, and with knives of antique form at their sides, as of old; and how vividly does Ovid's description of the wild Sarmatian horsemen sweeping down on the peaceful *coloni* recall a raid of Bashî Bazonks on a quiet Bulgar village, such as Mr. Barkley has described:—

"Hostis equo pollens longeque volante sagitta
Vicini late depopulatur humum.
Diffugiunt alii: nullique tuentibus agros,
Incustoditæ diripiuntur opes:
Ruris opes parvæ, pecus, et stridentia plaustra,
Et quas divitias incolæ pauper habet.
Quæ nequeunt secum ferre aut abducere, perdunt,
Et cremat insontes hostica flamma casas.
Tum quoque, cum pax est, trepidant formidine belli,
Nec quisquam presso vomere sulcat humum."

The fact that they are blissfully unconscious does not at all detract from the value of Mr. Barkley's commentaries on the Pontic Elegies. In the space of nineteen centuries the great natural phenomena of the Black Sea and lower Danube can have altered little, and it is interesting to observe how they strike minds so radically different. The Euxine is still the same inhospitable sea as it was when Ovid reminded the world of its ill-omened earlier name:—

"Dictus ab antiquis Axenus ille fuit:
Nam, neque jactantur moderatis æquora ventis,
Nec placidos portus hospita navis habet."

Before the English engineers constructed the harbour at Kustendže there was no port between the mouth of the Bosphorus and the Crimea for which a ship could make in a storm.

"And yet," says Mr. Barkley, "the Black Sea bears a bad name with sailors, and deservedly so, for it is swept by the north and north-east winds direct from the steppes of Russia, and the short chopping seas rise very rapidly and are far more dangerous than the long swell of the Atlantic." Ovid explains the chilling force of these northern blasts from the proximity of the Arctic constellations:—

"Proxima sunt nobis plaustris præcipientia formam,
Et quæ præcipuum sidera frigus habent;
Hinc oritur Boreas, oraque domesticus huic est,
Et sumit vires a propiore loco;"

which is at least more poetical. It is to be observed that the Roman does not seem to have suffered from the parching south wind, or Lodos, which comes like the breath of a

furnace, taking all the energy out of a man and making his bones ache. But how terribly those wintry blasts must have smitten the Italian exile, which even our hardy English engineer could scarcely stand! In Bulgaria it was Jack Frost no longer—he was far too awful a personage, and was spoken of by the Englishmen reverentially as "Frost Effendi." A mother and infant were found frozen to death in bed; dead men were brought in daily, and a baker on opening his oven one morning found a poor wretch frozen to death inside it. Referring to the frost near Kustendže, Mr. Barkley says: "One was obliged to bury oneself out of sight in sheepskins to avoid being killed by this Turkish monster." Quoth Ovid of the Tomitans:—

"Pellibus et sutis arcent male frigora braccis,
Oraque, de toto corpore, sola patent."

It does not appear from Mr. Barkley's account that the Black Sea itself is ever frozen, and Ovid's description may after all be simply an exaggerated version of the freezing of the neighbouring lagoons; but the Danube is bridged over still, and may conspire with the Russian to-day as it did with the Dacian of old. One night the Englishmen were startled from their slumbers by what they took to be thunder of cannon repeated at intervals. It was the breaking up of the ice on the Danube; the *feu de joie* for the arrival of spring. For Ovid was maligning his Pontic soil when he complains of it—

"Tu neque ver sentis cinctum florente corona,
Tu neque messorum corpora nuda vides."

On the contrary, there is spring—and a very beautiful spring, too—even about the ruins of Tomi.

ARTHUR J. EVANS.

Remains of Archbishop Leighton: comprising Twenty-Seven Sermons from MSS. recently discovered in the Bodleian Library, also Papers on the Accommodation and Indulgence, from the Wodrow MSS.; and the Rule of Conscience. With a Bibliographical Appendix, and Additional Notes; Corrections of the Text of the Whole Works, and a Glossary. By William West, B.A., Incumbent of St. Columba's, Nairn. (London: Longmans, 1875.)

THAT there is a large ready-buying constituency of readers for our elder divines—Church and Nonconformist—was abundantly evidenced by the welcome extended to the reproduction of the complete works of Goodwin and Sibbes, Brooks and Charnock, Thomas Adams and Clarkson, and various others in Nichol's well-known Series; while the recently-completed collection of the bulky writings of Dr. Thomas Manton, years after the former, has met with equal success. There are other kindred issues that make good the same conclusion; for the aggregate sales mount up to tens of thousands of copies. Place over against this fact the meagre and continuously lessening response to Mr. West's most laborious and elaborate edition of Archbishop Leighton—the entire names of what is called "The Leighton Club" amounting to thirty, and apparently the entire edition to less than 100 copies. One inevitably asks for explanation of the anomaly in the knowledge

(1) that Leighton is of the foremost of our early theologians and devotional writers; (2) that a really critical and adequate edition of his works has long been a *desideratum*—asked from Coleridge onward. The explanation, unhappily, is not far to seek. Editing must be conscience-ruled so as to furnish the author in integrity, in order to commend itself to intelligent and appreciative students. There must be no tinkering, or “improving,” or modernising. What is increasingly wanted are the *ipsissima verba* of whoever and whatever is deemed worthy of reprint. In every possible way Mr. West’s edition of Leighton violates these conditions. It was our painful duty to demonstrate this with lavish proofs; and now Mr. West himself is constrained practically to admit our charges—i.e., to admit the gravity and the manifoldness of his departures from his venerable author’s text. For in the present seventh volume of the Works there is a Supplement of “Corrections, Emendations, and Various Readings,” that extends from page 379 to 426, or nearly fifty pages of very closely packed matter. Taking up one of the earlier volumes, we proceeded to mark in our copy the “corrections” enumerated, and lo! as the somewhat tedious task was prosecuted, the pages became speckled and spotted in a fashion that made it evident how corruptly and inaccurately the text is given, and that no one could reasonably be expected to follow up the endless “corrections, emendations, and various readings.” Even the golden Commentary on the First Epistle of St. Peter has been thus dealt with. It cannot, therefore, be wondered at that any edition of a Christian classic like Leighton worked on as Mr. West has done proved almost from the outset a failure, or that successive volumes have only called forth the indignant protest of all reverers of Leighton in our own country and colonies, and in the United States of America. That Mr. West has at last seen his mistake is so far well; but the sorrowful matter-of-fact remains that Mr. West’s collection of “the Whole Works (as yet recovered) of the Most Reverend Father in God, Robert Leighton, D.D., Bishop of Dunblane and Archbishop (Commendatus) of Glasgow,” is in no sense a trustworthy edition.

We feel bound to reiterate all this; but none the less do we recognise the high, very high, qualifications of Mr. West, and are touched by his pathetic insistence in the face of trying disappointments and, as we are extremely sorry to learn, protracted personal sickness. His search and research; his wide and yet minute reading in every most recondite direction; his culture and sympathetic recollection of the classics, Fathers and poets, in order to illumine and confirm his Worthy; his chatty matterful bringing together of elucidation and illustration in his notes; his fervid admiration, deepening in the successive volumes into a passionate love; his unselfish, self-denying, self-sacrificing devotedness to his task; and his single-hearted resolution to go forward with the new Life, must be recognised and honoured. More than this, as a new edition of Leighton remains one of the most urgent of demands, we cherish the hope of finding Mr. West invited by influential publishers, and

accepting the undertaking of such edition—with a rule absolute to give the text in integrity. This means broken sentences and other imperfections; but these are as the white hairs and wrinkles of the dear old occupant of the “old arm chair.” Footnotes and supplementary annotations can easily make all clear, leaving the text in its truthfulness. That such a genuine edition will receive a wide and eager response at home and abroad is of the certainties; and Mr. West may rest assured that no paltry “Leighton Club,” or aristocratic gifts (however creditable) for separate volumes, will be required. Personally it is a pleasure to us to express to Mr. West our regret that in our keenness of disappointment on the discovery of the vitiated text of Leighton we possibly put the thing too harshly and as though the editor were consciously dishonest. We had not the shadow (nor have to-day) of *animus* or grudge against him. Then, and now, we stood on public grounds alone, and as guarding the interests of our best literature. It only remains to be stated that the present volume of “Remains” contains very important and very precious things. They are printed, to a considerable extent for the first time, from (mainly) the Rawlinson MSS. in the Bodleian. Mr. West’s “find” of the completion of “one of the most characteristic and beautiful expositions of Scripture among all the works of our author”—viz., on Psalm xxxix.—calls for our congratulation and gratitude. There are, besides, sermons and other remains. “Occasional Papers” on “The Accommodation and Indulgence and the Rule of Conscience” are of rare biographical value and interest. Substantively weighty, they have the added charm of revelations of his thorough Scottish metaphysical faculty, and such pleasant humour as George Herbert and William Cowper had. Were it for no more than these “Remains,” Mr. West should deserve our warmest thanks. Surely “lack of funds” will not deprive the lovers of Leighton of an intended but suppressed “supplementary volume, containing a Catalogue of Abp. Leighton’s books, with introduction and notes, selections from his fly-leaf memoranda, and copious indices to the whole works.”

ALEXANDER B. GROSART.

Forty Years’ Recollections of Life, Literature, and Public Affairs. 1830 to 1870. By Chas. Mackay, LL.D. (London: Chapman & Hall, 1876.)

THE author of these *Recollections*, like many other able men, seems to us to have misjudged himself, and not to know where his real strength lies; for he speaks of himself on his title-page as the author of *Egeria*, *A Man’s Heart*, *Studies from the Antique*, &c. We do not question the merits of these works, which Dr. Mackay has selected, we presume, because he holds them to be the best he has done. But we do say confidently that for one English man or woman who has been touched by either of them, there are a thousand who have been at some time of their lives deeply moved by another work of his, which is only referred to casually, and almost apologetically, in a

couple of lines in these volumes. It chanced to the writer of this notice, in 1847, when Chartism was at its height, and the political air here and on the Continent was charged with dangerous electricity, to be present at a gathering of persons engaged in one way or another in the work of social reform, of which the England of that day stood in sore need. To us came, among others, a hard-working clergyman of one of the worst parishes in central London, who, in a discussion which turned upon the special dangers which were threatening from the angry unrest of the great masses of the people, maintained that the greatest danger lay in the writings of literary men who should be among the friends of order. In proof of his contention he produced from his pocket a small volume in a yellow cover, from which he proceeded to read extracts. The first of these began (if our memory holds true, for we have not the book at hand) as follows:—

“Men of thought, be up and stirring,
Night and day
Sow the seed, withdraw the curtain,
Clear the way;
There’s a fount about to stream,
There’s a light about to gleam,
There’s a midnight darkness turning
Into grey;
Men of thought and men of action,
Clear the way.”

His second quotation was from a song entitled “The Good Time Coming,” and before the worthy parson had finished he had at any rate strongly excited the curiosity of the writer, who took up the little volume when he had laid it down, ascertained its name to be *Voices from the Crowd*, and went off forthwith to purchase it. It proved an excellent investment. The other poems were equal to sample. In a short time several of the songs gained very great popularity, and “The Good Time Coming” came to be the “Marseillaise” of the peaceful revolution which has changed England so marvellously in the intervening years.

Having been a warm admirer of the *Voices from the Crowd* thirty years ago, and a sorrowful reader of Dr. Mackay’s letters from America as the *Times* correspondent during the Civil War, we turned to these *Recollections* with much interest and curiosity, in the hope of finding the clue to what had always seemed to us a puzzle—how one who was sufficiently in touch and sympathy with the intense and enthusiastic popular longings of his own countrymen to have written “The Good Time Coming” should have proved wholly unable, we will not say to sympathise with, but to judge with any fairness, or to speak with any patience of, the enthusiasm and resolution, so sorely tested, of the people of the Northern States in their great struggle. We cannot say that the result has been at all satisfactory. The two chapters devoted to Dr. Mackay’s first and second visits to America no doubt account more or less for his bitter and contemptuous feeling towards some of the most prominent of the Northern leaders. In 1857, as the popular lecturer, and representative of the *Illustrated London News*, coming among them with a considerable reputation as a poet and Liberal politician, and introductions from Thackeray, he was *fêted* by the social and political leaders,

and by none more than Mr. Sumner and the leading Abolitionists. In 1862, when he returned as *Times* correspondent, and was found to be indifferent to the preservation of the Union, an upholder of the right of secession, and sceptical about the policy and the justice of immediate abolition, many of his old friends cooled down, while some, and notably Mr. Sumner, were openly and savagely rude to him. And we can quite understand that in the heat of the struggle these insults would give a sting to his writings, and might colour his views of the motives and actions of North and South. But half a generation has passed since those days. The facts of the great struggle are all open enough to anyone who cares to study them; and we must own that the bitterly partisan spirit in which Dr. Mackay still writes makes us doubt whether, after all, in spite of his early poetry, he can fairly be reckoned as anything more than an intellectual Liberal, of the now well-known type of those who admire Liberty in the abstract, but have never a good word or wish for any concrete democratic movement, and a keen eye and scent for all the small vulgarities and selfishnesses which hang round the skirts of the noblest causes. At any rate, to us it was a sad disappointment to find Dr. Mackay in 1876 representing the Union armies as mainly composed of Irish and German immigrants, and giving with evident sympathy a detailed report of a crazy pro-slavery speech of George Francis Train, "than whom," as he writes (vol. ii. p. 426), "a madder and a wiser man never stirred the pulses of a crowd."

But though we can no longer look upon Dr. Mackay as a true people's poet, or a good Liberal in sympathy with the deepest wants and longings of his time, we can recommend him as a very pleasant and amusing companion. There is a certain amount of padding in these two volumes which might well have been left out, such as the history of the proposed Literary Union (vol. i. p. 168), of the Scott monument, of the Burns festival (p. 247), and of the Glasgow election of 1847. The general effect is patchy, as must almost always be the case when a number of subjects of such unequal interest are dealt with in a collection of this kind. And there is a carelessness in detail which somewhat detracts from the value of the book, and surprises us in the work of an expert—e.g., where Lowell's "Fable for Critics" is spoken of as "Table for the Critics" (ii. p. 277); "Thoreau was or is" (p. 280), when Thoreau has been dead these twenty years; "It was not me" (p. 284)—botches occurring in one short chapter, and which a reasonably careful correction of proofs would have avoided. But, having said thus much, our criticism is exhausted, and we can heartily recommend the *Recollections* to our readers as a pleasant and interesting addition to our means of knowing and judging some of the most noteworthy men and doings of our own time.

The author came to London in 1832, a youth of eighteen, an excellent French and German scholar, full of enthusiasm and energy, with very little money, but good introductions. Through these partly, but more through his own merits, he became

known to Dr. Black, then the editor of the *Morning Chronicle*, who inserted his translation of Béranger's poem "Mon habit" in the paper, and gave him a cheque for five guineas for it, saying, "That is as much as Milton's first payment for *Paradise Lost*, and I daresay more than ever Béranger received for the original. It is given not so much as a payment as a retainer" (i. p. 70). No wonder that the clever boy's head was turned.

"This," writes Dr. Mackay, "was the pleasantest money I ever received, before or since—pleasant, yet to some extent fatal, for it tended to fasten my feet in the thorny pathways of literature, and to confirm me in the confidence that the profession of literature was as profitable as it was noble."

Within six months he was assistant-sub-editor of the *Chronicle*, then holding its own against the *Times* for the place of the leading London journal, and, with an interval of three years in Scotland, where he went to edit the *Glasgow Argus*, in 1844, and of a like period in America as correspondent of the *Times* during the war, has spent his life in London as a journalist and literary man. We cannot agree with what we gather to be Dr. Mackay's own opinion that he made a mistake in his profession. He seems to us to have found his right vocation, and though he might very possibly have made more money in some other walk of life, there is no other which would have given him the same chances of intimacy with remarkable men, and of power to help on causes in which he was interested. In these times there is no position which offers so many attractions to a man of vigorous mental and bodily health, as that of editor of a leading journal, and we can quite understand the view of Dr. Black, as given in the characteristic (p. 95) anecdote of Lord Melbourne's offer to him. The Premier had startled the worthy editor by speaking of his conduct as "something uncommon," humorously explaining that he meant that Black had never so much as hinted that he would like a place, though there was no living man to whom he (the Premier) would sooner give one.

"'I thank you, my Lord,' said Mr. Black with the utmost simplicity and *bonhomie*, 'but I do not want a place. I am editor of the *Morning Chronicle*, and like my work and the influence it gives me, and do not desire to change places with anybody in the world—not even with your Lordship.'"

At any rate, his profession has brought the author into relations with a number of men of whom we are never tired of hearing. Rogers, Campbell, Wordsworth, De Quincey, Lord Lytton, Sydney Smith, Douglas Jerrold, Hawthorne, Thackeray, Leech, besides a number of less known but very worthy Englishmen, are all brought on the canvas, and in every case we carry away something worth remembering of the man, a distinct addition to our knowledge—nothing, it may be, of any serious importance, but touches which make the likeness more real and homely. But perhaps the best thing of its kind, and to us certainly the newest, is the sketch of Béranger and Lamennais, those strangely-mated friends, in the first chapter of the second volume. Dr. Mackay saw Béranger frequently in December, 1847, just before

the outbreak of the Revolution; and, as we have no room for any of the excellent stories of any of our native celebrities, we will conclude with this specimen of the author's power of putting a man before us in a few sentences:—

"Béranger had a broad capacious forehead, a very bald head, and a good-natured, benign, but somewhat slovenly appearance. He looked like a man who would not encourage trouble to come to his door, much less to take up its abode in his house. He was encased in such a smooth, well-soldered, and well-fitting armour of Epicurean content as to defy the stings and arrows of fate to pierce it, or even to annoy him. A good easy man, who took things as they came, satisfied with little, fond of the sunshine and of small enjoyments, a Diogenes in his contempt of outward show, and in independence of character; and with a real unaffected good nature to which Diogenes had no pretensions. Béranger was, in fact, a *bonhomme* in the French sense—kindly, without guile or thought of evil; fond of pleasures, but never dreaming of doing any harm to anyone else in order to obtain them; a very child in his simplicity; and yet a very wise man in his knowledge of the world. Such religion as he had savoured of Paganism, and his political faith was ultra-Republican. . . . A most unmitigated *badman*, living in Paris for the sake of Paris, and with no thoughts but such as Paris inspired. He had no love of natural scenery, and confessed as much; had never seen a mountain; and, worst of all, did not remember to have seen the ocean, or heard the solemn music of the shore."

Before parting, however, with Dr. Mackay, which we wish to do in the best temper, we must protest against the right of even so good a song-writer to speak of "the vulgar detestability of 'Sally in our Alley,'" and of Dibdinism "as a school" (of ballad poetry) "which had much better be left undisturbedly to die out." We had hoped better things in this direction from the author of "The Good Time Coming." T. HUGHES.

Shakspeare's England. 1. *Harrison's Description of England.* Part I. Edited by F. J. Furnivall. 2. *Tell-Trothes New Yeares Gift, and the Passionate Morrice*, 1593; *John Lane's Tom Tell-trothes Message*, 1600; *Thomas Powell's Tom of all Trades*; *The Glass of Godly Love* (by J. Rogers?). Edited by F. J. Furnivall. 3. *W. Stafford's Compendious or Briefe Examination of certayne ordinary Complaints of Diners of our Countrymen in these our Dayes*, 1581. With an Introduction by F. D. Matthew. Edited by F. J. Furnivall. *P. Stubbes's Anatomy of Abuses in England*, 1583. Part I. Edited by F. J. Furnivall. (New Shakspeare Society, 1876.)

It is for Shaksperian students to say how far the present issue of the New Shakspeare Society will serve to elucidate Shakspeare. There can be no doubt that the editor has conferred a great obligation on all who wish to understand what the England of their forefathers was like. He does not, indeed, give us anything that is not already accessible, and some of the books have been often enough freely quoted. But it is one thing to be quoted, and another thing to be widely read; and those who know Harrison or Stafford in their original shape on the shelves of libraries will be glad enough to be able to read the well-known pages by their own firesides.

Harrison's *Description of England* goes the nearest of any book in existence to bring before us that life of the people as seen by contemporary eyes which the readers of history so persistently demand, but which it is often so very difficult for the writer of history to embody in his pages. Harrison, in short, did from his own knowledge for the England of the second half of the sixteenth century what Macaulay did from his stores of acquired knowledge for the England of the latter half of the seventeenth century. Harrison, it is true, had not Macaulay's style. Nor had he Macaulay's optimism. He has much to say as a clergyman of the hard lot of the clergy, especially of the heavy weight of the subsidies, which, as every student of the Exchequer Records knows, bore far more hardly on them than upon the laity. At the Universities it was now a "hard matter for a poore man's child to come by a fellowship." "Such packing also is used at elections, that not he which best deserveth, but he that hath most friends, though he be the woorst scholar, is alwaies surest to speed." In Grammar Schools, too, bribery prevailed, and the sons of the rich were taking the places intended for the poor.

Perhaps things, after all, were not quite so bad as Harrison thought. His account of the mishaps of jurymen is at all events such as to raise a suspicion that he was apt to take a gloomy view of affairs:—

"Certes," he writes (101), "it is a common practice . . . for the craftier or stronger rich to procure and packe such a quest as he himselve shall like of, whereby he is sure of the issue before the charge be given; and beside this, if the matter doo justlie proceed against him, it is a world to see now and then how the honest yeomen that have *bona fide* discharged their consciences shall be sued of an atteinct, and bound to appeere at the Starre Chamber, with what rigor they shall be caried from place to place, cuntries to cuntries, yea and sometime in carts, which hath and dooth cause a great number of them to abstaine from the assizes, and yeld to paie their issues"—i.e., fines for being absent from service on a jury—"rather than they would for their good meaning be thus disturbed and dealt withall."

One can hardly help conjecturing that it was sometimes, at least, the packed jury, and not the honest yeomen, who were dealt with in this fashion. At all events, the admission that juries were notoriously packed must have gone far to strengthen the hands of the advocates of the Star Chamber jurisdiction.

It is impossible to do more than refer to one or two passages. The book is a perfect mine of information on domestic and social life of the Elizabethan age. We learn how men built and furnished their houses, and how they cooked and ate their dinners. What Harrison tells us he tells us plainly and distinctly. In the midst of his descriptions, too, comes every now and then a bit of comfort, when we learn that certain faults around us are not such products of the nineteenth century as we are sometimes disposed to think. Even "in great Eliza's golden prime" it would seem workmen sometimes scamped their work:—

"As the workmanship of the later sort was never more fine and curious to the eie, so was it never lesse strong and substantiall for continuance and benefit of the buiers. Neither is there anie thing that hurteth the common sort of our arti-

ficers more than hast, and a barbarous or slavish desire to turne the penie, and by ridding their worke to make speedie utterance of their wares; which inforceth them to bungle up and dispatch manie things they care not how so they be out of their hands, whereby the buier is often more defrauded, and findeth to his cost that hast maketh wast, according to the proverbe."

If we have to be on our guard against a writer like Harrison, lest we take as a special abuse of the age what is, in truth, a common defect of all ages, still more caution is necessary with a professed satirist like Philip Stubbes, the most curious thing about whose book is, perhaps, that its Puritanism should have been dedicated to the Catholic Earl of Arundel. One wonders, as one reads, whether the Elizabethan world was, after all, so very much more wicked than the Victorian. The extravagance of the ladies is painted in the blackest colours:—

"If," we are told, "curling and laying out of their own naturall heyre weare all—which is impious, and at no hand lawfull—it were the lesse matter; but they are not simply contente with their owne haire, but buy other heyre, dying it of what color they list themselves."

The men, too, were nearly as bad, wearing silks and velvets, which were intended only to distinguish the nobility from common persons. At present, however, we have only the first part of the *Anatomy of Abuses* before us, and it is possible that the second part may reveal horrors for which no parallel is now to be found.

The volume which contains *Tell-trothes New Year's Gift, &c.*, is certainly duller than either Harrison or Stubbes. For the most part these treat of what Mr. Furnivall calls "The husband-and-wife question." He quotes from *Henry VI.*:—

"Henry is able to enrich a queen,
And not to seek a queen to make him rich;
So worthless peasants bargain for their wives,
As market-men for oxen, sheep or horse."

And then from *The Passionate Morrice*:—

"Fie, fie! marriages, for the most part are at this day so made, as looke how the butcher bies his cattel, so wil men sel their children. He that bids most shal speed soonest," &c.

This, says Mr. Furnivall, cannot be called an advance on the low part of the earlier *Paston Letters'* view of the marriage-question. The *Paston Letters*, however, give facts. The *Passionate Morrice* gives satire; and it should be noticed that the author of *Henry VI.* refers the custom to "worthless peasants." The question of equality between husband and wife, on which Mr. Furnivall quotes *The Princess*, is after all not a question of theory, but of community of interests and tastes. In the generation which succeeded Shakspeare, nothing is more marked than the different views taken of the position of women by Puritans and courtiers. Charles I. and his queen are justly credited with a pure domestic life, but there was no harmony of equal love between the pair. The Court poets, Suckling, Carew, and the rest, were altogether low and vile on this subject. Even Strafford, pure-hearted as he was, treats his wife too much like a spoiled child to be altogether to our taste. The marriages which realised Tennyson's ideal in those days were on the Puritan side. Governor Winthrop and Colonel Hutchinson, and even that queer antiquarian D'Ewes, who took an

increased pleasure in genealogical studies when he found that they brought him on the traces of so many of his wife's relations, would have understood the meaning of *The Princess*. It is not difficult to see how this was. Very few wives in any age would be capable of entering into Strafford's notions about the government of Ireland, and Charles's particular wife was certainly not capable of entering even into his notions about governing England. But the common Bible and the common Calvinistic creed formed a bond of union between man and wife, when they set themselves thoroughly to realise their beliefs in their lives.

William Stafford—if he it was who wrote the *Brief Concept of English Pollicey*, to take its second and better-known title—does not meddle with such delicate matters. He lays before us the economical, or rather the non-economical, views of the day. There is no mistake into which students are more apt to fall than that which consists of forgetfulness of the economical ignorance of the past. Again and again the serious enquirer finds that acts which have been set down to sheer tyranny or greed on the part of Governments were really done with beneficent, though mistaken, intentions. Stafford's book should therefore be studied as a key, not only to much of the history of his own time, but to much of the history of the following century. As Mr. Matthew says:—

"To call him a scientific economist would be extravagant: he was not two centuries in advance of his time; but his speculations are always acute, and in the course of them he tells us much of the England of his time."

SAMUEL R. GARDINER.

NEW NOVELS.

An Idyl of the Alps. By the Author of "Mary Powell." (London: A. Hall & Co., 1876.)

Coomb Desert. By G. W. Fitz. (London: S. Tinsley, 1876.)

Scenes and Sketches in Legal Life. By a Member of the College of Justice. (London and Edinburgh: W. P. Nimmo, 1876.)

Gerald Boyne. By T. W. Eames. (London: S. Tinsley, 1876.)

Thrice. By W. A. Chandler. (London: E. W. Allen, 1876.)

An Idyl of the Alps is very much what we should expect from its title and its author. It is a seventeenth-century episode in the history of the Cavour family, most of the names being apparently historical. Attilio Cavour, a young Piedmontese officer, pays a visit to La Torre in the Vandois valleys, drawn partly by curiosity and partly by the fame of the beauty of Octavia di Solara, sister of a comrade of his. He finds this beauty equal to its fame, and it prevails on him to bear the discomforts and hardships of mountain life during a second visit, at the end of which he marries the fair Octavia, not altogether to the satisfaction of her parents, and without the knowledge of his own. This concealment is the easier in that he has an independent property, whither he carries his bride and where they spend the winter idyllically. Cavour, how-

ever, rather wearies, not indeed of his wife, but of his solitude and his lack of occupation, and wishes to return to Turin. His parents are informed of the match, and in a manner reconciled to it, though they cannot get over Octavia's religion. She and her husband go to the capital and a good deal of Jesuitry and quiet persecution is brought to bear on her, the last stroke being a manoeuvre which separates her from her husband and keeps him in ignorance of her failing health. He returns only in time to be present at her death-bed; and with her burial the idyl and the book end. The story is told with much simplicity and occasionally some oddity of language. The picture of Waldensian life is attractive enough, but the dialogue is rather stiff and sometimes reads as if it were a translation. Octavia is the only character which is drawn with any elaboration, and the effect is not bad; the other personages are somewhat deficient in life.

Mr. Fitz is an Irishman and patriotic, to neither of which points in his character have we any objection. His nationality is no doubt sufficient excuse for his sending his characters to York in order to see Doncaster races, but his patriotism surely goes too far when he says that "a few years ago" Irishwomen were pictured in England as "loud-voiced, large-armed, and red-elbowed." We had always thought that, uncomplimentary as English opinion has sometimes been to Irishmen, it had never been stingy of admiration to their sisters. "Irish eyes" has been a compliment for many a long year. We are afraid, however, that, doubtless from the innate injustice of the Saxon mind, we cannot find a compliment for Mr. Fitz's novel. His story hangs very loosely together; it contains some remarkably unpleasant characters, and it is written in a very peculiar style. We are favoured with a singularly disagreeable account of a certain Miss Maggie White, who had an "utterly common vulgar expression," a "screaky" voice—whatever that may be—and had "fallen a victim to a married roué," some years before she is brought on the stage, where she has next to no business. The same may be said of a still more detestable Mrs. Mac Tavish, who is very prominent. As to the style, a short specimen will suffice:—"Pride was her besetting sin: not that dirt that apes pride by being haughty to her inferiors." But we have learnt one thing from Mr. Fitz—the reason, namely, for cutting the hair of convicts. It is to prevent them from strangling themselves therewith.

The author of *Scenes and Sketches in Legal Life* (who, by the way, has decorated the outside of his book with a picture of that singularly ghastly object, a wig without a head in it) disclaims, in a rather disdainful preface, any connexion with the detective stories so common some years ago. It is, indeed, a book of a very different kind, aiming almost entirely at character-drawing. The language is very strange—not, as might be fancied, from the use of terms unfamiliar to most Englishmen, but from a singular involution of thought and style. Even if people do not know the exact meaning of poidings and spuilzies, reductions and pre-cognitions, they can do without the know-

ledge; but it requires some painful thought to make out a sentence such as the following:—"Separate from Dowlas, in a solitary lodging, she had again and again at early morn been lively, but not on account of the sunrise, not with the attribute of the fowl to which that period is a cause of excitement; her repose was enforced before Sol had reached the meridian." And when, as sometimes happens, these involved and cryptographic sentences follow each other uninterruptedly, one's brain gets in a singularly muddled condition. There is, indeed, in the book undoubted humour of an uncommon kind, which is perhaps best shown in the sketch called "The Tenants of Ben Eachann." There is also much that is good in "Late Seniors of the Parliament House," though it enters into rather dangerous competition with Lamb's "Old Benchers" essay. But evidences of somewhat inorganic humour abound, humour so inorganic as sometimes—for instance, in "The Founders of Adullam"—to reach the limits of the incomprehensible. These *Scenes* are rococoes sufficiently out of the common track to be worthy of notice, and the question whether the fancies or language are "far-brought" in the good sense, or "far-fetched" in the bad, need not be settled off-hand, but may, in suitable phrase, be taken *ad avizandum*.

In *Gerald Boyne* we come back to the ways, scenes, and language of ordinary life—very ordinary life indeed. This is a book of the kind which used to delight the last generation—a simple history of the lives, loves, and liquid consumption of divers City clerks and medical students, dressmakers, daily governesses, and so forth. The tone is consequently of no very exalted or refined character—indeed, in certain episodes, such as the blackening of a drunken Jew's face, and the administering draughts of ipecacuanha to soothe the waking moments of an intoxicated landlord, it becomes rather unpleasant; but it is not morally bad. The clerks and students mostly marry, and establish themselves in their old lodgings, to the delight of their landladies—landladies of an uncommon order. As the husbands' incomes are low, the wives continue to earn their own living—a nineteenth-century ideal which we have not seen before exemplified in fiction. It is a pity that Mr. Eames did not carry it out loyally, instead of inventing stage uncles in the ordinary way. One grievous error he has committed—having made two of his characters earn large sums of money by writing for the press, he gives specimens of their articles. Now, you may make your hero write the most superlatively witty and profound works, and the reader is bound to believe your assertion; but specimens restore the critic to his judgment-seat. We are bound to say that the labours of Messrs. Carroll and Mompas are scarcely up to the mark.

Mr. Chandler is a man of decided views. He informs us casually that "School Board education will in a generation or two cause the natural death of all homage to the Supernatural," and, in a remarkable preface in verse (which, being unsigned, is, we suppose, his own), observes that critics are "letterless Yahoos." Notwithstanding which opinions, he has made all his pet characters

staunch Churchmen, and his hero the editor of a critical newspaper. There is an engaging inconsistency about this which predisposes one to like the book, and, indeed, it is not devoid of merits. The hero is rather a stick, and his father, a wealthy stock-jobbing heathen, is painfully conventional. But the Rev. Richard Sparman, in his progress from priest to parson—a metamorphosis effected by the combined agency of the Court of Queen's Bench, a good City living, and a pretty girl—is very cleverly though rather superficially drawn. The best character in the book, however, is a Conservative Peer, rejoicing in the odd title of Earl Trampleasure; the final scene in which he kills a burglar purely from the feeling that it is expected of him is decidedly a success. Mr. Chandler's pictures of the interior of an Anglican monastery are also very good. His talent would seem to lie in such disjointed sketches rather than in plot-weaving, which appears as yet beyond him. Meanwhile, he should take a friendly hint from a letterless Yahoo, and not misquote or disarrange Shakspeare. His present practice rather exposes him to the attacks of the objectionable bipeds with whom he is so indignant.

GEORGE SAINTSBURY.

RECENT VERSE.

Songs and Hymns of Earliest Greek Christian Poets. Translated by Allen W. Chatfield, M.A. (Rivingtons.) We take it that the late Dr. Neale translated and adapted from the Greek Christian poets nearly all that was suitable for Western hymnals. These verses are in no sense hymns, nor do they seem specially interesting as religious poems. We do not know the original, but we suspect that the translator rather than St. Gregory Nazianzen is responsible for such stuff as the following. The saint apostrophises his soul:—

"Wouldst boundless gold-roofed mansions,
Gemmed paragons of art,
And master-piece expansions
To life which almost start?
Dost long-for robes wide flowing,
Pride of the untouched great;
And wealth on fingers glowing
Incredible to state?"

It is really "incredible to state" how completely devoid of merit, poetical or other, this volume is.

St. Christopher with Psalm and Song. By Maurice Baxter. (Hodder and Stoughton.) A volume of religious poetry, in which the intention is good and the execution indifferent.

Harp of the Christian Home. Hymns by Living Writers. Edited by the Rev. Charles Rogers, LL.D. (Houlston.) The preface to this little volume of pious lyrics gives us a very fair notion of the compiler's taste and style. "By the use of hymns is domestic worship especially hallowed. Even to the passer-by the notes of household praise are as the scarlet thread in Rahab's window—a comfort and a solace." He speaks also of the contributors as "hymnists." The hymns are for the most part poor, very few, indeed, being by authors of any merit, and the collection is quite curiously meagre and disappointing, considering the very rich stores which exist of modern devotional poetry.

The Crown of Life. Words by M. Y. W. Illuminated by Arthur Robertson. (Hardwicke and Bogue.) It is difficult to know whether to consider *The Crown of Life* as a poem, or as an illuminated work. In neither case is it satisfactory. M. Y. W. has a strange confusion of metaphor, which is fatal to poetry, as

"My thoughts I firmly anchored on this view."

But if considered as a specimen of illumination, the mechanical reproduction divests the design of all true feeling; the tints are harsh and crude, the features of the figures blurred and shapeless.

Heart and Home Songs, Original and Selected. Arranged by M. E. Townsend. (Hatchards.) The short poems—by no means all songs—here collected, have reached a third thousand, and have, therefore, achieved a certain measure of popularity. They are good, bad, and indifferent, the last class being slightly preponderant; they are carefully selected, sometimes needlessly Bowdlerised and weakened: for instance—

"And are ye sure the news is true?
And are ye sure he's weel?
Is this a time to think o' wark?
Ye jades, set by your wheel!"

is softened into

"Mak' haste, set by your wheel!"

There are curious omissions, as among songs of war, only eight in all, are neither Campbell's "Hohenlinden," nor "Our Bugles sang Truce," nor has Wolfe's "Burial of Sir John Moore" any place. The best section in the book is that containing the sacred songs, which is probably what the compiler intended and desired.

Anthony Babington. A Drama, by Violet Fane. (Chapman and Hall.) This drama was in our hands more than two months since, and was therefore antedated somewhat earlier than is the usual custom of publishers. Why should not books always bear the month as well as the year of publication, and no need would then exist for a custom which has little to recommend it? The fiction, however, is a recognised one, but in this case it has a curious effect. We imagine that before the day arrives in which the drama nominally lives, it will be wholly dead, and a curious question of casuistry might arise whether it had ever lived at all. The author admits in her preface that the play is "unfitted in form for the stage, even could an audience be found patient enough to sit out so tragic a tragedy." With *Hamlet*, *Lear*, and *Othello* in our minds, we may say with confidence that it is not tragedy but dullness which an audience resents, but we do not say that they could sit out *Anthony Babington*. It is written partly in prose, and partly in verse, and there is no reason apparent why the one is at any given time exchanged for the other, and there is certainly no merit in either. Elizabeth is made clumsily coarse; Mary swears "by the rood," and her "weary soul is longing for the South." One aspect of each of the characters is carefully kept, but no one is lifelike or attractive. And there are some astonishing blunders.

Falkland; an Historical Play. By Sidney Smith. (Edward Turner.) We have to thank Mr. Smith for a sound and refreshing slumber which overtook us in the act of reading his play. It has no other merit than that of being soporific, but perhaps our readers will be able to bear a few lines while yet awake. Essex (who is one of the *ninety* characters, besides aldermen and other supernumeraries) opens the letter which tells of Falkland's death, and delivers himself, in part, thus:—

"The papers open. Here
He tells the finder that at Binford House
He'll be well paid who takes it. To his steward—
He dates at twelve last night—he signifies
That when it reaches him he'll be no more;
To each dear little one—all orphans then—
He leaves such tender messages of love—
But I must halt, else sure my mother's weakness
Will blind me."

We have not yet developed a new dramatic school.

Boudoir Ballads. By J. Ashby Sterry. (Chatto and Windus.) *Vers de société* must be very good to be tolerable; there should be no allowance for anything second-rate. They should always show that there is a reserve of real poetic power, which might issue in more serious work, even if the lighter fancies only of the writer are given to the

world. The author of "Say, cruel Iris, pretty rake," wrote also "The Deserted Village," and no one can fail to see that a vein of true poetry underlies the graceful trifles of Mr. Locker and Mr. Calverley. But we fail to find any such promise of deeper and truer music in Mr. Sterry, and what he gives us is mere jingle and tinkle. It is fair to say that "The Key Note" bids us expect no more.

"I'd pen a fancy for a flirt,
And rhyme on Beauty's bills,
Or write a sonnet on her skirt
As Laureate of Frills."

Imagination, and other Poems. By the Right Honourable William James Cotton, M.P., Lord Mayor 1875-6. (Chapman and Hall.) Like Mr. Gladstone and Lord Beaconsfield, the late Lord Mayor solaces his leisure hours with literature. We gather that the poems in the present book, which is dedicated to Mr. Carlyle, have already appeared in previous volumes dedicated to Mr. Dickens and Lord Lytton. Mr. Alderman Cotton is good enough to reprint these, which are indeed remarkable specimens of their kind of composition. Mr. Carlyle is understood to set no very high value on verse, nor does there seem any special reason why any of these poems should have been inscribed to Lord Lytton; but the dedication to Mr. Dickens is now seen to have a special fitness. It runs thus:—

"To
Charles Dickens, Esq.,
who,
although surrounded by Labours
that must pre-eminently occupy his mind,
read
with the promptness of a friend the work of a
stranger
and
honored it with his name,
this Poem is respectfully inscribed
by
THE AUTHOR."

Mr. Dickens could better than any one else judge of the excellence of this kind of composition, since he has recorded for us a most exquisite example of it—the monumental inscription drawn up by Mr. Sapsea, himself a mayor, to the memory of his wife, Ethelinda. Our admiration for the verse hardly equals that which we feel for the prose. It is, however, interesting to find that after a long year of turtle-soup, of the splendours of the Mansion House, of the roar of Cheapside and the Poultry, a Lord Mayor's soul still turns to more idyllic pleasures:—

"To see white clouds o'er heaven flying,
To hear the joyful trill of birds
With the maid who loves us sighing
Responsive to our loving words:
To feel the soul then blissful die
To worldly cares—is luxury."

What can be more touching than this revelation of the inner life of a City magnate?

The Monody of Temple Bar. By Charles Baker Strutt. (Curtice.) If the present Lord Mayor has not himself the divine gift of poesy, he would do well to make Mr. Strutt his laureate, who sings the fame of Temple Bar in strains worthy of Alderman Cotton. He writes many stanzas, of which but two need be quoted. Temple Bar is speaking:—

"When Nelson's bones and Wellington's were laid
With solemn pomp 'neath yon Cathedral dome,
Sombre I stood in sable garb arrayed,
And bowed above them passing to their tomb."

But if it had bowed once it would scarcely have recovered itself, and there would have been no need of the following fine lines:—

"Now rid me from the road that roars for room
And murmuring tolerates my longer stay,
Dilapidate me, hasten on my doom,
And to oblivion bear my dust away."

There is good sense here at any rate.

The Golden Lute and Other Poems. By R. Whieldon Baddeley. (Geo. Bell and Sons.) The author of these poems is no longer in the world to listen to the strictures of his critics; so we will only say that we think that his brother, who is responsible for their publication, has committed an error in judgment.

Laurella and Other Poems. By John Todhunter. (Henry S. King and Co.) These poems are reprinted, so the Preface tells us, from various magazines. They are worth collecting, and show very considerable powers of verse, and thought and culture, together with careful workmanship. The longest poem, which gives its name to the volume, is put into metre from a tale by Paul Heyse. It is pretty and well turned, but, though Mr. Todhunter can claim the Laureate's treatment of the *Morte d'Arthur* for this metrical version of already existing prose, we incline to think it not a good plan. To take a story known generally, and without elaborate detail, is of course always allowable, indeed necessary, for all but the highest creative minds—sometimes for them also—but this is quite different to the close following of a prose tale which we have here, and in Mr. Tennyson's *Dora*. We like the original poems the best. Many of them are on, or connected with, music, and show a deep love for that art, and no slight knowledge of the scientific side of it. We can find room only for two stanzas, describing the persistence of a violin-theme amid the variations of an *improvisatore*.

"But ever above the rushing
And agony of the strings
There soared a strain like the rainbow
That over a torrent springs—
A strain like that transient iris
Which gleams and again grows pale,
But wavers not from its poisoning,
However the hues may fail."

At first it was but a yearning
Half-lost in the fierce unrest,
Returning and still returning
Unshattered and unrepent—
So pure, so ghostly, so tender,
So fraught with delicious tears,
So full of unearthly splendour,
'Twill live in our dying ears;
Returning and still returning,
Was ever a strain like this
For sadness of infinite yearning,
For fervour of infinite bliss?"

Sonnets and other Poems, by the Hon. Mrs. O. N. Knox. (Smith, Elder and Co.) Mrs. Knox is more than justified in publishing this graceful little volume, though, judging by a severe poetic standard, it must be said that the thought of the poems is in all cases superior to the form in which it is presented. The following will win cordial acceptance from many who will at once divine to whom it must be addressed:—

"Master, how look the four-score years to thee?
Dost thou regard them with a kind disdain,
As noble natures use? Ah! yet remain
Childhood's pure joys, a sacred memory;
Love given and love received: then for Eternity.
But further—ah! we know not, since that life,
For us a victory, was for thee a strife.
Yet though thy soul retain its mystery,
Thine outer life becomes our legacy,
We bless the fight heroic, well-nigh done;
We know that many in thy winning won.
In noble lives thy words writ large we see,
O noblest!—Blessings gather far and wide
To fall like dew upon thine eventide."

When we say that added to the above there is a melodious threnody on Cromwell, and some lines on Mazzini, in the same spirit as Mrs. Hamilton King's fine Introduction to *The Disciples*, our readers will understand Mrs. Knox's standpoint. Her poems are always interesting; but in the mechanism of her art are manifest imperfections.

NOTES AND NEWS.

AN official report of the National Conference on the Eastern Question has just been published for the committee by Messrs. Clarke, of Fleet Street. The pamphlet—which extends to 136 pages—contains, besides the speeches of December 8, an appendix of reprints of letters by Mr. Carlyle, Sir William Harcourt, and the Duke of Argyll.

WE understand that the next volume of Messrs. Trübner's numismatic enterprise—the *Numismata Orientalia*—is to be an essay on the coinage of Lydia and Persia from the earliest times to the fall of the Achaemenidae, by Barclay V. Head, Assistant-Keeper in the Department of Coins, British Museum. Mr. Head is justly renowned for his *History of the Coinage of Syracuse*, a work remarkable not only for its scholarship and thoroughness, which procured it the honour of being *couronné* by the Institute of France, but also for having positively run out of print in a year, an occurrence, we believe, entirely unprecedented in the history of numismatic bibliography.

MR. REGINALD STUART POOLE, Keeper of Coins in the British Museum, has been elected a correspondent of the Institute of France (Académie des Inscriptions et Belles-Lettres), in the place of the late Mr. E. W. Lane.

THE contents of Vol. VII. of the *Records of the Past* (they are principally translations from the Assyrian) are of rather unequal value. M. Oppert's corrected translation of the Annals of Sargon, his version of the Median text of the Behistun inscription, and Mr. Sayce's curious "Babylonian Saints' Calendar," are proofs of scholarship and ingenuity equal to any in the preceding volumes. Some at least of the remaining translations should, we think, have been omitted or corrected, particularly some of Mr. Fox Talbot's, who, with all his learning, is thoroughly unscientific, and whose work is therefore very misleading to the ordinary reader. All the translators seem to us to betray an undue dogmatism in dealing with the primitive legends. Do the fragments translated by Mr. Boscawen (pp. 129-132) justify the title "The Legend of the Tower of Babel"? Is there any Semitic language in which "counsel" = speech? Is there any force in the reference on line eight to Genesis xi. 7? Surely the "mingling" or "confounding" is an after-thought in Genesis, and can hardly have belonged to the original story. On the whole, the *Records* appear to us to require much more careful editing. Is it desired to produce a series as extensive as the Waverley Novels? If so, the editor is on the right road. But we fear that the contents of the series will soon pall on the taste of the public, as they are already palling on the taste of some critical scholars. Nor is it only a careful examination of the philological character of the contributions that seems to be necessary. The short prefatory notes are not always free from error. The ablest scholars are liable to the weaknesses of humanity, and we have noticed one not very creditable and (in this volume) most singular attempt on the part of a veteran French Assyriologue to disparage the merits of a young and talented English colleague and fellow-contributor. Let M. Oppert criticise Mr. Sayce as severely as he pleases—there is ample scope for it in the works of so rapid a writer—but let not the editor allow him to make such a misstatement as that relative to his translation of Assyrian deeds on page 111.

THE *Revue Critique* for December 9 contains an interesting article on Dr. Land's *Hebrew Grammar*. The points which it chiefly commends are the phonetic theory, and the view of the nominal as preceding the verbal forms. The theory that Hebrew (like Arabic, as represented by the grammarians) had originally but three vowels, is rejected as highly improbable.

A LEARNED and acute reviewer in the *Göttingen Gelehrten Anzeigen* severely handles the inferences so freely drawn by Assyriologues as to the connexion and origin of the early narratives of Genesis. The article (signed "A. D.") does not, however, advance the subject. We knew before that the Biblical narratives could be explained in a way without reference to a foreign religious or mythological system, but no one who has carefully studied Assyrian researches can doubt that there is a real historical connexion between the two. A. D. revives (without acknowledgment) Mr. G. Smith's remark as to the important results which might accrue from the discovery of Aramaic myths. But we do not see how this is likely to disprove the connexion of Babylonian and Israelite stories.

FOR a freshly written survey of the wide field of comparative philology we may recommend Mr. Sayce's introductory professional lecture *On the Study of Comparative Philology*, delivered at Oxford last November (Oxford and London: James Parker and Co.). Beginners will hardly notice the characteristic faults of incomplete statement and dogmatic assertion which to older students mar the pleasure of Mr. Sayce's brilliant and incisive writings. The chief merit of the lecture for general readers is its comprehensiveness, and for its Oxford audience its emphatic demand of a more general cultivation of Sanskrit. The account of Semitic philology will hardly satisfy some critics.

HERR SEINECKE, well known by suggestive works on Job and the Second Isaiah, offers us the first volume of a *History of the People of Israel* (Göttingen: Vandenhoeck and Ruprecht). It is, however, no history at all, but a summary of the Old Testament narratives, with a running criticism on their contents. His fundamental principle is that legends are *only* a reflection of later history; he has no eye for the other elements of legendary stories, mythology, and pure imagination.

DR. J. BARTH'S *Contributions to the Explanation of the Book of Job* (Leipzig: Hinrichs) will be useful to advanced students, though the author is too much under the influence of a purely German critical tradition. In his exegesis of some selected difficult passages he seems more independent.

A MORE important work is the translation and commentary on Job by Dr. J. C. Matthes, a second, much enlarged, edition of which has begun to appear (Groningen: Wolters). It is tantalising that the author reserves his Introduction till the conclusion of the commentary. The first fasciculus takes us down to iii. 19. Every modern critic of importance is cited, and, where necessary, criticised. English works are not neglected, but we must demur to the selection. Canon Cook and Sir W. Martin are not generally regarded with much deference in England. The author's scholarship is competent, and his judgment evidently mature. It is to be hoped that he may meet with sufficient encouragement to go on. Those of our readers who understand Dutch should not omit to order the book; the continuation depends on the number of subscribers.

STUDENTS of the topography of Jerusalem may be grateful to Mr. J. B. McGrigor, who has compiled an index of passages bearing upon this subject from writings prior to the eleventh century. Though printed for private circulation only, it will, we presume, be accessible in our chief public libraries. The compiler aims at, but does not pretend to have reached, completeness.

MR. FREEMAN has accustomed us to look at the construction of a building as a key to unlock the memories which surround it. Mr. Baillie Cochran is content, in his *Historic Châteaux* (Hurst and Blackett), to peg on things which he happens to remember to three buildings with which they have been connected. The result is that the buildings are dragged in for the sake of the stories, which are not handled in such a way as to make us forget the unsatisfactory nature of the device with which they are introduced.

ON Tuesday week Messrs. Sotheby, Wilkinson, and Hodge sold a copy of Earl Russell's edition of Moore's *Memoirs, Journal, and Correspondence*, eight volumes interleaved in fourteen, illustrated with numerous portraits and plates, and containing about seven hundred autograph letters of contemporary authors, artists, poets, statesmen, &c., with whom Moore was intimate, for 23*l.* Among some manuscripts sold on the same day were:—*Horae Beatae Mariae Virginis*, fifteenth century, 12*l.*; another, beautifully illuminated, probably for one of the royal family of France, 13*l.* 10*s.*; *Regola di San Benedetto*, sixteenth century, executed for the Monastery of St. Lorenzo at Venice, 5*l.* 2*s.* 6*d.*; *Officium Beatae Mariae Virginis*, fifteenth century, 6*l.* 17*s.* 6*d.*; another, 6*l.* 10*s.*; *Registrum Brevium*, tempore Edward II., fourteenth century, 2*l.* 4*s.* A collection of Humorous Sketches by Crowquill, with etchings from his designs by George Cruikshank, sold for 9*l.*; three volumes of Political Pamphlets by Hone, Dolby, &c., with woodcuts by Cruikshank, 2*l.* 18*s.*; a collection of etchings and woodcuts, in two volumes, by Cruikshank, 5*l.* 2*s.* 6*d.* The last lot offered at this day's sale was a fine engraving of *David playing before Saul*, by Lucas van Leyden, which fetched 11*l.*

ON Monday week Messrs. Sotheby, Wilkinson, and Hodge sold a collection of choice classical music, from the library of Mr. Thomas Pickering, of Royston. A slightly imperfect copy of Bassani's (Gio. de Ferrara) *Salmi*, for voices and instruments, Op. X., published at Venice in 1697, fetched 2*l.* 6*s.*; a set of Bishop's Glees, Trios, &c., 2*l.* 17*s.* 6*d.*; Handel Society Publications, 1843-58, 5*l.* 5*s.*; Hawkins's *General History of Music*, 1776, 3*l.* 15*s.*; L. Lossii *Psalmodia, hoc est, Cantica Sacra Veteris Ecclesiae Selecta*, Noribergae, 1553, 3*l.* 10*s.*; Musical Antiquarian Society's Publications 1841-47, 5*l.* The few autographs offered were of small value; about the highest price given was 11*s.* for a letter of Samuel Wesley to Novello with some MS. music, &c.

THE first number of a new literary, scientific, and archaeological journal, entitled *La Academia*, is announced to appear at Madrid, January 7, 1877. The editor is Señor F. M. Tubino, the secretary of the Anthropological Society of Madrid. The staff of contributors includes the well-known names of Valera, Amador de los Rios, Madrazo, Vilanova, Arnao, Dios de la Rada, Cayetano Rossell, A. Pascual, Federico Rubio, &c., &c. The journal will also contain literary and scientific correspondence from the chief European centres, those of Spanish America, and from the Spanish colonies. We give a cordial welcome to our namesake. The London agent is Mr. Quaritch, of Piccadilly.

THE *Revue des Deux Mondes* for December 1 contains another instalment of M. Renan's Recollections. He tells us that it was only late in life that he began to return to the thought of his past; he was too occupied at first with the struggle between his training and his intellect, afterwards with the surprises of a world which he found morally far inferior to the seminary, and then with the growing eagerness for literary enterprise. It was when he saw Athens in 1865 that he was tempted to look back. He gives us a long prayer to Athene, which he composed on the Acropolis, which turns upon the difficulties a modern finds in apprehending or resting in pure classical perfection. The rest of the paper is taken up with an explanation of all that there was in his surroundings to make him a "Romantic protesting against Romanticism, a Utopian preaching slow-and-sure in politics, an idealist giving himself much useless trouble to appear a *bourgeois*." He was brought up in a family and in a country where it was believed that everybody who grew rich grew rich at the expense of the public, and where the one rich man known had made his fortune in the slave-trade. There are some interesting particulars about his Legitimist grandmother, and his father and mother,

who in different ways sympathised with the Revolution; also about an old Jacobin known as Bonhomme Système, who kept to the last the bouquet he had worn at the Feast of the Supreme Being; and a certain Noemi, with whom M. Renan was as nearly in love as one can be at thirteen, and who died of sorrow because, do what she would, her beauty exposed her to attentions which she could not bear. We should have been glad to hear more of the semi-pagan legends of Breton saints which influenced the writer's childhood, but perhaps he did not wish to mar the interest of the work which he tells us M. Luzel is contemplating on that subject. M. Othenin d'Haussonville gives an account which is by no means reassuring of the hospitals for sick children at Paris. M. Emile Montégut characterises MM. Gustav Droz, André Theuriot and Alphonse Daudet as the most important new novelists. He regards the present state of the art in France and its immediate prospects as unpromising, and compares the literature of the day with that of the age of Henry IV. and Louis XIII., when there was nothing that could be called a school or general tendency, and a number of second-rate authors each developed their respective specialities. There are some good remarks *apropos* of Droz on the irresponsibility of the rich in a democratic society, and the writer points out that Daudet in his two latest books passes sentence on Bohemianism, as Flaubert in *Mme. Bovary* passed sentence on Romanticism.

MR. ADOLPHUS ROSENBERG announces, under the title of *Eminent Jews of the Time*, the intended issue of a series of biographical sketches, embellished with portraits, of the more prominent members of the Anglo-Jewish community. The work will be issued monthly.

THE following Parliamentary Papers have lately been published:—Reports of H.M. Secretaries of Embassy and Legation on Manufactures, Commerce, &c., Part IV. (price 1s. 1d.); Summary of the Returns of Owners of Land in Ireland (price 3d.); General Digest of Endowed Charities in the County of Caernarvon (price 3d.); Numerical List, and Index to the Sessional Printed Papers, 1875 (price 2s. 8d.); Reports from H.M. Consuls on Manufactures, Commerce, &c., Part VI. (price 1s. 10d.); Accounts relating to Trade and Navigation for November (price 4d.); Statistical Report on the Health of the Navy for 1875 (price 5s. 2d.); Return of Civil and Criminal Cases tried in the Consular Courts in the Ottoman Dominions, 1856-75 (price 2½d.); Further Correspondence relating to the Complaints of the Mercantile Community in Hong Kong against the Action of certain Revenue Cruisers (price 6d.); Returns of Local Taxation in Ireland for 1875 (price 5d.); General Report by Captain Tyler on the Share and Loan Capital, Passenger Traffic, &c., Working Expenditure of the Railway Companies of the United Kingdom for 1875 (price 6d.); Fourteenth Report of Inspector of Reformatory and Industrial Schools of Ireland (price 10d.); Thirty-first Annual Report on Relief of the Poor and Public Health in Scotland, 1875-76 (price 2s. 8d.); Index to Report of Committee on Post Office Telegraph Department (price 8d.); Return of the Number of Lay Vicars or Clerks in each Cathedral or Collegiate Church (price 2d.); General Digest of Endowed Charities for the County of Flint (price 3d.); An Abstract of Income and Expenditure of Turnpike Trusts in England and Wales (price 10d.).

WE have received, from Messrs. Bickers, Southery's *Life of Nelson*, with twelve illustrations by Westall, printed in Woodbury type, an admirable edition of an admirable book; and from the same publishers a second edition of White's *Selborne*, as revised and annotated by Mr. J. E. Harting, including ten recently-discovered letters from Gilbert White to Robert Marsham, with the corresponding replies; *Fifty "Bob" Ballads*, by W. S. Gilbert (Routledge), a selection from *Bab*

Ballads and *More Bab Ballads*, from which all that showed "evidence of carelessness or undue haste" to the author's thinking have been weeded out; *The Harbours of England*, engraved by Thomas Lupton from original drawings by J. M. W. Turner, with illustrative text by John Ruskin, new edition (Smith, Elder and Co.); new editions of *Robinson Crusoe* and the *Vicar of Wakefield*, and of Stephens' *Notes of Travel in Egypt and Nubia* (Marcus Ward).

THE LATE MR. JOSEPH BURTT.

MR. BURTT, whose death we mentioned in our last week's issue, had the advantage of being brought into contact at an early age with antiquaries and men of letters, and this circumstance helped to develop in him those archaeological tastes which he afterwards cultivated with so much ardour. He commenced his official career at the Chapter House, Westminster, under Sir Francis Palgrave. He there made himself acquainted with the various classes of ancient documents deposited in that once dilapidated receptacle for some of the most valuable of our public muniments—among them the "Domesday Book." For many years he continued to be engaged in making a repertory or "Calendar of Contents of Presses," as it was called, chiefly useful for official purposes. He was subsequently employed in making a calendar of the proceedings of the Court of Requests, and under his direction was carried out a work much needed—that of sorting, and to some extent arranging, a vast mass of documents, being the proceedings of the ancient Court of Wards and Liveries, the Court of Requests and the Court of Star Chamber—parchments and papers—which, by some unaccountable means, had been mixed up indiscriminately, stowed away by the waggon-load, and covered with dust in the dark recesses of the Chapter House—*rudis indigestaque moles*. After the removal of the Chapter House collection to the new repository, Mr. Burtt continued to be engaged for some years, among other duties, in examining and certifying office copies, and afterwards in making a calendar of the Durham records.

But it was outside the office chiefly that Mr. Burtt succeeded in establishing and extending his reputation as a record scholar, an archaeologist and an antiquary, in connexion with the Archaeological Institute, of which he was for several years the honorary secretary. His labours were incessant, in season and out of season, and it may safely be said of him that had his zeal been somewhat less, and his discretion in regard to his own health and his private interests been somewhat greater, he might have had sufficient physical stamina and sufficient vital energy held in reserve to enable him to withstand the shock before which he had to succumb. It was often jocularly said of him that he was "an excellent showman," for he had the rare gift of explaining whatever he knew in an easy, colloquial, and pleasant manner, without any pretensions to philosophical depth or profound erudition. It has already been suggested by a contemporary that a selection from the "papers" and correspondence of Mr. Burtt should be published; and should this be done, it may be hoped that the result will not be without advantage to the widow and family of an antiquary and archaeologist of no mean repute, who have unfortunately been left with a very modest provision.

NOTES OF TRAVEL.

MR. R. S. CLOUGH has recently returned to this country after three years spent, in company with Mr. Jacob Reszyk, in pioneering work among the savage tribes on the banks of the Amazon and its numerous tributaries.

THE *Brazil and River Plate Mail* states that Moreno, the distinguished Argentine explorer, has again proceeded to Patagonia, with the view of examining the Santa Cruz and Cis-Andine terri-

tory of Mazzanas, partially traversed by Captain Musters. He expects to return to Buenos Ayres by next July.

MR. R. STERNDALE, of Her Majesty's Indian Service, has, we are informed, a work in the press on the topography and natural history of a district in Central India.

THE new monthly geographical magazine which is to make its appearance in Paris next week under the editorship of M. Ludovic Drapeyron will be styled *Revue de Géographie*, instead of *Revue Géographique*, as originally announced.

WE hear that Captain C. B. Norman, of the Bengal Staff Corps, has been for some time engaged upon a large scale-map of Central Asia, which will be in part based upon the well-known map which was published in St. Petersburg about three years ago.

WE understand that Dr. d'Usson Mora intends to proceed shortly on an expedition of scientific exploration in the district of Cabinda (otherwise called Kabenda), which lies to the north of the river Congo, or Zaire, between the Falls and the coast, and is the most northern of the Portuguese possessions on the West Coast of Africa.

GEOGRAPHICAL Societies are multiplying apace on the Continent. To say nothing of national committees which are being formed in different countries in connexion with the Geographical Conference lately held at Brussels, geographical societies have been established during the year 1876 at Madrid, Lisbon, Marseilles, Antwerp, Bucharest, and, last of all, as we mentioned recently, at Copenhagen.

WE hear that the Italian Geographical Society has received very interesting letters from the Marchese Antinori, giving an account of the successful completion of the first portion of his explorations in Equatorial Africa. After the return to Europe of Captain Martini for fresh instruments, &c., he left the plain of Tuli-Harré, on August 1, with one European companion, Signor Chiarini, and, after a most toilsome and dangerous journey, succeeded in reaching Liccè, the capital of Shoah, on October 7, where he was hospitably received by King Menelik. Since his arrival at Liccè, the Marchese Antinori has been engaged in drawing up a scientific Report of the results of his journey so far—a Report which, coming from such a source, will doubtless furnish details of the greatest interest.

SWISS NOTES.

IN the Eighth Annual Report of the Swiss Gymnasiallehrer-Verein, which has just appeared, Prof. H. Wirz, of Zürich, publishes a statistical notice of the present condition of the higher schools of Switzerland. There are eighteen Gymnasiums in the German cantons, or nineteen with the Real-gymnasium of the City of Zürich. There is a considerable difference between them in the period of time required for completing the prescribed course of study. Basel alone follows the example of the Prussian and Bavarian Gymnasiums, and requires nine years. Bern, Burgdorf, Einsiedeln, Schaffhausen, and Luzern demand eight years. St. Gallen, Maria-Hilf (in Schwyz), and Solothurn, seven years; Zürich, Chur, Frauenfeld, and Winterthur, six and a half years; while Aarau, Altorf, Engelberg, Sarnen, and Zug are content with six years. These latter institutions, it should be said, dispense with the philosophical course (*Lyceal-Kurs*). Prof. Wirz gives a comparative view of the subjects which are taught at all these institutions. Religious teaching is still the aim in all, but since the passing of the new Constitution of the Confederacy, attendance at this instruction is declared to be voluntary in Basel, Bern, Aarau, and Zürich. In most cases the "Real-schüler" and "Gymnasial-schüler" are not separated for the study of religious doctrine, mathematics, French, and the two usually non-

obligatory languages—English and Italian—but learn in common. In Solothurn alone is Italian obligatory, and English only in Schaffhausen. French is obligatory in all except Einsiedeln, Schwyz, Engelberg, Sarnen, and Altorf—that is to say, in the three “streng-katholisch” primitive cantons. Philosophy is the branch about which there is the least accord: only nine institutions adopt it: no report is given of the particular discipline which is taught in each institution under the cover of this very wide title. The average number of hours spent each week in philosophical study ranges from one and a half to fourteen. The average weekly time spent upon the German language stands at four to five; in the higher courses the student spends only two hours weekly on it; Grammar and “Stylistik,” and Old and Middle High German are not yet introduced into seven of the Gymnasiums. Latin absorbs the greatest proportion of the week in all. The Prussian Gymnasiums place the number of hours for Latin at eighty-six, the Bavarian Real-gymnasiums at ninety-six weekly. In the Swiss Institutions the number ranges downwards from sixty-seven to thirty-six, the former being the use of Basel, the latter that of Zug. Greek study in Prussia claims forty-two “Stunden,” and one must not forget that the instruction lasts for a period of nine years. In Switzerland Greek occupies from thirty-eight to eighteen hours; it is only obligatory in the Cantonal schools of Bern, in St. Gallen, Frauenfeld, Einsiedeln, Schwyz, Engelberg, and Altorf. In the other institutions, in which Greek is offered as an alternative, some modern language is now usually demanded in its place. Mathematics, including geometry, ranges from thirty-six to eighteen, the former in Burgdorf, the latter in Altorf. Natural Science (Physics, Chemistry, and Natural History are specially named) is taught everywhere except in Engelberg and Altorf. The number of hours varies here more than in any other subject, and Prof. Wirz gives us no comparative numbers in this branch. The paper contains details upon subsidiary branches of gymnasial instruction—writing, drawing, singing, shorthand, and athletics.

SCARCELY any part of Switzerland is so little known to the rest of the Confederation as the Bernese Jura. Until its union with Bern this splendid stretch of country was titularly a part of the Empire, subject to the Bishops of Basel, who, after their expulsion from the cathedral city in consequence of the Reformation, resided at Pruntrut, or Porrentruy, from which they took the title of Prince. The Bernese Jura has thus led a separate life and had a history of its own, of which even the Swiss historians only take cursory notice. Since the union with Bern the process of assimilation has gone forward slowly but surely, and the Société Jurassienne d'Emulation, which held its annual congress in Pruntrut on September 7, is doing its utmost to quicken the historical sense in the inhabitants. The dwellers in the valleys of the Jura are not readers or book-buyers, and patriotic scholars work under great disadvantages. Delegates from French literary societies crossed the border to take part in the proceedings. Dr. Thiesing, the president, read papers upon “The Conditions of Life of the Earliest Inhabitants of the Jura,” and “The Beginning of Civilisation in the Jura,” and it was resolved to print these and circulate them at a low price. The society has also instituted a monthly organ of thirty-two pages under the title of *L'Emulation Jurassienne*. The incorporation with the Canton of Bern, however fortunate for the old principality of the Bishops of Basel politically and economically, is not without disadvantages in the sphere of historical and antiquarian enquiry. As its common interests with the rest of Switzerland increase, and its trade becomes more prosperous and absorbs its inhabitants, there is a fear that its own interesting past will slide into forgetfulness. Indeed, scholars of other cantons, such as Prof. Vogt and the members of the Antiquarische

Gesellschaft of Zürich, are probably more anxious to prevent the Jura from this fate than the Jurassians themselves. A few months ago, Prof. Vogt gave a sketch of Pierre Pequignat, “the Tell of the Jura” (the leader of the peasant uprising at Ajoie in the year 1740), in which he called the attention of historical scholars to the unwearied and unrewarded labours of M. Quiquerez in the province of Jura history. M. Quiquerez is just about to publish a work upon which he has been engaged for the last ten years. It will bear the title, *Histoire des Institutions politiques, constitutionnelles et juridiques de l'Evêché de Bâle, des Villes et des Seigneuries de cet Etat*. The aged author has worked under great disadvantages: he has had none of those helps from predecessors in the same field which stand at the service of most historians, no well-preserved and well-arranged archives, and he could look for little other reward than the consciousness of having served his native land and historical science. The book will consist of about 600 pages, and in order to tempt the Jurassians to purchase it the price is fixed at five francs.

It is the custom of the “Antiquarische Gesellschaft” of Zürich to undertake two excursions during the year with specific archaeological aims. The members and friends have recently made one such visit to the village of Unterlunkhofen on the Reuss, in the Canton of Aargau. In the woods belonging to this commune there are about forty well-known “Celtic burial-mounds” of varying heights. In the year 1865 certain societies and private persons undertook the examination of single mounds in the interests of prehistorical science. The “find” has usually consisted in a number of potsherds of different sizes, black and brown in colour, of coarse workmanship, formed by the bare hand, evidently fragments of plates; upon some of these lay burnt bones heaped up in layers to a considerable height. These plates were ornamented with geometrical figures scratched into the surface, the indentations being then filled in with chalk. The “Antiquarische Gesellschaft” selected the smallest of the hillocks, one surrounded with a ring of stones, and appearing but a very small height above the ground. They found in this grave neither potsherds nor ashes; but in the middle of the hillock they came upon a fallen-in arch, beneath which they found the bones of a “cremated” man, five pots of different sizes, and a small drinking-cup. They discovered no traces of bronze or iron.

An official report on the Production and Consumption of Timber in Switzerland, lately published, quotes some striking facts from a recent work of Professor Landolt referring to the evils resulting from the disafforestation of the slopes overhanging fertile valleys. As late as 1812, Conrad Escher, in describing the Val Maggia, in the Canton of Ticino, from the village of Someo downwards, observes that the valley is richly cultivated and adorned with chestnut trees, extending almost to the foot of the mountain, which is itself everywhere clad with vegetation; two-thirds of the surface of that beautiful valley are now covered with masses of fallen earth and stone, the river carries away the stoutest bridges, while the overhanging heights are entirely stripped of trees. As an instance of the effect of the clearance of forests upon climate, Professor Landolt refers to the Upper Engadine, where the slopes are still wooded, and where the temperature is milder and more equable than in the denuded valleys of Avers, Hinterrhein, Urseren, &c., which lie 1,000 feet lower. Some valleys, indeed, have become quite uninhabitable through the destruction of the forests, and the consequent disturbances of the temperature, as, for instance, the Kalfenserthal. The water supply, too, is largely affected. Wherever the woods have been destroyed, the character of the water basins has been transformed almost within the experience of a single generation. Navigable rivers have become shallow streams,

brooks have been changed into torrents during one part of the year, and stony tracts during the remainder; while lakes have been converted into pestilential swamps, and fertile plains into arid deserts.

THE Winter-Semester of the Zürich Polytechnicum and University opened less favourably than in former years. In both institutions there is a noticeable decrease of members. The Polytechnicum is affected by the critical state of affairs in the East, which fully accounts for the non-appearance of the customary winter-incursion of young Roumanians, Greeks, and Serbs into Zürich. The fall of numbers in the University is not so readily accounted for; it occurs most conspicuously in the theological and medical faculties. Zürich has lost within the last few weeks the Nestor of her scholars, the venerable Dr. Franz Dorotheus Gerlach. He was born in the year 1793 at Wolfsbühlingen in Gotha, and educated at the Gymnasium of Gotha and the University of Göttingen. He devoted himself to philology while at the Gymnasium, at first in combination with theology and philosophy, but on entering the university gave himself exclusively to philological studies. In 1817 he accepted a call to the Kantonsschule of Aarau, where he worked in harmony with Cortim for some years. In 1820 he was named Professor of Greek and Latin literature in the regenerated University of Basel. He took a zealous and active part in the restoration of the university, and induced many able German scholars to give their services to it. The university sent him upon a literary journey into England, France, and Italy. After his naturalisation in Switzerland, he gave much time to the study of Swiss history, and in company with Hottinger and Wackernagel founded the “Schweizerische Museum für historische Wissenschaften.” Among his philological-critical works may be named his editions of Sallust and the *Germania* of Tacitus, with commentaries. To his specific Roman studies belong the *Marius and Sulla* and *De rerum Romanarum primordiis*, which have passed through two editions, and the *Vorgeschichte, Gründung und Entwicklung des röm. Staats*. The *Grenzpost* of Basel contains a detailed necrology of Prof. Gerlach.

THE new number of *Die Reform*, the serial of which the late Heinrich Lang was co-editor, and which has been adopted as the organ of the active Swiss “Verein für freies Christenthum,” contains an appeal to the “ganze evangelische Volk” for contributions to the “Lang-Stiftung.” The memorial to Lang has taken the form of an endowment for the support of students of theology in the Swiss Church. The committee have resolved that it shall extend to the French-speaking as well as the German-speaking cantons, and that no doctrinal test shall be subscribed by the candidates. Applicants are not bound to hold Lang's opinions, but it is to be equally open to orthodox and to rationalist students, the committee merely taking precautions that it shall be expended only upon young men of undoubted intellectual power and good morals.

DESPATCHES IN THE ARCHIVES OF VENICE.

AMONG the transcripts collected in the Archives of Venice by Mr. Rawdon Brown are despatches to the Doge and Senate by Orazio Lavezzari, “Secretary-Resident” in England during the turmoils of the French Revolution, which are of great value in exhibiting the various feelings and opinions which distracted the nation during that momentous period. The volumes containing this original correspondence, it is worth while to notice, were carried away and preserved at Vienna for many years; but the Austrian Government restored them to Venice in 1868. As a specimen of these despatches we append a translation of the one describing the reception of the French *émigrés* in this country:—

“The King and the Royal family still continue their sojourn in the neighbourhood of Weymouth,

and will not return to Windsor for some three months to come, when the usual weekly Court circles will begin again.

"The awkward and involved look of political affairs has at last called for the attention of this government, in such a manner that very likely the meeting of Parliament, hitherto expected in December, will take place at the end of next month. A thousand subjects of the most delicate nature must of necessity occupy the Cabinet Councils, and one of the most interesting of these is the immense number of French immigrants who inundate the capital and the provinces of Great Britain.

"Since the tragedies of August 10 and September 1 it may be said that upwards of 40,000 of these unhappy natives have arrived from the sea-ports and neighbouring parts of France, and among them some thousands of ecclesiastics, who, fleeing from death, had hidden themselves in the woods near to a place of embarkation until the moment—whether at night or when otherwise unobserved—that they could get on board some kind of boat, however lightly built, choosing rather the perils of the sea than a longer stay in a country where their lives were exposed to almost certain massacre.

"The Cardinal of La Rochefoucauld, the Bishops of Lyons, Rhodes, and Comings, and many other illustrious personages of the ecclesiastical hierarchy, after a thousand dangers are now to be found in London, and even in the least frequented streets one encounters in a crowd, with misery on their faces, the wretched victims saved from the democratic savagery which now governs France.

"The generosity of this nation cannot remain insensible to a spectacle at once so pitiful and interesting. Hence both single families and societies are seen penetrated with the noblest emulation to render timely aid. Houses at the different ports to which the passage across the sea is usually made are set apart for the reception of the immigrants, free of cost; and along all the roads leading to the capital are hostels established to supply them *gratis* with food and lodging. Subscription lists are opened to collect money for the bishops to distribute, and the first families of England vie with one another in dispensing at their country seats the most pleasant and friendly hospitality to the French nobility and clergy.

"But while the claims of humanity are thus duly regarded, some reflections concerning the public safety are not unheeded; for among the immense and daily-increasing number of strangers are seen some figures notoriously attached to the Jacobin party—no slight source of danger to a chief city like London, tending as it does to foment the spirits of malcontents, and in particular those who have urged for a long time the reform in election of members of Parliament.

"Equally deserving of the most serious attention is the almost insufferable height to which the price of the necessities of life has risen during the last few weeks. Should any further advance take place, it will produce disturbances among a people oppressed, as this finds itself, with so many hardships and imposts.

"These dangers, the great confusions which surround France, and the political differences which may at any time rise up and disquiet the rest of Europe are considered most justifiable arguments for demanding a meeting of the British Senate in order to take the most opportune measures, &c.

"London, 18 September, 1792."

THE ARCTIC EXPEDITION.

The Outbreak of Scurvy.

(Second Notice.)

IN the number of the ACADEMY for December 9 we discussed the question of the outbreak of scurvy in the late Arctic Expedition: pointing out that, as regards the sledge travelling-parties, other predisposing causes must be sought for than the absence of lime-juice, because lime-juice was not used as a daily ration by the travelling parties of former expeditions. In the discussion on this subject which has since been continued by some of our contemporaries a very persistent attempt has been made to dispute the facts upon which this argument is based. It is, therefore, desirable that we should now more fully establish the correctness of our premises.

We took as an illustration the expedition of 1850-51, when no lime-juice was used by the sledge parties as a daily ration. In reply to this the *Times*, in a leading article, quoting from the Blue Book presented to Parliament in 1852, alleged that there was an allowance of lime-juice of a quarter of an ounce per day for each man while travelling, and that three of the commanders of sledges referred to lime-juice as a luxury, or as being prized by the men. With reference to the alleged allowance, there is an omission in the Blue Book, which is, however, supplied in Admiral Sherard Osborn's *Stray Leaves from an Arctic Journal*. The allowance per man was not a quarter of an ounce per day, but for ten days—a very different thing. In fact it was only taken as a medicine for use if required, just as it was by Captain Markham in 1876. This is fully corroborated by Admiral Ommanney in a letter to the *Times*, in which he says that lime-juice was not taken as a ration, but merely a small quantity as a medical comfort. As regards the three officers quoted by the *Times*, the first cannot possibly have used lime-juice as a daily ration, even supposing that he had taken a quarter of an ounce per man per day, which was not the case, for he was only provisioned for sixty and was absent eighty days; the second is still alive, and both he and the captain of his sledge affirm that they did not use the lime-juice; the third only commanded a short depot party. The facts, as regards the expedition of 1850-51, are that some sledges took no lime-juice, and others took a few bottles merely as medicine and not as a ration, in most cases the bottles bursting when there was a sudden great fall of temperature a few days after leaving the ships. In this expedition there was no outbreak of scurvy; and thus our premises as regards it are perfectly correct; and the writer in the *Times* has failed to shake them in any material point.

As, however, it is true that lime-juice was mentioned in the scale of diet for travelling parties in 1851, it was thought well to shift the ground of the argument to the cases of the *Resolute* and *Intrepid* in 1853, because, not only was no lime-juice taken on their sledges, but it was not even mentioned in the scale of victualling for their travelling parties; so that, as regards them, there could be no dispute. It was also pointed out that the sledging parties of the *Investigator* took no lime-juice. Meanwhile Commander Herbert, who had been a mate in the *Assistance* during 1852-54, sent a scale of victualling for sledge parties, drawn up by Sir Edward Belcher, to the *Times*, in which the allowance of a quarter of an ounce of lime-juice per man is given. This was, of course, eagerly seized upon as evidence, and produced another leading article, in which, on the strength of Commander Herbert's letter, it was maintained that the travelling parties of 1853 took regular daily rations of lime-juice; while it was argued that those of the *Investigator* must have done so, because the surgeon, Dr. Armstrong, attached much importance to the use of lime-juice on board the ship.

The answer to all this is complete and crushing, though unfortunately the *Times* would not insert the letter containing it. But Admiral Richards, in a letter to that paper, established the fact that lime-juice was not taken by the extended parties from the *Assistance*, while Dr. Scott, the surgeon of the *Intrepid*, gave evidence that no lime-juice was taken on the sledges sent from the *Resolute* and the *Intrepid*, that the travellers went away on the longest journeys ever recorded, and that they returned in better health than the men who had remained on board, and who had taken lime-juice every day. As regards the *Investigator*, the first lieutenant, Admiral Haswell, has assured us that no lime-juice was taken on the sledges.

Thus the attempt to shake the evidence on which our argument was based has completely failed. Lime-juice was never taken as a ration on the sledges of former expeditions; and in the

cases of the *Resolute* and *Intrepid*, for which ships the longest sledge journeys on record were undertaken, there was no lime-juice on the scale of diet, none was taken, and the men returned in perfect health. As the *Times* devoted two leading articles to an attempt to contest the facts on which our argument is based, which entirely failed, it may be presumed that the argument itself cannot easily be answered.

It will be well to repeat it, in a few lines. The daily allowance of lime-juice was issued, with great regularity and in the presence of an officer, on board both the ships of the late Arctic Expedition, every day from the time they left this country until they returned. Scurvy attacked men who had taken it without intermission, and who did not go away with sledges. Consequently the outbreak of scurvy on board was not caused by the want of lime-juice. In former expeditions the sledge travellers, who did not suffer from scurvy, had no lime-juice. Consequently the attack of scurvy experienced by the sledge travellers of 1876 was not owing to the absence of lime-juice.

We have already pointed out the probable causes of the outbreak of scurvy in the late expedition, as arising from conditions never before experienced, and the effects of which could not have been foreseen.

We will now refer to the attack which some of our contemporaries have made on Sir George Nares for not including daily rations of lime-juice in the loads to be dragged by the sledge travellers. The reasons for not doing so are obvious. Captain Nares served in the *Resolute* in 1853, and was one of the sledge travellers. No lime-juice was taken, and the men returned in perfect health. The highest authorities, McClure, McClintock, Richards, Meham, and others, did not consider it necessary to take lime-juice, and their opinions have the concurrence of the able and experienced surgeon of the *Intrepid*. Captain Nares was very properly guided by the experience of former expeditions, and by the opinions of the highest and best authorities. Even if this had not been so it would have been useless to load the sledges of 1876 with bottles of lime-juice. The temperature was never above zero until April 28, and never above freezing until June. Lime-juice in a frozen state alters entirely, and its component parts separate. The whole volume must therefore be melted and mixed again every time it is used. The only means provided for carrying it consisted of bottles or jars. In such a temperature they would have been cracked to pieces on being put near the fire.

If there is any blame it attaches to those who believed that it was essential to take lime-juice as a daily ration on the sledges, and who yet neglected to suggest any means by which it could be carried and used during intense cold, knowing well that the only receptacles provided were jars or bottles.

CLEMENTS R. MARKHAM.

SELECTED BOOKS.

General Literature.

- JACOB, Gertrude L. The Raja of Sarawak: an Account of Sir James Brooke. Macmillan. 25s.
SPRY, W. J. J. The Cruise of H.M.S. *Challenger*. Sampson Low. 18s.
TENNYSON, Alfred. Harold: a Drama. Henry S. King & Co. 6s.
WALFORD, E. Tales of our Great Families. Hurst & Blackett. 21s.

History.

- BENRATH, K. Bernardino Ochino, of Siena. Nisbet. 2s.
WAGNER, R. Geschichte der Belagerung v. Strassburg im J. 1870. 3. Thl. 1. Hälfte. Berlin: Schneider. 22 M.

Physical Science, &c.

- BEHRER, J. van. Die Regenverhältnisse Deutschlands. München: Ackermann. 4 M. 20 Pf.
ROSSMAESSLER'S Iconographie der europäischen Land- u. Süßwasser-Mollusken. Fortgesetzt v. W. Kobelt. 4. Bd. 5. u. 6. Lfg. Wiesbaden: Kniedel. 4 M. 60 Pf.
SPENCER, Herbert. Principles of Sociology. Vol. I. Williams and Norgate. 21s.

Philology, &c.

- DONNER, O. Vergleichendes Wörterbuch der finnisch-ugrischen Sprachen. II. Helsingfors.

MARTNER, E. Altenglische Sprachproben. 2. Bd. Wörterbuch. 4. Lfg. Berlin: Weidmann. 3 M. 60 Pf.
SELLARS, W. Y. The Roman Poets of the Augustan Age. Clarendon Press.

CORRESPONDENCE.

THE BASQUE ORIGIN OF JESUITISM.

St. Jann de Luz: Dec. 21, 1876.

Mr. Oxenham's review of Cartwright's *Jesuits* in your number of December 16 suggests a question which, as far as I am aware, has never been quite satisfactorily answered. What is the factor in Jesuitism which differentiates it from all other monastic and religious systems? I do not wish to touch on any theological or ethical considerations connected with the history of the Society, but merely to call attention to a possible psychological factor which seems to have been hitherto overlooked. It is this: that Jesuitism is the product of a Basque mind, and is the only point by which Basque thought has come into contact with modern European history. Both Loyola and Xavier were Basques, and Basque names appear in considerable numbers in the early history of the Society. Loyola, it is known, preserved, as far as possible, the dress and habits of a Basque to the end of his life.

Now, is there, as a matter of fact, any mental or psychological peculiarity in the Basque mind which can account for the peculiarities of Jesuitism? I think there is. No one can be long acquainted with the Basques, or with the works of Basque writers, without remarking a peculiar vein of mysticism; a power of representing allegory to the mind as a real fact, and thus allowing the imagination to dominate the will and the whole of the rest of the faculties. The power of allegory is remarked, e.g., by Fr. Michel, *Le Pays Basque*, 226, and note; and is seen in their songs, and especially in the numberless variations in which the allegory is changed yet never confounded. The mysticism is most clearly seen in the fact that scarcely any writer on Basque subjects, even on mere grammar, has wholly escaped it. It may take almost any form, from the republican theosophy of Chahou to that of their last and greatest grammarian, who has chosen as the motto of his most important work, a subject of pure grammar, "In principio erat Verbum." This is, I think, a fact which cannot be denied. Fear of trespassing too much on your space alone prevents me from bringing forward more proofs of it.

Now, what was the personal training of Loyola? What is the theory (psychological) of the "Exercitia Spiritualia"? Is it not in both cases the same; the concentration of the imagination on realising the picture prescribed to it, until it is so vividly realised that the whole mind is dominated by, and absorbed into it? It is contemplated until the will unhesitatingly follows the belief thus branded into it. And from this intense absorption in the idea, which thus becomes the end, the ethical character of the means is overlooked, and becomes of comparatively little account; and may not this complete unconscious subjection of the will to the idea more than any intentional ethical obliquity account for the seeming moral aberrations in the history of Jesuitism?

If there is any truth in the above statements, Jesuitism may be considered as the product, not of an Aryan, but of a non-Aryan mind; and is it not worth while to consider what possible influence this "factor" may have in the unaccountable repugnance which the system has inspired in so many minds of all European nations and of all religious sects?

WENTWORTH WEBSTER.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, Jan. 1, 1877.—5 P.M. Musical Association.
5 P.M. London Institution: "The Analogy of Sound and Light," by Prof. W. F. Barrett.
8.30 P.M. Zoological: "On the Osteology and Visceral Anatomy of the Ruminantia," by Prof. A. H. Gar-

rod; "Descriptions of some new Species of South American Birds," by Messrs. Sclater and Salvin; "On new Species of Warblers in the Collection of the British Museum," by R. B. Sharpe.

TUESDAY, Jan. 2.—3 P.M. Royal Institution: "The Chemistry of Fire," by Prof. J. H. Gladstone.

WEDNESDAY, Jan. 3.—3 P.M. Society of Arts: "The Sun and his Family," by R. A. Proctor.

8 P.M. Microscopical: "On the Relation between the Development, Reproduction, and Surface-Markings of the Diatom," by Dr. G. C. Wallich.

8 P.M. British Archaeological: "Early Churchyard Crosses of Staffordshire," by C. Lynam; "The Megalithic Antiquities at Stanton Drew," by C. W. Dymond.

THURSDAY, Dec. 4.—3 P.M. Royal Institution: "The Chemistry of Fire," by Prof. J. H. Gladstone.

7 P.M. London Institution: "The History of the English Novel," by Prof. H. Morley.

SCIENCE.

Die Nigritier. Eine Anthropologisch-Ethnologische Monographie. Von Dr. Robert Hartmann. Part I. (Berlin, 1876.)

PROF. HARTMANN describes his work as treating principally of the North-East Africans and their neighbours; and, at any rate, this gives a better idea of its contents than is suggested by his title "The Nigritians." This term is not intended to mean the natives of Soudan or Nigritia only, but the author uses it in the general sense of dark-skinned Africans, instead of the term "Negroes," which he objects to. In fact, however, this volume is less occupied with negroes than with the lighter African populations, such as the nations of Abyssinia, Egypt, and Barbary. The discussion of the question, "Who were the ancient Egyptians?" is raised at the outset, and, indeed, this interesting problem seems to be in the author's mind the centre of the whole subject. That the ancient Egyptian race of the monumental period still partially survives in the modern Fellahs is hardly to be disputed. Dr. Hartmann illustrates their closeness of resemblance by the portrait of Rameses II. from Memphis, whose features are almost identical with those of the Fellah placed beside him (Pl. ix.). Thus we have both monumental portraits and living men to use in tracing the origin of the Egyptian race. Dr. Hartmann maintains that the Retu, or ancient Egyptians, were no foreign colony, but genuine Africans, allied not only to the neighbouring Beräbra or Nubians, but to the Berber tribes stretching right across North Africa, such as the Tuariks, and the so-called Kabyls and Moors (pp. 3, 192, &c.). Now, as to the theory of a race-connexion between Egyptians and Nubians, this may be supported by observations made many years ago by Blumenbach, Prichard, and Morton. But Dr. Hartmann goes beyond most ethnologists in allying the Egyptians to the Berber tribes of Algeria and Tunis. He has, however, the opinion of Pruner on his side, thus strongly expressed:—"On the whole, the Berber is in Africa as compared with the Negro and Hottentot what the Finn is in relation to the circumpolar tribes: he is the nearest relative in all respects to the Egyptians, and he constitutes an intermediate form between the Semite and the South African" (p. 264). If this judgment be sound, then the so-called "Turcos" of the French army, so often to be seen in the streets of Paris, and who may stand as typical Berbers, ought to show distinct likeness to the figures of the ancient Egyptians. To the present reviewer, who has seen Berbers at Tangier,

the idea does not seem untenable, but it is far from having been proved even by the excellent set of portraits given by Dr. Hartmann. There is no lack of interest in the question involved, whether an African race with distinct tendencies towards the Negro type produced the earliest high civilisation, built the pyramids, and invented the hieroglyphic writing whence our alphabet appears to be derived. Let us see what other views of the origin of the Egyptians are current. The arguments for their race-connexion with the Aryans, particularly the Hindus, belong to an old-fashioned superficial ethnology in which, regardless of features and language, dark Egyptians building idol-temples and believing in transmigration were unhesitatingly identified with dark Hindus also building idol-temples and believing in transmigration. Writers of more authority maintain the view that the Egyptians were an Asiatic colony, standing to nations of Palestine in some relation like that implied in the Israelite table of nations in Genesis x., where Mizraim and Canaan are set down as brothers. Now, skin and hair, limbs and features, must be accepted as the main clue to race, and there can hardly be a question but that the Assyrian, Jew, or Arab, is decidedly unlike in body to the dominant type of Egyptian, ancient or modern. Looking at philological evidence, however, it is as undeniable that the ancient Egyptian language shows deeplying points of resemblance to the Semitic languages, hardly to be accounted for except as caused by early blending with Syro-Arabian nations. We know of such intercourse or mixture as far back as the Hyksos or Shepherd Kings, and there is no reason why it should not have begun ages earlier. Lastly, Prof. Huxley, comparing the complexion, hair, and features of the Egyptians with those of other peoples, has thrown out the bold suggestion that they are to be classed with the Coolies of India and the Australians (a view which, of course, would not exclude the possibility of connexion of the Egyptians on the other side with the Berbers, or even with the Negroes). One would be curious to have Dr. Hartmann's opinion on this Australioid theory, but he does not seem to be acquainted with it.

Prof. Hartmann is evidently what may be called an "Africanist," apt to look on African people and institutions as native African products, and not readily taking to the idea of their being importations from foreign regions. This tendency must be allowed for in estimating his opinions on the interesting subject of the fair men of North Africa. The blond Libyans were known under the name of Tamhu to the ancient Egyptians, who painted portraits of them which still remain to identify their complexion and features. Anthropologists have generally considered them as representatives of an extremely ancient migration of the white race into Africa, and have reckoned the fair-skinned and yellow-haired families, not uncommon among the Kabyls and Moors, as in general sprung from this ancient stock, though the Vandals and others may also have left descendants showing more or less of the European type. But Dr. Hartmann will have none of this. He protests (p. 264) against going outside Africa for the origin

of this sallow folk, whom both he and Dr. Pruner treat as a xanthous variety of the Berber race, among whom they live.

This leads to another problem. Since the late Henry Christy called attention to the extraordinary abundance of dolmens, cromlechs, and other rude stone monuments in Algeria, the question has been much discussed whether the dolmen-builders, whose monuments may be traced on the map through well-marked districts of Asia and Europe down as far as North Africa, were of one race or nation, and, if so, whence they came. From Dr. Hartmann's African point of view the answer is obvious. He suggests (p. 266) that at the time when Europe and North Africa were still united, hordes of dolmen-building Berbers may have migrated as conquerors across Europe and into Asia. Among effects of African civilisation carried into ancient Europe he claims the introduction of wheat, perfected, if not first cultivated, by the Berber-Egyptian race (p. 120). The cultivation of Egyptian wheat by the Swiss lake-dwellers is evidence in this direction, as is also Dr. Oswald Heer's remark that the mash of roasted and crushed corn eaten by the old Swiss curiously resembled the "gofio" of the Berber natives of the Canary Islands. Another point of comparison is worth notice. Certain objects of stone or terra-cotta belonging to the lake-dwellers, shaped like a crescent moon or a pair of horns set on a central support, suggested fanciful ideas of prehistoric moon-worship to the Swiss archaeologists, until their similarity to the Egyptian pillows or neck-rests of wood or stone was pointed out by Prof. Vogt. To sleep with the neck on such a stand seems miserably uncomfortable to a European, but it is cooler than a pillow, and does not interfere with the artistically dressed hair; its use, Dr. Hartmann tells us (pp. 154, 267), continues, as of old, in Nubia and Soudan.

When the second volume is published, Prof. Hartmann's views on African ethnology will have their full evidence, and will no doubt be discussed with the attention they deserve. It is unfortunate that their effect on the reader should be sometimes marred by faults of manner. Think of a Berlin professor mentioning a Vienna professor's remarks on natural history as "zoological expectorations"—this is how Prof. Hartmann (p. 94) speaks of Prof. Friedrich Müller, the editor of the ethnographic work of the *Novara Expedition*: Prof. Hartmann has himself no patent preservative against mistakes. Thus (p. 216) he argues gravely on the archaeological evidence of the Chinese scent-bottles found in ancient Theban tombs. Had he enquired more carefully, he would have learnt that they have Chinese mottoes taken from poems which were not composed till 2,000 years after the tombs were made—in fact, they are rubbish palmed off on collectors. In another place (p. 186) Prof. Hartmann crushes English anthropologists with a footnote. Attacking the Aryan theory, and inveighing against ethnologists who treat language as of itself a sufficient test of race, he concludes:—

"What anthropologist could, for instance, justify (as has so frequently happened on the other

side) the classing together without more ado as Aryans (ohne Weiteres als Aryas zusammenzufassen) of the Tajik with the Turani, the Beluch with the Khond, Kol, Bhil, or Ghurka? It is to be hoped that the Russian invading expeditions into Central Asia will bring us more thorough enlightenment than *English* exertions in this direction have as yet afforded."

It does not seem that Prof. Hartmann has much idea of the labour which has been bestowed by such Englishmen as Hodgson, Campbell, Dalton, and Caldwell on this very problem of classifying the population of India physically as well as linguistically. Perhaps, also, he will insert in his next volume a few lines (which could not be more irrelevant than his present accusation) to inform the world what modern English anthropologists of authority have classed the Khonds or Kols as Aryans, either by race or by language.

It is on the ground of physical anthropology that Prof. Hartmann is strongest, and his hundreds of portraits, mostly from his own drawings and from photographs, give great importance to his opinions on African races. Some portraits are rendered in a more unreserved way than is usual, the work being strictly intended for scientific readers. As to the last two plates, it may be remembered that Dr. Fritsch, in his *Eingeborenen Süd-Afrika's*, called attention to the wall-sided straightness of the African body as compared with the classic slope inward to the waist and outward to the hips. This curious race-distinction is worked out by Dr. Hartmann, in the plates in question, in two series of torsi, drawn to contrast the figures of male and female African types with the Belvedere Apollo and the Venus of Milo. This is an example of the thorough way in which even minor points of anthropology are worked out.

EDWARD B. TYLOR.

Itala Fragmente der Paulinischen Briefe nebst Bruchstücken einer vorhieronymianischen Uebersetzung des ersten Johannesbriefs. Von L. Ziegler, eingeleitet durch ein Vorwort von Prof. Dr. E. Ranke. (Munich: Elwert, 1876.)

THE refuse of one age becomes the treasure of another; and thus it has happened that in the search for manuscripts, which has been so eagerly prosecuted throughout the libraries of Europe, especial attention has been paid to the fragments of old parchment which have been used for binding other and often later works. One of the most notable "finds" of this kind was that of a number of fragments which originally belonged to the one or more Latin recensions of the Epistles anterior to Jerome. These are now in the library at Munich, but, having been transferred thither from the Archbishop's College at Freisingen, they go by the name of the "Freisingen Fragments." Tischendorf appears to have contemplated an edition of them, and in his latest edition has cited about 180 of their readings, designated by the letter "r." But death overtook him with his task still unaccomplished, and indeed before his death it had already passed into other hands. We have now from the pen of Herr Ziegler an excellent edition, carefully worked out in minute

detail, and with the comments of an able scholar and investigator. The method pursued is thoroughly sound—indeed, the only sound one—viz., first to reproduce the text of the fragments as they stand, and then to compare them closely with the text of other manuscripts and with that of the Latin Fathers to which they show the greatest affinity.

The fragments fall into three classes. The first and latest in point of date (sæc. vii.) contains the verses from 1 John iii. 8 to the end of the Epistle. In this section is included the famous text about the Three Heavenly Witnesses, and it adds largely to the interest of the documents now published that they contain the verse, though not exactly in the form in which it stands in the authorised editions of the Vulgate. It is well known that the earliest copies of the Vulgate, Amiatinus and Fuldensis, do not contain the verse at all. It is found in a curious document generally known as Mai's *Speculum*, which has been thought, but erroneously, to represent the text used by St. Augustine. It is found (though with v. 8 preceding v. 7) in a later copy of the Vulgate preserved in the Benedictine monastery at La Cava, and on this much stress was laid in his defence of the verse by Cardinal Wiseman. It is now found, with an order similar to that of the Cod. Cavensis, in the Freisingen fragments.

These very fragments open out to us a glimpse into the early history of the interpolation. A comparison of their text with the patristic citations has led Herr Ziegler to the discovery that they present a marked resemblance to the text current in Africa at the time of the Vandal domination. In particular they show a close affinity to the text used by the Bishops Fulgentius and Vigilius. Herr Ziegler is of opinion that it was in the province (Byzacene) where these bishops had their sees that the interpolation arose—probably, in the first instance, as a gloss, pointed with reference to the Arian controversy. Fulgentius was Bishop of Ruspe, 508–533, A.D., and the oldest official document in which the interpolated verse appears is the confession of faith which Eugenius, Bishop of Carthage, presented to Hunnerich in 484. We may note, however, in reference to this, that Herr Ziegler seems to overlook the fact that Cyprian was probably acquainted with the verse more than two centuries earlier. It is, perhaps, also rather questionable to say that the Complutensian edition was the earliest Greek text that admitted the interpolation. The Codex Montfortianus, in which Erasmus seems to have found it, may quite possibly be older.

The second class, comprising two short fragments, Phil. iv. 11 to the end, and 1 Thess. i. 1–10, does not seem to call for special comment.

The third, and most important, contains in all 396 verses of St. Paul's Epistles, and eighty-five verses (whole or part) of the Epistle to the Hebrews. Here, again, Herr Ziegler has carried out an excellent and most interesting enquiry. He may be said to have solved once for all the much-mooted question in regard to the so-called "Italic Version," at least of St. Paul's Epistles. All the infor-

mation that we have upon the subject is from St. Augustine, who says that the Italic Version or Itala was preferable to the rest from its superior fidelity and clearness. It is fair to infer that it would be the version that he himself would naturally use. And comparing the text of his citations with that of the Freisingen fragments, a similarity is observed which is much too close to be accidental. The text of the Freisingen fragments was in the main that of St. Augustine, and therefore it may be said to be in fact the long sought-for "Itala."

This is a valuable result to have obtained. And we should only be glad to see a similar enquiry instituted as to the text of the Gospels. We should, however, if we understand him rightly, demur to a conclusion which Herr Ziegler draws in his strictures upon an essay by J. N. Ott. It does not follow that because the Itala was not an African recension—as its name implies that it was not—therefore there was no African version that may have been older still. Rather we should have thought that all the indications to which we have access at present seemed to point to such a conclusion. But, no doubt, the subject needs to be followed out further than it has been.

W. SANDAY.

SCIENCE NOTES.

BOTANY.

On the Formation of the Embryonic Membranes in the Vegetable Kingdom.—Under this title Prof. A. Famintzin contributes a preliminary article to the *Botanische Zeitung*, supplementing a previous one on the same subject. The main purpose of this is to furnish the proofs of his theory of the development of the initial layers, or embryonic membranes, in plants. Hanstein had previously pointed out the existence of three distinct layers in the developing embryo of *Capsella bursa-pastoris*, and several *Compositae*. The further development of these "three systems of tissues," Famintzin asserts, has proved to be perfectly identical with the formation of the embryonic membranes in animals. While the embryo is still quite small, and before there is any trace of the cotyledons, the perlemb forms an axile cylindrical cord, sheathed in two layers of cells, the perlemb and the dermatogen. Soon divisions appear in the dermatogen at the lower end of the embryo (near the suspensor), and the perlemb increases to several layers on the sides of the embryo, but remains one-layered at both ends. As Hanstein has already shown, the root-cap and the primary bark is the result of these cell-divisions. Taking a more fully-developed embryo in which the cotyledons are present as two symmetrical projections, and rendering it transparent by Hanstein's method, three membranes or layers of tissue are as clearly distinguishable in the cotyledons as in the axile portion of the embryo; they appear as outgrowths of the corresponding tissues of the axis of the embryo, and subsequently undergo the same changes. Briefly, says Famintzin, the principal results of my investigations may be thus expressed. "In the earliest stages of the formation of the vegetable embryo three morphologically distinct layers of tissue appear, which during the complete development of the embryo, and most likely during the whole life of the plant, retain, with few rare exceptions (the embryonic vesicle, for instance), their independence, and only certain defined tissues are formed from them. In other words, they correspond exactly to the embryonic membranes of the animal kingdom."

Movements in the Leaves of Dionaea, and the

Phenomena connected therewith.—Two independent observers have been studying the anatomy and functions of the leaves of *Dionaea muscipula*, one of the insect-trapping plants employed by Mr. Darwin in his experiments to elucidate the question of the absorption of organic matter through the leaves of this and other plants—M. Casimir de Candolle, in the *Archives des Sciences Physiques et Naturelles*, April, 1876, and Dr. Fraustadt, in the first part of the second volume of Cohn's *Beiträge*. As might be expected, in regard to the anatomy of the leaves they are in almost perfect accord, but in other respects their conclusions are somewhat different. De Candolle's experiments extended over a period of only six weeks, and, in addition to the question of nutrition, he investigated the mechanism of the leaves. Briefly, his conclusions are these. Animal substances absorbed by the leaves are not directly utilised by the plant, nor necessary to its development. The marginal teeth and edge of the blade of the leaf form a member (organ) distinct from the rest of the leaf, which explains the reason why their movement is not simultaneous with that of the valves of the blade. The stellate hairs and the glands are epidermal structures, whereas the excitable hairs on the surface of the valves are outgrowths of the fundamental tissue beneath the epidermis. The anatomical structure, as well as the development of the different parts of the leaf, favours the hypothesis that the movements of the two valves of the leaf depend upon variations in the turgescence of the parenchyma of the upper surface only of the leaf. According to both observers, no stomates are present on the upper surface of the leaf. Dr. Fraustadt's investigations were of a somewhat different character. Without entering into them in detail we may give the results of his experiments bearing upon the question of nutrition. The cells of the leaves of *Dionaea* exhibit, in many respects, an unusual behaviour towards chemical reagents, which seems to point to the presence of a peculiar substance, the nature of which, however, nobody has yet succeeded in making out. Apparently it exists in the living cells in acid solution; consequently it is precipitated by bases and redissolved by acids. Ammonia colours the red glands on the upper surface of the lamina greenish, and precipitates, in the cells containing starch, a fine-grained substance. And if the ammonia is neutralised by acetic acid the red colour of the glands is re-established, and the granules in the cells are dissolved and disappear. Adding potassium again removes the colour and causes the starch granules to swell up and become transparent. Finally, the green granules are again precipitated. After carefully washing out the potassium, and then treating the tissue with iodine (as iodide of potassium), the cells are uniformly coloured blue or violet. Dr. Fraustadt also found that the cells of those leaves which had caught little animals, or had been fed with albumen, contained no starch, or very much less than those which had access to no organic food, after these substances had been enclosed a few days. When dyed albumen was presented to the plant, the colour was absorbed even into the vascular bundle of the midrib.

Oil Seeds and Oils in the India Museum, or Produced in India.—Uniform with his Report on the gums and resins of India, Dr. M. C. Cooke has prepared a Report on the oils of India. This Report, independently of its commercial value, is an interesting tabular view of the oil products of India. What this Report shows more prominently than anything else is the immense amount of undeveloped wealth that lies dormant in our Indian Empire. Only the fatty or expressed oils are here treated of, under the heads of waxes, solid and semi-solid fats, and fluid oils. The volatile oils have been reserved for a future Report. It only claims to be a digest of scattered and disconnected memoranda, and is not presented as detailing the results of original research. About forty woodcuts intended to illustrate the seeds, fruits, &c., of

oil-yielding plants are introduced, but the majority of them are so rough as to be of little use.

Botanical Collections of the Arctic Expedition.—We have not yet had an opportunity of seeing the dried plants brought home by the Arctic explorers, but it is reported that they are very interesting. It is not expected that many new forms have been discovered; the most important feature illustrated by the collections is probably the additional knowledge of the geographical area of previously known species. It is stated that thirty species of phanerogams were collected between 82° and 83° N. lat. It is worthy of note that grains of wheat left in the Arctic Regions by the American *Polaris* Expedition about five years previously had retained their germinating power.

Cross-Fertilisation in Plants.—Mr. Thomas Meehan read a paper on this subject at a recent meeting of the American Association for the Advancement of Science, at Detroit, taking for his text the query, "Are Insects a Material Aid in Fertilisation?" The general drift of his argument was intended to show that insect aid had been greatly overrated, and that self-fertilisation is the rule. The facts which he adduces to prove his argument appear somewhat beside the real question, and go more to explain why in some seasons fertilisation of any sort is more general than in another when the climatal and other conditions are diverse. In arguing against insect agency, he seems to have missed the main point in Mr. Darwin's theory, and to have developed the beneficial effects of occasional cross-fertilisation into an essential cross-fertilisation as the basis of those not of his way of thinking. He would seek for the cause of unfruitfulness in a failure of nutritive power, and not ascribe it to the absence or rarity of certain insects.

ZOOLOGY.

Extinction of the American Bison.—Mr. J. A. Allen has written a voluminous and exhaustive memoir on "The American Bisons, Living and Extinct," which forms a part of the publications of the Museum of Comparative Zoology of Cambridge, Massachusetts. After describing the remains of the two fossil species, *Bison latifrons*, Harlan, and *B. antiquus*, Leidy, and the structure of the existing *B. americanus*, Mr. Allen passes to the geographical distribution of the latter, which he treats of in great detail. The most important point, of course, is the coming extinction of the species. The commonly accepted statement that the "buffalo" formerly ranged eastwards to the Atlantic sea-board is shown not to be borne out by historical evidence. But its range previous to the present century was still very extensive, reaching from the Great Slave Lake in the north to the Mexican States of Cohahuila and Tamaulipas in the south, and from Oregon in the west to Pennsylvania, Virginia, and the two Carolinas in the east. Since then the pastures of the buffalo have been narrowing more and more quickly every year. By about 1825 it had been driven west of the Mississippi, and at the present day it is only found in two limited districts bordered by the Rocky Mountains and separated by a considerable interval along the track of the Pacific Railway. The more northern of these regions extends through the Athabasca, Lesser Slave Lake, and Saskatchewan districts of the Dominion of Canada, and the United States Territory of Montana, while the southern includes portions of Texas, Colorado, Kansas, and the Indian Territory. This gradual shrinking of the bison's range is admirably shown in the present work in a large map, in which its extent at successive periods is printed in various colours. It is quite evident that the wild buffalo is doomed to speedy extinction as surely as the wild Indian, and the only hope of saving a remnant is by the creation of a sanctuary. Surely the people of America might do for the bison

what the Czars of Russia have done for the aurochs.

Cassell's Natural History.—Last year we stated that Messrs. Cassell, Petter and Galpin were about to publish an illustrated popular Natural History, and that they had secured the services of several zoologists of the highest rank. The first portion is now before us, and quite comes up to the expectations we had formed. This part gives an excellent account of the *Quadrupeds* in general, and of the gorilla in particular, an immense amount of information being conveyed with a most praiseworthy absence of technicality. The author's name is not given, which we think is a mistake; the naturalists who have undertaken the various groups have no reason to be ashamed of their work, and their names would command a respect and confidence which is not generally given to anonymous scientific writing. The woodcuts are both numerous and good, and our only adverse criticism would be the suggestion that the work will reach a portentous size if every animal is treated of as much in detail as the gorilla.

Dr. Taylor on Aquaria.—Messrs. Hardwicke and Bogue send us a handsome volume on *The Aquarium, its Inhabitants, Structure, and Management*, by J. E. Taylor, Ph.D., &c., &c. Its object is not only to form a manual for those who wish to keep aquatic animals and plants for their own study, but to serve as a guide-book to the public institutions which are so fast increasing in numbers. Dr. Taylor insists on the purely scientific uses of public aquaria in addition to their educational value, instancing as examples of results already obtained the demonstration of the truth of Sars's statement that the ova of the cod and whiting float in the sea, the proof of the identity of the whitebait and herring, and the discovery that the "glass-crab" (*Phyllosoma*) is merely the young of the crawfish. The great vexed question of the superiority of the "circulatory system" over the plan of oxygenation by jets of air is fully and fairly discussed, general preference being given to Mr. Lloyd's method, while the advantages of that supported by Mr. Saville Kent are recognised under certain conditions. The illustrations—over two hundred in number—are well executed, but, as usual in such works, the index is curiously defective.

Dr. Jordan on American Vertebrates.—We have received a *Manual of the Vertebrates of the Northern United States*, by D. S. Jordan, M.D., &c. (Chicago: Jansen, McClurg and Co.) It gives lists with brief characters of all the species found east of the Mississippi and north of Tennessee and North Carolina, compiled from the works of the best American zoologists and fairly brought up to date. Following the example of Dr. Coues, Mr. Allen, and other recent writers, Dr. Jordan rejects the claim of many described species to distinction. There can be no doubt that there was much need for such consolidation, but some at least of the American zoologists appear to be inclined to carry it to an extreme, especially in the identification of Old and New World representative forms.

Mr. Dobson on Asiatic Bats.—Through the courtesy of Mr. G. E. Dobson, of the Royal Military Hospital, Netley, we have received a copy of his *Monograph of the Asiatic Chiroptera* (Taylor and Francis). In his preface the author tells us that the work was begun in Calcutta as a descriptive catalogue of the bats in the Indian Museum of that city. Finding, however, that this would embrace almost all the Asiatic members of the order, Mr. Dobson resolved to enlarge his catalogue into a monograph of the *Chiroptera* of that continent, and finally, as only four European species (*Synotis barbatus*, *Vespertilio Daubentonii*, *V. Bechsteini*, and *V. Nattereri*) were not also in the Asiatic list, he has added their descriptions in footnotes, so that all the known bats of the Palearctic and Oriental

regions are now included in the scope of his work. These amount, according to Mr. Dobson's views, to nearly 130 species, belonging to the families *Pteropodidae*, *Rhinolophidae*, *Nycteridae*, *Vespertilionidae*, and *Emballonuridae*. Our author is no admirer of the prevalent fashion for species-making; indeed, he will be considered by many naturalists to be too much of a "lumper." In this we ourselves believe that if he errs it is on the safer side; but we cannot agree with him as to the advisability of separating certain more or less well-marked geographical races as "sub-species." Either such a race is constant, in which case it should receive specific recognition, or it is not constant, when it may be safely regarded as a mere local variety of the parent species. Now that the idea of the separate origin of each species is abandoned (as it is by Mr. Dobson), it seems to us that the more simply the necessary artificial lines are drawn the better. Surely it is better to hold to the Linnean binomial system in its purity than to name an animal "*Vespertilio emarginatus*, subsp. a. *Vespertilio desertorum*." We are sorry to see this custom introduced into this country, for it has already proved a perfect pest in American zoological nomenclature. The arrangement of families and genera is that lately proposed by Mr. Dobson in the *Annals and Magazine of Natural History*, and already mentioned in these Notes. The generic and specific characters are full and clear, and are illustrated by numerous woodcuts. A somewhat fuller treatment of the synonymy, and an account of the reasons for some of the identifications adopted, would have added still more to the usefulness of this very valuable monograph, but these we hope to find in the general work on the bats in the British Museum, on which we believe that Mr. Dobson is at present engaged.

MEETINGS OF SOCIETIES.

PHILOLOGICAL SOCIETY.—(Friday, December 15.)

H. SWEET, Esq., President, in the Chair. Mr. R. B. Swinton read a paper on "Common Tamil," and illustrated the subject by a map showing lingual boundaries, and by alphabets on a large scale, of Tamulian and other Dravidian languages—Canarese, Telugu, Malayalam—for comparison with the Grandonic or Granthan, the character in which Sanskrit is always written in Southern India, and with the Deva-Nagari. Mention was made of the earlier proficients in the language from the Jesuit missionaries down to the present time, and of the earlier grammars produced, and of some marks of distinction between the common and poetical dialects. The difficulty attending the endeavour to trace the letters to a common origin with the Deva-Nagari was remarked upon, and the curious circumstance of the ignorance of the Brahmins of the South, who are otherwise well acquainted with Sanskrit, of the alphabet used by their Aryan brethren of the North. The power of the different letters was illustrated, and especial note made of a cerebral *r* peculiar to Tamil, and the reader noticed, in part, the elaborated system of euphonic changes and interposition of letters between words. The four main divisions of words—the four parts of speech of Tamil grammarians—were touched upon, and case and tense formation explained, and attention was especially drawn to the verbal nouns, and to a conjugated derivative peculiar to the ancient or poetical dialect, and to the complete negative form of the verb, and to participles embodying relative pronouns.—A paper on the "Names of Birds" by Mr. David Ross, of Edinburgh, was then read.

PHYSICAL SOCIETY.—(Saturday, December 16.)

PROF. G. C. FOSTER, President, in the Chair. Mr. Crookes described some of the most recent results he has obtained in his experiments on the radiometer, and exhibited many beautiful forms of the apparatus, most of which have been devised with a view to decide on the correct theory of the instrument. He commenced by describing the arrangement he has used for some time past in studying the resistance offered by air and other gases to the rotation of a mica disc. From the normal atmospheric pressure to the

best vacuum which can be obtained by the ordinary air-pump the resistance remains nearly constant, and these experiments have been carried on in vacua of remarkable perfectness, the highest exhaustion obtained being represented by 1 millimetre on a scale of 10 miles, a point which was attained by means of a Sprengel pump with improvements by M. Gimingham, and measured by a McLeod gauge. Mr. Crookes concludes that in a perfect vacuum a mica plate would not continue to oscillate for ever, a fact probably due to the viscosity of the glass fibre. About fifteen different forms of the radiometer were exhibited, and their inventor has satisfied himself that the theory of their action proposed by Mr. G. Johnstone Stoney is the only one capable of completely accounting for their action, and he considers it to be in all probability the correct one. As, on this, the molecular movement theory, the rotation is due to a throwing off of particles from the blackened surface of the mica, it follows that, if a piece of transparent mica be attached to each fly in front of the blackened surface, the rotation will take place in the opposite direction, and this proved on experiment to be the case. As these facts can be explained on the "molecular movement" or the "evaporation and condensation" theory, Mr. Crookes arranged a radiometer having four transparent mica vanes and mounted in a rather large bulb. At the side of the bulb in a vertical plane, a plate of mica, blackened on one side, is so fixed that the vanes can pass, and when light shines on this fixed plate, the fly is found to rotate, a fact which in itself disproves the latter theory. In conclusion, he exhibited a photometric four-vaned radiometer in which the fly was attached to a small magnetic needle, and this might be so checked by an external magnet that the strongest light would be incapable of causing the needle and vanes to make a half rotation. If the circumference of the globe be graduated and the apparatus be brought within the influence of a source of light, the angle to which the needle is deflected will be a direct measure of the intensity of the light.—Prof. Dewar exhibited a simple electrometer which he has designed, founded on a discovery of Leipman. If a capillary tube be immersed in mercury, and dilute sulphuric acid be placed in the tube above the mercury, and a current from a Daniell's cell be so passed through the liquids that the mercury forms the negative pole, the column will be depressed to an extent dependent on the diameter of the tube. In making an electrometer Prof. Dewar has increased the sensitiveness by connecting two vessels of mercury, by means of a horizontal glass tube filled with the metal, except that it contains a bubble of the dilute acid. The instruments exhibited were constructed by Messrs. Tisley and Spiller, and Prof. Dewar showed that it is possible by means of them to measure an electromotive force equal to $\frac{1}{10,000}$ th of a Daniell's cell; forces capable of decomposing water must be measured by causing two currents to act against each other. The apparatus is very convenient, as it requires no preparation, and is extremely simple in its action. He then showed an instrument, arranged by Mr. Tisley, for producing a current by the dropping of mercury from a small orifice into dilute sulphuric acid; if the vessels containing the mercury and the acid be connected by a wire, a current is found to traverse it. He then exhibited a manometer, suitable for measuring very slight variations of pressure, and he illustrated the use of it for proving Laplace's law that the internal pressure multiplied by the diameter of a soap bubble is constant. It consists of a U-tube, one arm of which is about fifteen inches long, and is bent horizontally, and levelled with great care.

CHEMICAL SOCIETY.—(Thursday, December 21.)

PROF. ABEL, F.R.S., President, in the Chair. Prof. W. N. Hartley made a communication entitled "A Further Study of Fluid Cavities," in which he described the results of his examination of a large number of topaz and of rock sections, mostly granites and porphyries. The fluid contained in the cavities was almost invariably water, but it was very remarkable that the cavities often took the form of the crystals in which they were contained, and nearly always arranged themselves symmetrically with regard to the faces of the crystal.—A paper by Dr. H. E. Armstrong, F.R.S., "On Thymoquinone;" one "On High Melting Points, with special Reference to those of Metallic Salts," Part II.; and another "On the Determination of Urea," by Mr. G. Turner, followed

this; after which Dr. G. Bischof called attention to the rapid corrosion of the so-called "compo" pipe employed by gasfitters when used to convey water, especially when exposed alternately to the action of air and water.

FINE ART.

ART BOOKS.

Home Life in England. Illustrated by Engravings on Steel. With brief Essays by Oliver Mount Wavertree. (Virtue.) This is a collection of plates from the *Art Journal* illustrative of English scenery and English country life. There is only one interior—"The Village School," by Webster—so the title *Home Life* must be understood in the wide sense of England being our home. There are sixteen engravings by Cousen, Bourne, E. Goodall, J. Carter, Brandard, Lemon, and Bentley; from pictures by J. Linnell, Birket Foster, F. Goodall, P. Nasmyth, J. Constable, T. S. Cooper, W. Collins, T. Webster, W. H. Knight, and Turner; the whole forming a pleasant series illustrative, not only of rural life, but also of a certain phase of English art. All the artists, with the exception of Turner, may be said to belong to the same group. The "Brief Essays" supplied by Mr. O. M. Wavertree, in spite of their title, are, unfortunately, of the usual class of descriptive letterpress to "pretty pictures." They tell us nothing about the painters, but consist simply of a little "talkee talkee" about the subjects of the engravings.

Modern Art: A Series of Line Engravings from the Works of distinguished Painters of the English and Foreign Schools. Selected from the Galleries and Private Collections of Great Britain. (Chatto and Windus.) This is undoubtedly one of the most magnificent art gift-books of the season. To lovers of genuine line- engravings, as distinguished from the many modes of reproduction in favour at the present day, it cannot fail to give great pleasure, for the engravings are all India proofs by some of the best modern masters of the art, and are given in the finest impressions. It is difficult to particularise among so much that is, perhaps, as good as it can be in its particular way; but we may mention *The Hindoo Maiden*, engraved by Devachez from the picture by Le Jeune, as especially distinguished by a peculiarly soft rendering of light; *Troilus and Cressida*, engraved by Armytage from a painting by Bromley; Mulready's well-known *Sonnet*, by the same engraver; *The Jester*, by Lamborn, splendidly engraved by E. Mohn; *Strolling Players*, by Pinwell, engraved by Cousen; *The March of Miles Standish*, by Boughton, engraved by G. C. Finden; *The Critics*, by H. Browne, engraved by C. W. Sharpe; and Birket Foster's *Rustic Bridge*, engraved by C. Cousen. These are very few to select from the abundant stores that *Modern Art* offers, but they may serve to show the varied character of the subjects and artists chosen for representation. The English school naturally largely predominates, the French is also tolerably well represented. Portraits stand for the modern Belgian school, but, strange to say, the modern German seems entirely left out. Surely such masters as Kaulbach, Knaus, Piloty, Max, and Ludwig Richter ought to be included in any work representative of modern art.

If anyone question whether the proprietors of the *Graphic* have done a good thing or not in establishing an artistic, though withal popular, weekly newspaper, which has now been in favour for several years, he has only to turn to the big Christmas publication just issued, *The Graphic Portfolio*. That publication, issued in the handsomest form, at a guinea, does not indeed primarily appeal to those who are instructed in art. The really informed in art are few in England, and they would be ill-provided for were it not for one or two foreign papers, of which *L'Art* is now the foremost. The *Graphic*, under existing circumstances, is by

no means beneath their notice, and it has won quite worthily the approval of many. But the hurry of publication inseparable from a weekly newspaper which deals in part with news of the week prevents perfection in printing; and the fifty pictures in *The Graphic Portfolio* are all carefully and excellently printed, and are on luxurious paper; and the difference made in effect by printing and paper is substantial and marked. We do not single out for special praise any particular work here, but among the artists who contribute are the best of their kind in England—Mr. Herkomer, Mr. Fildes, and Helen Allingham—and there are reproductions from illustrious last-century painters: Greuze, for instance, and Sir Joshua Reynolds. A notice of the rise and progress, and, we must add, for many years the decline, of wood-engraving is appended to the fifty pictures. It should have been printed in larger type, even at the risk of making a Christmas book look a little instructive. In it, it is well pointed out that the great German artists who practised wood-engraving were hardly great as engravers, however great as artists. The technical excellence which Dürer reached in his engravings on copper, he never reached, nor could reach, in his wood-cuts. A few years afterwards great technical excellence was reached in wood-cutting. In the end of the last century a Newcastle shopkeeper—Thomas Bewick—revived the art; and the notice in the *Graphic Portfolio* does full justice to his work.

BOOKS FOR THE NEW YEAR.

Paris: December 15, 1876.

F. Plon, the publisher, has devoted himself more particularly this year to what may strictly be called gift-books—books, that is to say, in which the illustrations play the chief part and are the life and soul of the text. I shall begin my notice of the publications of the season with his, expressing the hope that their success will be his reward.

The volume entitled *Bêtes et Gens: fables et contes humoristiques à la plume et au crayon*, par Stop, is a humorous fancy. "Stop" is, of course, a nom de plume. Charles Jolyet's dictionary of *Pseudonymes du jour* tells us that "Stop" is the pseudonym of M. Louis Morel Retz, who owes his popularity to the *Journal Amusant*, "Stop" being the name of a favourite pointer. M. Stop, since we are so to call him, is a clever man. He has written a collection of ingenious and amusing fables, and strewn over them, as a cook strews salt and pepper over the stew, a quantity of little pen-and-ink sketches in which the "gens" are cleverly caricatured and the "bêtes" appear in the dress and character of human beings, as in J. J. Grandville's work.

M. Plon publishes, besides the above, *Les Contes de ma Mère, recueillis et illustrés par Bertall*: again a pseudonym, betrayed, like the former by M. Charles Jolyet! The artist's real name is Albert d'Arnoult, "Bertall" being the anagram of Albert. We are told that it was Balzac who advised him to choose this singular form. Here text and drawing are equally singular. M. Bertall tells us in his Preface that he found these stories in his mother's drawer, and that she used to tell them to her grandchildren. There is an affectation of simplicity about them rather than real bonhomie. But unfortunately I am no longer of an age to be a fair judge in these matters. Some day you shall hear what the children to whom I am going to give the book think of it. M. Bertall is a clever sketcher—rather too clever, for his fertility becomes tiresome. He works a great deal for our few political papers. He belongs to the reactionary camp, and is by no means chary of his arrows.

Amsterdam et Venise, by Henry Havard, both as regards size and subject, is a more important work. M. Henry Havard has visited, lived in and studied Venice and Amsterdam, and has acquired a thorough knowledge of their past and present history. Between the dark and

the fair beauty he is in the embarrassing position described by La Fontaine; to which of them is he finally to offer his heart? Venice has the pure sky that casts a silver light on her artists' work. The skies of Amsterdam are hazy, whereby her school is led to prefer more delicate landscapes and more familiar everyday scenes. Both are situated half on the sea; both were once stirred by a spirit of adventure and the genius of commerce; both have had a republican past, and a wealthy aristocracy, the friend of letters, arts, and sciences. M. Havard gives most excellent reasons for his divided love. That the reader may be of one mind with him he intersperses his text with woodcuts of the celebrated pictures and objects of art contained in the museums, and has besides got Léon Gaucherel and Léopold Flameng to etch in their very best manner, one the narrow streets, the canals, the palaces of Venice, the other, the port, the monuments and the picturesque surroundings of Amsterdam, the Venice of the North.

Here is a book which addresses itself neither to tourists nor children, *Les Amateurs d'Autrefois*, by L. Clément de Ris. M. Clément de Ris has long been attached to the Louvre as one of the Keepers of the pictures. He has published notes on our provincial museums, and has now been appointed Conservateur du Musée de Versailles in the room of the late M. Eudoxe Soulié, because—the reason is one to surprise an English citizen—he is a declared enemy of the existing form of government. The studies now published in a collected form, together with eight portrait etchings, have appeared singly in different collections at different times; the dates he is careful to mention. The volume begins with the famous Jean Groulier—whose motto, *Groulierii et Anticorum*, would incline one to believe that he was vain rather than fond of his library, for it is impossible to admit that it could be the acknowledged principle of a genuine bibliophile to lend rare, well-bound books even to his best friends. It ends with Baron Vivant Denon, clever both as an artist and a writer, for M. Poulet-Malassis has just now conclusively proved him to have been the author of *Point de Lendemain*, the masterpiece of the gallant literature of the eighteenth century, by some attributed to Dorat. They furnish information relating to the family, life, collections, and libraries of J. A. de Thou, Claude Maugis, Cardinal Mazarin, Michel de Marolles, Evrard Jabach (the banker), the Comtesse de Verrue, Pierre Crozat, Antoine de la Roque, the Comte Léon de Lassay, the Comte de Caylus (a pleasing etcher), M. de Julienne (the friend and patron of Watteau), P. J. Mariette (perhaps the most acute amateur of engravings ever known), Blondel de Gagny, Randon de Boisset, De la Live de Jully. Most of these great amateurs were hardly known save by the catalogues made of their collections after their death, on the occasion of the sale, by Mariette, Gersaint, or Pierre Rémy. For a long while that was enough. It ought, perhaps, to be enough still, for a collection becomes a personality with every possible right to occupy in the memory of man the place of the individual who made it; but we are more curious in our generation. We want to see the man himself as he lived and moved in the past, negotiating with dealers, corresponding with bibliophiles, conferring with artists, living among his treasures. Surely the "Curieux," as he was called in the eighteenth century—and M. Clément de Ris should have made that the title of his book—is a type which, in its essential conditions of fortune, patience, and devotedness—conditions to which the complex activity of modern life is antagonistic—is gradually disappearing from among us. Public collections have killed private ones. The keepers of the depositories that are everyone's property are a new form of *curieux*. But, however devoted they may be to their office, they are obliged to be eclectic, and eclecticism is incompatible with the

formation of a series, the completeness and, consequently, the moral value of which depends on the uncompromising rejection of whatever does not strictly belong to it. The book contains a multiplicity of detail, anecdotes, and extracts from catalogues. And thus little by little the artistic physiognomy of the great French eighteenth century, which stirred so many minds, shone with such dazzling light on the world, and is still subject to the slanders of the clerical party, is being fully portrayed. The book winds up with a very complete bibliography of the works consulted.

If we proceed now to Hachette's, our attention is drawn to *La Bannière Bleue*, par M. Léon Cahun. M. Léon Cahun is a distinguished Orientalist. He knows almost all the tongues spoken in the heart of Asia. He has both travelled and read, and writes with remarkable elegance. I called your attention this time last year to his *Aventures du Capitaine Magon*, a Phœnician story, which he had reconstructed bit by bit, and to which he was skilful enough to impart an air of probability. This he has done no less successfully in the case of the present story, describing the adventures of a Mussulman, a Christian and a Pagan at the time of the Crusades and the Mongolian conquest. The drawings of M. Lix, with which the book is illustrated, are no mere fancy sketches. All the details of costume, arms, jewels, and harness were furnished by the author, and satisfy the desire for accuracy so characteristic of our age, an age which promises to produce generations in that respect ever more exacting. The book overflows with good faith and good will, which makes me inclined to dwell more at length upon it. The notes, and all that relates to the Mongolian conquest, a great event in the history of the thirteenth century, the bibliography and compendious analysis of Turkish, Mongolian, and Persian books, the author's explanation of the spelling adopted for the proper names, the proofs adduced in support of singular facts, add their weight to the romantic interest of the story itself. *La Bannière Bleue* first came out in numbers in the *Journal de la Jeunesse*, an illustrated weekly periodical in the style of your magazines, a type of journalism that did not exist before our misfortunes, and helps to infuse a manlier spirit into our younger generations.

The name of Albert Jacquemart is well known to you through his works on ceramic. Only a few months ago, in his notes on the china lent to the Bethnal Green Museum, Mr. Franks was questioning some of his assertions, and at the same time doing homage to his work as a whole. At his death A. Jacquemart left a book, summing up the fruit of his studies for more than thirty years, quite ready for publication. This has just been published by Hachette, under the title of *Histoire du mobilier: recherches et notes sur les objets d'art qui peuvent composer l'ameublement et les collections de l'homme du monde et du curieux*. The book opens with a notice of the author, by M. H. Barbet de Jouy, one of the first to discern the delicate and accurate talent of Jules Jacquemart, the son, and the one who gave him the order for the series of etchings, so truly admirable as regards art and precision, called *Les gemmes et bijoux de la Couronne*.

Jules Jacquemart has accompanied his father's work by 200 drawings, reductions made from the originals, by the Gillot process, and, as such, far more perfect than woodcuts could ever be. I do not know that any book has ever been illustrated with so much truth and character. Photography would do as good service as far as exactness is concerned, but it has great drawbacks owing to the modifications of tone, and cannot therefore be used—at any rate, for the present—save for scientific publications or special series of objects of art. Here M. Jules Jacquemart, while visiting very various collections in the company of his father, has successively drawn furniture, carpets, stuffs, lace, marbles, bronzes, objects of carved or inlaid ivory and wood, terra-cottas, goldsmiths' work, enamels, ceramics, glass and lacquer ware.

In the above enumeration you have the headings of most of the chapters contained in the book. I have not yet been able to read the whole, which numbers 660 pages (!), with the due degree of attention. But I know the spirit that guided the author. I know how careful he was in his verifications of dates, names, and contents. In his classifications he often erred, and was often obstinate in his systems. But he was, on the whole, a good observer. He throws light on many obscure points. He has furnished those who are to come after with a great quantity of material. He was an enthusiastic lover of the East. Japan he knew comparatively little, but he was well acquainted with China, and had contrived to learn the language—as much of it, at least, as he needed for his studies—under the direction of Stanislas Julien.

Having just now mentioned the names of the famous *curieux* of the eighteenth century, it is but fair that I should also give you the names of some of the *curieux* of our own time, although Jacquemart has not knocked at the doors of all, and has even passed over some who might have been useful to him. In this beautiful and most useful volume you will meet with objects which belonged to the collections, more or less valuable, of the late architect, A. Gêrente; of M. Bonnaffé, who published the inventory of Catherine de Medicis; of the Rothschilds; of H. Cernuschi, the owner of an enormous collection of Chinese and Japanese bronzes: of Dreyfus, collector of bronzes of the Italian fifteenth and sixteenth centuries; Charles Ephrussi, whose predilection is for ancient stuffs; M. L. Double, devoted to historical furniture of the eighteenth century; M. P. Gasnault, correspondent to the Ceramic Museum of Limoges; and Dr. Pioget, &c.

PH. BURTY.

ARCHAEOLOGY IN ITALY.

Rome: Nov. 29, 1876.

The late deeply-regretted Mr. Hemans in his last letter announced a very wise decree of the Minister of Public Instruction with regard to the many antiquities which are daily brought to light in the various provinces of Italy. Formerly the Government required accounts of such excavations only as were carried on at the expense of the State, and to the administrations depending on the Ministry was left the option of publishing what they considered most advisable. The administrations, indeed, of Naples and Sicily published regular accounts of discoveries, but few of those interested in the study of archaeology had any means of knowing the discoveries made on State lands in Rome, or in Etruria, where a special deputation presided over the excavations.

Besides, it was seldom that any trustworthy account could be obtained of chance discoveries, or of such as were made at the expense of private persons; for no office existed in the Ministry exclusively devoted to classical antiquities. Hence the institution of Inspectors of Excavations and Monuments in those places where archaeological discoveries are most frequent was extremely opportune, as also the order that the monthly reports sent by the Inspectors to the Ministry should be communicated to the Royal Academy dei Lincei, together with the statements compiled by the offices belonging to Government excavations.

The late Mr. Hemans, announcing that the publication had begun in January, 1876, only mentioned summarily the contents of the notices for June. But other numbers have been published, down to September inclusively, which deserve consideration.

The number for July relates to excavations which have been made at Verralto Pombia; the discovery of a small treasure of consular coins at Cremona, on an estate belonging to the family Jacini; the systematic researches undertaken at Vellein; the continuation of the excavations in

the ancient Felsinean necropolis; the discoveries made at Rome, in Cassino, Piedimonte d'Alife, in Santa Maria di Capua, in Manfredonia, Pompei, and in Selinunte.

The number for August is entirely devoted to the important discoveries made at Palestrina; that for September notices the last discoveries in the excavations made at Concordia and Bologna, also some made in the province of Siena; it enumerates the various parts of Rome in which objects have been found; it announces new discoveries in Offida, Atri, Spoltore, and Pompei; and winds up with an account of the excavations in Sardinia by the Commendatore Spano.

But, as indicated by the title, and as might be expected from the nature of the communications, the Director-General, Fiorelli, limits his notices to the mere facts of the various discoveries, to a very exact account of the localities in which discoveries have been made, and to a very faithful facsimile of any inscriptions found. In doing this he accomplishes all that is required by Government, and by the student, to whom, if anxious to make special studies on any of these localities which throw new light on ancient history and archaeology, every facility is afforded. Moreover, the reader will occasionally find more detailed accounts of anything especially interesting, which will enable him to appreciate fully its importance. Such is the account published in the number for August by Count Giancarlo Conestabile della Stufa, which I have already mentioned.

I am not aware whether an account has been published in any British periodical of this most interesting discovery, made in the beginning of the year at Palestrina. In the district of San Rocco, below the modern town, not far from the place where the celebrated gold ornaments belonging to Prince Barberini were found, a tomb was discovered which contained objects in gold, silver, bronze, and ivory, all in the style which belongs evidently to the most ancient history of Praeneste. The discovery having been announced by the Commendatore Fiorelli (*Notizie degli Scavi*, Febbraio, Marzo, Maggio, 1876), and by Prof. Helbig (*Bullettino dell'Istituto di Corrispondenza Archeologica*, 1876, p. 113), treaties were entered into for the purchase of the objects, and, the question having been brought before the Chamber of Deputies by the Duke Cesarini Sforza, a doubt was raised as to the authenticity of the objects found, a doubt which could only have been entertained by those who had no opportunity of seeing them. I, who had the good fortune to be on the spot when the treasures were found, can only wonder at such doubts being entertained for a minute. A shapeless mass, recognisable as metallic from its weight when plunged into water, when freed from the black mould which covered it, disclosed a most exquisite sheet of gold, of the most delicate workmanship, bearing 131 figures of animals in relief. Deceit was simply inadmissible in this instance, for, even supposing there are those who can imitate such objects so perfectly, it is not credible that they could have been buried in the earth; a very little experience suffices to convince anyone if the surrounding earth has been moved lately, or if it possesses that compactness which the lapse of many centuries alone can give. However, the Ministry, to clear up any uncertainty, named a commission composed of men of high reputation, whose verdict is given in Conestabile's account.

In it he describes the discovery of the treasures, in what position each was found; he takes them one by one, and shows the artistic and historical value which belongs to each. He speaks of the beautiful plate of gold, of three fibulae, and of three small tubes or cases, also of gold, of the remains of some iron arms and of some utensils of various kinds, made of gold, silver, ivory, bronze, and glass. Especially deserving of notice are the gold vases, one of which is a chalice of most elegant shape, perfectly smooth on the surface, the only decoration being four small sphinxes of exquisite workmanship, crouching on

the handles, two on each side. There are also tazze of silver gilt, with engravings similar to the celebrated tazze found in Etruria and Cyprus, which are now in the museums of the Louvre and the Vatican. But for archaeological interest, a silver cup, with hieroglyphics and a Phœnician inscription, far surpasses anything else found here. It has been interpreted by the learned Signore Fabiani, and recently by Prof. Lenormant, who has found nothing to add to what the Roman archaeologist had determined respecting the age of this object, which from the characters of the inscription cannot be later than the seventh century before our era. Connestabile, accepting the interpretation given by Prof. Lignana to a similar cup, as published in the *Annali* of the Institute (1872, p. 231, mon. IX. tav. XLIV.), recognises in the centre the representation of the victory of a Pharaoh; while others are more inclined to see in it annals of the deeds of Osiris. From his examination of the objects Connestabile proceeds to determine their importance for the study of ancient Italic civilisation, and, comparing the objects found in the Regolini-Galassi tomb in the necropolis of Caere, and those of Vulci, of Veii, Chiusi, and Praeneste itself, with those found in Cyprus and other parts of the East, he comes to the conclusion that these new discoveries enable us to determine far more positively the character of the epoch during which Etruria and Latium were not yet influenced by the genius of Greece, but by the civilisation and the industry of Assyria and Egypt; when the Phœnicians carried to western climes the productions of the countries bordering on the Euphrates and the Nile, thus giving rise to imitations of these Eastern types. In this portion of his study Connestabile differs from the opinion of other archaeologists, for he considers that the plate or lamina of gold, the tripods and the bronze shields may be attributed to Etruscan artists, while Prof. Helbig, Prof. Lenormant, and others affirm that the whole discovery is of Phœnician workmanship, apart from any influence of Italian art.

This subject, which I leave for the present, will be more fully detailed in a memoir by Profs. Helbig and Fabiani, which, illustrated by engravings, will shortly be published in the *Annali* of the Institute of Archaeological Correspondence.

FELICE BARNABEI,
Segretario della Direzione Generale
dei Musei e Scavi del Regno.

ART SALE.

Messrs. Christie, Manson and Woods defer until after the holidays the announcement of their more important sales, and the recent sales of Messrs. Sotheby, Wilkinson and Hodge have been chiefly confined to books—the full season in London for the dispersion of works of art has not, indeed, yet commenced—and the collector must still look forward to the sale of the very large collection of engravings formed by Mr. James, of Ludlow, to take place early in the year, and to that of the noteworthy collection of M. Didot, of the firm of Firmin-Didot, which will take place in Paris in February and in subsequent months. Meanwhile, the dispersion of the Liphart collection, at Leipzig, has been the great event of the season.

Herr Liphart has for nearly forty years been a collector, and he had succeeded in bringing together a collection of engravings and etchings, not, indeed, so fine or complete as it has on more than one occasion been represented to be, but still very rich in curious and little-seen works, and containing also some magnificent examples of what are universally allowed to be the masterpieces of the etcher's and the engraver's art, along with many not at all in fine condition nor brilliant in impression. The Liphart collection, in a word, like most collections, had good and bad in it. It was richest in the work of the early German engravers; very rich in the "Little Masters;" and it is matter for rejoicing that many among the finest of its treasures in this kind have been brought over to

England to be added to the store at the Fitzwilliam Museum, the authorities of which have wisely sanctioned a liberal outlay for the purpose of completing as far as might be the museum's assemblage of the best of early German art. We append a price-list of some of the prints by German and Italian masters offered at the sale:—Anonymous Italian engraving, a political caricature, attributed by some, but probably without sufficient reason, to Baccio Baldini, 112*l.* 10*s.* It was bought by M. Clément, of Paris, for Baron Edmond de Rothschild. By Barthel Beham, the Virgin with the Infant Saviour in her arms, and the death's head—a rare work of this Little Master, 13*l.* 10*s.* By Sebald Beham, *The Kiss*, a marvellously fine and fresh impression of a print signed and dated 1526, 11*l.* 5*s.* By Albrecht Dürer, *Adam and Eve*, fine impression with margin, 100*l.*; *Christ Crucified, with the Maries*, known as being designed by Dürer for the sword of Maximilian, 115*l.* 10*s.*; *Die Drei Grossen Bücher*, a splendid example of woodcuts in rare condition, 128*l.* By Aldegraver, *The Virgin and Child*, with crown and sceptre, 5*l.* 10*s.* By Albrecht Glockenton, a German engraver of the fifteenth century, a follower of Martin Schongauer, *Christ Crucified* (on vellum), 45*l.* By Israel Van Mecken, *The Ball Room*, 21*l.* By Martin Schongauer, *The Death of the Virgin*, 252*l.*, and *The Temptation of St. Anthony*—both much restored—175*l.* By Marc Antonio, the exquisite *St. Cecilia*, after Raffaele, 81*l.*, and the rare Bacchanalian scene, the frieze, after an antique bas-relief—an impression unfortunately much restored—31*l.* It was by no means in Marc Antonios that the collection was strongest. By Leonardo da Vinci, the complete set of three impressions from the plates of a design for ornamental work, 60*l.* These are of the utmost rarity: indeed, as a complete set they are believed to be unique, though it is stated that the British Museum owns one, and that Baron Rothschild owns two. Albert Dürer appears to have made a copy of the design. Of the engravings by Lukas van Leyden we note *David before Saul*, 62*l.* 10*s.*; *The Holy Family in a Landscape*, 20*l.*; *The Dance of the Magdalen*—one of the master-works of Lukas van Leyden, but here much restored—60*l.*; *The Fall of Man*, woodcut, 12*l.* 5*s.* The etchings by Rembrandt were of very unequal quality. We note the prices of a few: *Christ Healing the Sick*—the "Hundred Guilder Print"—not a very fine impression of the second state, 100*l.*, the *Landscape with the Three Cottages*, a remarkably fine example, 152*l.*; a restored impression of the *Landscape with the Milkman* 40*l.*; a superb impression of *The Goldweigher's Field*, 52*l.* 10*s.*; *Doctor Faustus*, 32*l.* 10*s.*; *Renier Ansoo*, 65*l.*; *Ephraim Bonus*, 57*l.* 10*s.*; a very beautiful impression of the often badly-printed etching of the portrait of *Jan Sylvius*, from the Weber collection, 70*l.*; and the *Head and Bust of a Youth*—more properly a "child," sometimes thought to be Titus Rembrandt, sometimes a prince of the House of Orange—18*l.*—an impression equal in beauty to that sold in London last June in the collection of Sir Abraham Hume. The entire collection realised about 12,000*l.* It may be of interest to add that the veteran collector, having thus disposed of the greater portion of his cabinet, retains a remarkably fine and extensive assemblage of the work of Ostade.

NOTES AND NEWS.

WE may hope very soon to have the reports of authorised and competent scholars on the astonishing discoveries of Dr. Schliemann at Mykenae, the site having been visited within the last week or two by Prof. Curtius, who is in Greece for the winter, as well as by M. Evstratiades, the Athenian Ephoros of public monuments; each of whom, we understand, has drawn up reports on the subject. In an early number we hope to give an abstract of the official inventory of the objects discovered. Meantime we may warn our readers

that not by any means all the things discovered by Dr. Schliemann belong to the heroic age, as he seems to think. This, however, will in no way lessen the gratitude due to him for his energy and his brilliant success. It is, we believe, arranged that the fruits of his new excavations shall be placed, within a very early date, on public exhibition at Athens. We learn that the operations at Mykenae are now, for we do not know what reason, suspended, and that Dr. Schliemann has left the site.

FROM Olympia there comes news of great interest, and of excellent augury for the future. The excavations, since their resumption at the end of October, have been carried on with increased appliances in the shape of carts, horses, and machinery, but in the face of very unfavourable weather. The plan of the season's work included an extension of the diggings westward of the Temple of Zeus, in search of the boundary wall of the Altis; their continuance on the northern flank of the temple, which had been cleared along one half only (the eastern half) of its length; the excavation of the ground at the western end of the building, and if possible also of the ruins of the Byzantine church built, it is conjectured, on the site of the Heræon, and described by earlier travellers as existing near the north-west corner of the temple. The extensions towards the boundary of the Altis have thus far yielded a number of inscriptions, but no works of art. Up till the middle of December, the chief discoveries of new sculpture had been three in number: viz., a fragment of drapery in strong motion, found at the west end of the building and conjectured to belong to the pediment group of Alkamenēs; and two portions of metope, one a fine male torso, and the other a complete figure of Athene, identical in style and treatment of drapery with the Hesperid of the metope discovered last April. But the last accounts of all, received in Berlin on December 24, speak of richer finds both in the eastern and the western diggings. Eastward, a new female torso has been found, belonging, apparently, like the majority of last season's discoveries, to the pediment group of Paeonios; and westward, better still, a female head, described as of great beauty and in excellent preservation, of which the situation is said to leave no doubt that it belonged to the group of the western pediment. If this is so, then we have the first assured fragment of the composition of Pheidias' greatest pupil, Alkamenēs, and we may entertain good hope that others will speedily follow.

MEANWHILE, a new edition of the illustrated Olympia-publication issued by MM. Wasmuth of Berlin, which was reviewed in our columns (ACADEMY, Oct. 14, 1876), has appeared at a very much lower price than the old edition, and with other differences. The illustrations are, in the new issue, printed by the permanent carbon process. The panoramic landscape-sheet is left out; and the negatives employed have been taken, for the most part, from the casts now at Berlin, it having proved impossible, in the northern climate, to print from those taken by the Patras photographers from the marbles themselves. While something is thus lost, a good deal is also gained; for in this new publication we have the results of the careful and judicious work done by Dr. Treu at Berlin in piecing together the casts of different fragments which turn out to belong to each other. Thus, for one instance, the attitudes and the several identities of the two river-gods at the extremities of the pediment are now definitely ascertained. The text also contains some additions by Prof. Adler.

WE understand that the Royal Academy will proceed next month to the election of three new Associates.

At the annual dinner of the Alpine Club, held at Willis's Rooms, there was as usual a small exhibition of paintings of Alpine scenery. Among

the contributors of works in this kind were M. Loppé, whose mastery of glacier texture is pronounced by mountaineers to be almost perfect, Mr. Crofts, whose work is distinguished by remarkable skill in depicting mountain forms through mist, and Mr. Smith, who seeks out the contrasted effects of valleys in shadow and peaks in light. The water-colour drawings recently noticed in these columns also formed a part of the exhibition, which contained besides several clever statuettes in wood carved by the great Swiss guide Melchior Anderegg. Altogether the Alpine Club is to be congratulated upon the success of its efforts to form a focus for Alpine art.

THE exhibition of the works of the Old Masters will be opened to the public on Monday next. Report speaks favourably of the collection, although the number of great subject-pictures will be found scarcely so large as on some former occasions. The works of Vandyck occupy a prominent position, and there are also as usual interesting examples of Reynolds and Gainsborough. A large landscape by Vincent, one of the great pupils of Cromé, will probably attract attention, and the representation of the portraiture of Raeburn will go far to satisfy those who were not able to see the Raeburn exhibition recently held at Edinburgh. We understand that the catalogue is to be somewhat fuller in its information than usual. Each picture is briefly described; a work of considerable labour, and requiring more care and skill than might be supposed. In this way it will serve as a useful record of the art collections of the country as they are brought together at Burlington House, and a work of reference after the exhibition has closed.

LAST week there was opened in the galleries of the Royal Scottish Academy, an extensive and interesting collection of photographs, brought together from all parts of the world by the Edinburgh Photographic Society. Specimens have been sent from Russia, Germany, France, Italy, Hungary, America, and India, as well as from all quarters of Great Britain. Altogether there are 198 exhibitors, and about 2,000 photographs have been sent, including all kinds, from the daguerrotype to the photo-steel process, also the Talbotype and the various collodion processes, and carbon prints of all descriptions. The contributions include all sizes of photographs, from the vignette to that nearly life-size.

THE *Bullettino di Corrispondenza Archeologica* for November is more than usually interesting from the detailed account which it gives of excavations in the neighbourhood of Montefiascone in Etruria, and at Pompeii. At Montefiascone two lines of tombs were found, cut in the solid rock as usual with Etruscan tombs when not of the earliest period. The tombs in one of these lines had been opened and ransacked long ago, but the other line, so far as the work of excavation has yet gone, has been found intact. Three of them have already been opened and, from their contents, appear to belong to not later than the third century B.C. Each contained a sarcophagus, round which were placed bronze and painted vases, bronze mirrors, and candelabra. One of the mirrors is described as of a good style, and bearing the representation of Achilles and Hector advancing to combat—the name of the former (*Achille*) being incised beside him; of the name of Hector only the *E* remains. Between the combatants is seated a bearded figure with diadem and staff, intended to represent an umpire. His name appears to be hardly legible, but is given conjecturally as *L. tun*. Another group of tombs, to the west of those, at Campo della Quercia was opened without necessity, upon which a new attempt was made in another direction at what is called Campo di Grotto, but here the objects found were mostly of a comparatively late period, including even coins of Constantine. Of the mural paintings discovered at Pompeii two appear to be valuable acquisitions. They are both

large, and represent, the one Theseus abandoning Ariadne, and the other, the judgment of Paris as to the beauty of the three goddesses. Both subjects are already known either from the painted vases or from mural paintings. It is curious, as regards Theseus and Ariadne, that the painters appear to have always chosen the moment when she first awakes to see the ship of her false lover standing out to sea. We do not know of any ancient painter who has chosen what is made a striking moment of by Catullus—viz., when she rushes into the sea. In the same house where these and a large number of other paintings were discovered was found also the following graffito:—

“Quis amat valeat; pereat qui
nescit amare; bis tanto pereat
quisquis amare vetat.”

WE are sorry to find, by the Report of the Higher Local Examinations conducted by the Cambridge Syndicate, that the History of Art is a subject that does not prove attractive to students.

“The small number of the candidates in this paper,” says the Report, “as well as the character of the work done, proves a want of attention to the subject. No candidate showed any acquaintance with the history and principles of architecture, sculpture, or ornament, or with the works of the most celebrated engravers. It is evident that the study has not yet found its place among those seriously taken up by candidates at these examinations.”

This is much to be regretted, for simply as a means of education the study of the History of Art is surely as valuable as that of other histories, while the cultivation of artistic taste which this study naturally produces brings with it a keener enjoyment of the beauties that both nature and art offer to our view. Yet, while 281 candidates went up for arithmetic, of whom fifty-nine gained distinction, not more than half-a-dozen lady students, we believe, went up for examination in Art History, and all of them failed.

THE Belgian landscape-painter, Kindermans, died a few weeks ago at the age of fifty-two. He had attained a high reputation in his own country, though little known abroad. Strange to say, Kindermans is the second distinguished artist who has succumbed to the fearful disease of cancer within a very short period. The French sculptor Cabot died of it last month.

THE Musée des Etudes, as it is called, a museum of casts of ancient sculptures and copies of paintings of all periods, prepared at the cost of the State, was recently officially inaugurated, and is now open free to the public every Sunday. It is estimated that the Ecole des Beaux-Arts possesses already at least 3,000 casts from works of art. Those belonging to the Greek and Roman period are now arranged in large and convenient galleries, where students will find it pleasant to study. Other galleries will shortly be opened for works of the mediæval and Renaissance periods, but these are not yet ready.

As a result, probably, of the complaints that have lately been made on the subject, the municipality of Antwerp have at last resolved to abolish the fees levied on visitors for the sight of the great works by Rubens in their cathedral. This will not, however, be of much consequence if the *Descent from the Cross* should be removed for better keeping to the Museum. This picture was the chief source of income to the cathedral.

THE Städelsche Kunst-Institut, with its fine collection of paintings, is an institution of which Frankfurt may well be proud. It was founded by a certain Johann Friedrich Städel, a banker of Frankfurt, who died in 1816, and left the whole of his large collection of pictures, drawings, and engravings, to his native town, together with a sufficient sum of money (100,000*l.*) to found a school of art in which, according to the instructions in his will, “the children of Frankfurt citizens, without distinction of religion or sex,

might receive elementary instruction in drawing by good masters.” He further decreed that if any of the pupils showed unusual ability, they were to receive more advanced teaching, and even in some cases to be sent abroad for instruction at the cost of the Institute. This will gave rise to a celebrated lawsuit which lasted nearly eleven years, but in the end the town of Frankfurt entered into the possession of the greater part of the gift of its patriotic citizen. Such was the origin of the present Städel gallery, which has since been largely increased both by bequests and constant purchases, until it has become one of the finest of the secondary galleries of Europe. Hitherto, however, although it contains many notable works, this gallery has been little known by means of reproduction. It is probable, therefore, that a work which has lately been published by the firm of E. A. Seemann, of Leipzig, entitled *Die Städelsche Galerie zu Frankfurt in ihren Meisterwerken älterer Malerei*, will be welcome to many lovers and students of art. It consists of thirty-two etchings by Johann Eissenhardt, with explanatory text by Dr. Veit Valentin. The etchings, judging from the examples we have seen, are not as good as those of the Cassel and Braunschweig Galleries by Unger; still they are skilfully executed, and seem to be faithful copies of the pictures. The work is published in three different editions—artist's proofs, proofs before letters, and with the artist's name. Only the first part is as yet out. The second is announced to appear next Easter.

A LIST of the subjects for which prizes will be awarded at the International Art and Industrial Exhibition at Amsterdam in 1877 has just been published. They are divided under the following heads:—1. Ornamentation of Buildings; 2. Furnishing of Buildings; 3. Workmanship of the Common Metals; 4. Workmanship of the Precious Metals and Stones; 5. Glass and Pottery Ware; 6. Articles of Dress and Homely Use; 7. Means of Conveyance; 8. All sorts of small objects; 9. The Graphic Arts; 10. Ladies' Fancy Work; and 11. Means for the spreading of Artistic Feeling and Good Taste. The exhibition will be held in the Paleis voor Volksvlijt (Palais de l'Industrie) at Amsterdam, during the months of June, July, and August, but the Commission reserve the right of extending the time if desirable. Applications for space must be sent in quickly. The prizes will be awarded by an international jury after the Exhibition. They vary in amount from 2,000 fr. to 200 fr.

SEMIERADZKI's powerful painting of the *Burning of Rome under Nero*, which created so much sensation in artistic circles in Rome last winter, and won for the young artist the golden laurel crown of the Roman Academy, is at present being exhibited at the Künstlerhaus at Vienna, where it somewhat overpowers the milder works of the German school. At Munich, where this work was lately exhibited, it met with warm approbation. It is next, we believe, to be sent to St. Petersburg, and will afterwards make its appearance at the French Salon next year.

THE *Gazette des Beaux-Arts* for December contains the first of a series of articles on Andrea del Sarto, by M. Paul Mantz. The subject is illustrated by a somewhat poor engraving of Andrea's well-known *Charity* in the Louvre, and by several worn woodcuts. It surely deserves better treatment than this. The harsh judgment of Vasari with regard to the light conduct of the beautiful wife of Andrea has been criticised by several modern writers, and we imagine M. Paul Mantz is about to espouse her cause, as Herr Thausen has done that of Agnes Frey, who has been similarly handed down to the animadversion of posterity, though for a different cause. M. Paul Lefort finishes in this number his study of Goya, and a good etching is given from a portrait of a young girl by the bizarre Spanish master, also several curious caricatures from his *Caprices*. The

Salle de Michel-Ange in the Louvre and its new arrangement is considered by M. Louis Goussier; Dr. Thausing's *Albrecht Dürer* is reviewed by M. Eugène Müntz; and, under the head of "Les Editeurs Contemporains," the publishing house of Hachette, and the numerous artistic works it has put forth of late years, receive notice. The usual half-yearly bibliography is given this month. It enumerates as many as eight new artistic periodicals published in France during the past six months.

THE *Portfolio* announces, as part of its programme for next year, that Professor Colvin will contribute an important series of articles on "Albrecht Dürer, his Teachers, and Followers," in which he will discuss the influence of contemporary engravers in Italy and Germany upon Dürer's art. As masters whose relation to Dürer is more especially to be studied, the names are mentioned of Martin Schongauer, the Master with the initials M. Z., Israhel van Meckenem, Baccio Baldini, Andrea Mantegna, Jacopo de' Barbari, the Meister W., Marc Antonio, Altdorfer, the two Behams, the other Little Masters, and Lukas Van Leyden. In his present position at Cambridge, Professor Colvin has an admirable opportunity of studying the important, but not very well known, collection of the Fitzwilliam Museum, which is extremely rich in the works of the early German masters. We believe that it is the intention of the *Portfolio* to reproduce some of the rare works in this collection, by M. Amand Durand's process—a process whereby ancient works are copied with such marvellous accuracy and delicacy as to be scarcely distinguishable from the originals. Such illustrations as this will be most useful to students, and any light that Professor Colvin may have to throw on a somewhat perplexed subject, will be extremely welcome as a contribution to the small amount of knowledge that has hitherto been gained respecting it.

In the *Zeitschrift für bildende Kunst*, Herr Anton Springer finishes his article on the Meister W., and concludes, on grounds which we cannot but deem insufficient, that this perplexing signature is only another witness of the hand of that mysterious master whom we already know under the names of Jacob Walch and Jacopo de' Barbari. Such an acceptance, however, darkens rather than enlightens previous researches, and places Dürer in the somewhat discreditable position of having copied and sold the works of a foreign master as soon as that master had left Nürnberg—a thing of which Herr Springer admits he was not likely to have been capable with regard to a fellow-countryman. The other articles of the number deal with art at the Philadelphia Exhibition; the "Latest Development of Architecture in Belgium," and the "History of Donatello," this last being an answer to certain criticisms of date and fact brought against Prof. Semper's valuable monograph on Donatello, by Dr. Albert Jansen. Besides these we have a description of the new Theatre at Bayreuth, built for the Wagner performances, and a good etching by Unger from Lenbach's portrait of Wagner, which will doubtless be interesting to enthusiasts for the "music of the future," and to that master's admirers. The other illustration is a somewhat poor etching from a landscape by Ant. Zwengauer in the Leipzig Museum.

THE STAGE.

M. SARCEY'S "COMÉDIENS."

Première Série de *Comédiens et Comédiennes*. Notices Biographiques par Francisque Sarcey. Portraits gravés à l'eau-forte par Léon Gaucherel. (Paris: Librairie des Bibliophiles, 1876.)

THE better French theatres are institutions of sufficient permanence to have had their

histories written. The position of the Stage itself has always been an assured one in France. We noticed, a year or two ago, a volume styled *Le Théâtre Français sous Louis Quatorze*, the work of M. Eugène Despois, a writer who was always conscientious, though never brilliant. The Odéon has since that time received its due chronicle; and one or two of the theatres which do not enjoy a State subvention and the assured permanence which that implies have, nevertheless, been long enough true to their traditions to deserve a history in their turn. The Vaudeville—by which of course we include, not alone the recently built playhouse at the corner of the Chaussée d'Antin, but the parent-house, which was pulled down some eight years since, on the Place de la Bourse—has not indeed for very many years held much by the form of entertainment which originally gave it its name, but a certain unity in the kind of pieces performed there—steadiness to a scheme more or less taken for granted by the Paris public—entitles it, too, to rank as an institution. And what is somewhat true of the Vaudeville is truer of the Gymnase, where M. Montigny has adhered to the same kind of programme for now about a quarter of a century. There were days when even the Porte Saint-Martin and the Ambigu could likewise have claimed their consecutive chronicle.

How different all this is from anything that we have in London, no London playgoer needs to be told. In the main, indeed, the Haymarket has been true to English comedy, but it has not encouraged a school; it has displayed one or two favourite actors—the rest by no means on the same level of importance—and once or twice the favourite actor has had no pretensions to be a competent performer of what should be the repertory of an English comedian, but has relied on eccentric successes repeated until the number of nights he had performed one part became in itself an advertisement by which people were drawn to see for the hundredth time the same old story. Two theatres of much more recent establishment, the Prince of Wales's and the London Vaudeville appear to be making some traditions for themselves, but these, it is to be feared, hang somewhat too much on the presence of a particular actor or actress, and neither theatre has been open a dozen years. Some traditions of a theatre, and with them some reasonable expectations of performances of intellectual interest, and of a given kind, may be gathered about the Lyceum; but such permanence as can in England be gained by one class of performance must after all depend greatly either upon an actor able to lead or a manager able to direct. There is wanting, necessarily, that guarantee which is given in France by a well-disposed subsidy; and there is wanting also that other given in France by the steadiness of the public taste. Theatrical fashions come and go in Paris, of course, as they do in London; but above the fashions of the day there is the permanent demand caused by a people's genuine and intellectual interest in the stage; so that at no time in the history of the French people, since theatres were founded, has the work of the highest actor

been wasted work; and at no time has the best imaginative writer of the day had cause to feel that in the novel or the poem rather than in the drama lay his chance.

It is by no means a history of the Comédie Française that M. Sarcey has undertaken to write in the work of which the earlier numbers lie before us. In the first number, the *Maison de Molière*, he has but prefixed to the literary and artistic portraits and histories which succeed a quite popular sketch of the constitution of the Théâtre Français—a constitution which, by the by, it is very difficult to precisely define: the exact amount of check which either the members of the society or the Government of the day can place on the proceedings of the manager having perhaps never been finally tested. The whole management is an affair of compromise, but this at least may be broadly said—that the director who produces good plays, and, aided by his subsidy, can make them pay, has things practically very much as he wills. The value of *Comédiens et Comédiennes* is not in its brief sketch of "the House of Molière," nor in its literary appreciations, which are but incidental, of the brilliant work there produced, but in the history and the estimate of the important members of the Society of the Théâtre Français.

M. Sarcey's gifts for this kind of labour are great and exceptional, apart from the accidental circumstance that through the medium of a powerful paper he has been able so far to impress Parisians with the importance of his judgments that the first question asked by many an intelligent playgoer, after a new piece, is not "What say the critics?" but "What does Sarcey say?" Sarcey's negative qualifications for the accurate estimate of actor, actress, or piece, are almost as important as his positive. He is not a critic who has only learnt from books and who brings to his criticism on what is meant to be the representation of life the experience not of life but of the study. When there is nothing concrete to discuss, he likes, indeed, to wander into abstract questions, and for these moments of enforced emptiness he keeps a "theory" as Mr. Dick kept a "memorial." And the theory is wont to crop up in August or September, when theatres are dull. But in the main he is not a bookworm. Again, he is not, above all things, a humourist, occupied with the task of proving to his readers that there is no moment in which he cannot be funny, whatever piece or performer may wait in vain with the expectation of steady judgment. And, lastly, unlike the best known perhaps of his immediate predecessors—M. Jules Janin—he has never made it his one business to say pretty things that the idler should find readable, and the wisest untrue. The cobbler has stuck to his last; the critic to his criticism.

Thus far, in *Comédiens et Comédiennes* M. Sarcey has discussed Regnier, Got, Sophie Croizette, Sarah Bernhardt, Coquelin, Madeleine Brohan, and Bressant—a fair selection, giving comment on some of those whose authority and charm for the playgoer were greatest a dozen years since, and on some of those who were never before so much esteemed as they are esteemed to-day.

The various estimates of these performers show the width of his appreciation—a width and liberality never the result of indifference or of the absence of well defined opinion—and it makes plain also, though in a less degree than his journalistic criticism, that hardly the best critic can be without some prepossession, some leaning in favour, not indeed of a particular actor, but of a particular school of theatrical work. We pointed out, a month or two ago, in words that were at all events plain, in what direction M. Sarcey's own prepossessions lay, and that it would be a mistake for any student of the theatre to imagine that the love of French legitimate tragedy was at all generally and seriously revived, because the authoritative critic desired that that should be, or because one actress had turned out to be a genius, with the inevitable influence of genius over the public. But in the estimate of talent actually before him, M. Sarcey's prepossessions have not had much evil effect. He has recognised power wherever it was to be seen. Being without exclusive devotion to the theatre, he is yet enthusiastic enough to admire warmly wherever admiration is due. He has not sought to gain weight by having recourse to reticence, nor shown the virtue of moderation by the pale praise of great things. Distinct and severe in his condemnation of incapacity, he can be genial to small talents and humble beginnings, and if he can crush a manager's favourite and exalt his own importance in his famous *mot*, "They put her everywhere: she pleases me nowhere," he can think a forgotten *vaudeville* not beneath notice, and the warmest eulogist of tragedy and Sarah Bernhardt is by no means the least sympathetic listener to the wit of Meilhac and Halévy and the jokes of the Palais Royal.

As for the portraits that accompany his text, and will make for the English playgoer much of the interest of the publication, they are, with hardly an exception, spirited and characteristic. Each actor is portrayed, not only in a part and a famous part, but in a part that is typical. All the *finesse* of Regnier, and that under-current of gravity below humour which is marked so strongly in the face of Molière himself, is in the little portrait of the *ex-doyen* of the Théâtre Français in *La Joie fait Peur*. The half-insolent independence of Croizette is in her portrait in the *Sphinx*. Got's large humour is in *Maitre Pathelin*; something of the reverie which seemed to be Sarah Bernhardt's chief gift until *Chez l'Avocat* showed us the bright side of her art, and *Rome Vaincue* its passion of affection, is in the tiny etching of that artist as "the daughter of Roland." Nor are less noticeable characteristics to be found in the portraits of Coquelin and Bressant. M. Jouaust, the celebrated printer, whose work in printing is, in its own way, a work of art, has done a good thing in undertaking the publication of this series; and the book will continue to have value.

FREDERICK WEDMORE.

STAGE NOTES.

MORNING performances have taken away a part of the characteristics of Boxing Night. School-boys and the populace go to the theatre, but the children are mostly absent. Not to speak of the

morning representations at the larger theatres, there is this year, at the Adelphi, a pantomime played by children, for children, and only in the afternoon. Drury Lane holds its own with a holiday audience, Mr. Blanchard's "opening" and Mr. Beverley's scenery having long been traditions at the theatre. Covent Garden, of late years, has shown itself an active rival; and it would require a child—the best judge of a pantomime—to be both very clever and very *blasé* to choose between *The Forty Thieves* at the one house and *Robinson Crusoe* at the other. The child endowed with old-fashioned reverence for old-fashioned tales would, indeed, pronounce in favour of the piece Mr. Blanchard has worked upon, for Mr. Blanchard is always a simple and faithful though withal an ingenious interpreter, while the lover of old friends with new faces would see more that is new in the version of the novel of De Foe given in Bow Street. For grown-up children there is *The Invisible Prince*—a third revival of a graceful work by Mr. Planché, now produced to exhibit the popular talent of Miss Jennie Lee. The outlying theatres have their pantomimes for suburban audiences. The Alhambra has got *Fledermaus*, with the music of the great Viennese master of dance music. And all these things are popular, because everything is popular at Christmas. A few weeks later the public makes its choice, and about the middle of February one can say which has been the best of the pantomimes.

LATE last week Miss Kate Santley opened the Royalty Theatre with Offenbach's *Orphée aux Enfers*.

At the Gaiety Mr. Reece has brought out a burlesque called *William Tell Told Again*—a vehicle for the jokes of Mr. Toole and the oddities of Mr. Collette.

Dorothy's Stratagem, a plaintive little piece, fitly preceding the bustle and laughter of the adaptation from Meilhac and Halévy, has just been brought out at the Criterion. Mr. Mortimer is the author. We shall probably speak of the little play more fully in our next issue.

MR. GEORGE M'DONALD's children, a numerous *corps dramatique* in themselves, are giving a series of juvenile performances, acting charades, stories, and proverbs, at the Town Hall, Bournemouth.

MUSIC.

MESSRS. NOVELLO AND Co. announce that from January 1 proximo the *Musical Times*, one of the oldest and best of our exclusively musical papers, will be enlarged to forty-eight pages monthly. The general scope of the journal will also be enlarged, and it will include foreign items of news, as well as reviews of important works published on the Continent.

THE date of the inauguration of the monument of Auber in Paris is definitely fixed for January 29, the anniversary of the composer's birth. Special representations will be given on that day both at the Opera and the Opéra-Comique.

SCHUMANN's third symphony (the "Rhenish," in E flat) was produced for the first time at the Concerts du Conservatoire on Sunday week. Excepting the Scherzo, the work appears to have been not very warmly received; the music, indeed, is of a character which requires frequent hearing for its full appreciation. At the same concert Mendelssohn's 98th Psalm (a work which some of our choral societies would do well to revive) formed part of the programme. On the same day the late Félicien David's ode-symphony *Le Désert* was performed in honour of the memory of the composer, both at the Concerts Populaires, under M. Pasdeloup, and at the Concerts du Châtelet, under M. Colonne.

THE King of the Belgians has just presented to the Royal Conservatoire at Brussels a very fine collection of all the musical instruments in use in

India, which has been sent him by the Rajah Sourindra of Fagore. The collection is divided into eight classes:—(1) instruments played with a bow; (2) instruments played with a plectrum; (3) wind instruments of the horn family; (4) reed instruments; (5) instruments employed in religious ceremonies—among these are found large trumpets, of the shape of a serpent, which were used to drown by their noise the cries of widows burned in the suttees; (6) pastoral instruments (double flutes, &c.); (7) tambourines, gongs, and various kinds of drums; (8) a set of conches; in all ninety-eight most remarkable specimens.

A NEW *Revue Musicale* is announced to be published at Constantinople, which is to contain especially pieces composed by the amateurs of the Turkish Empire. The work is likely, we should think, to be a musical curiosity.

At the first concert of the Brussels Conservatoire, on the 24th inst., the entire second act of Spontini's *La Vestale* formed the greater part of the programme. The principal solo parts were sung by Mlle. Battu and M. Sylva.

At Mayence Handel's *Solomon* was given by the Liedertafel at their first concert, on the 8th inst., under the direction of Capellmeister Lux.

FRAULEIN HAUPT, who took part last summer in the Bayreuth performances, has married Herr Unger (the Siegfried on the same occasion), and is retiring altogether from the stage.

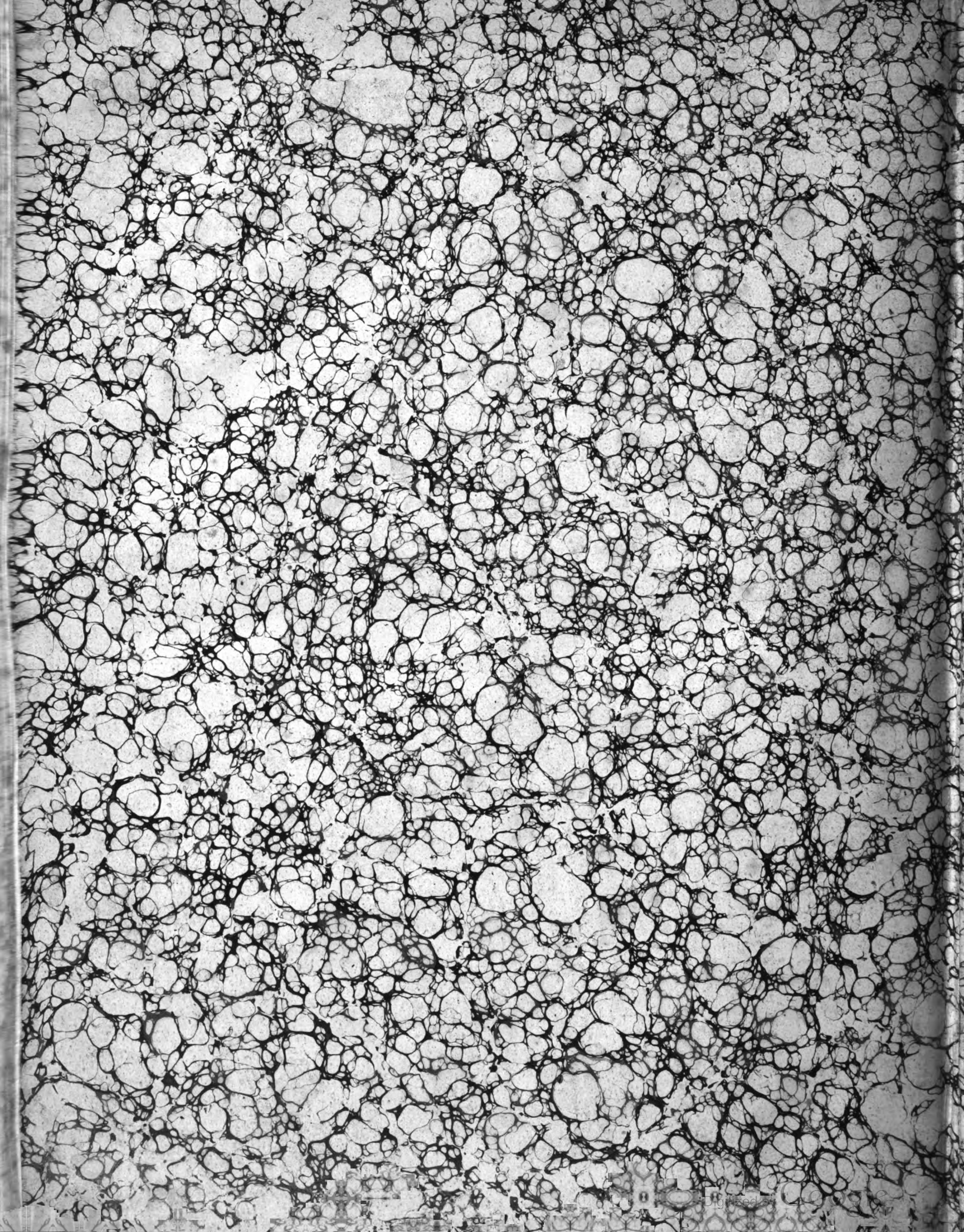
TSCHAIKOWSKY's new prize opera, *Valka the Smith*, was given with success at St. Petersburg on the 6th inst.

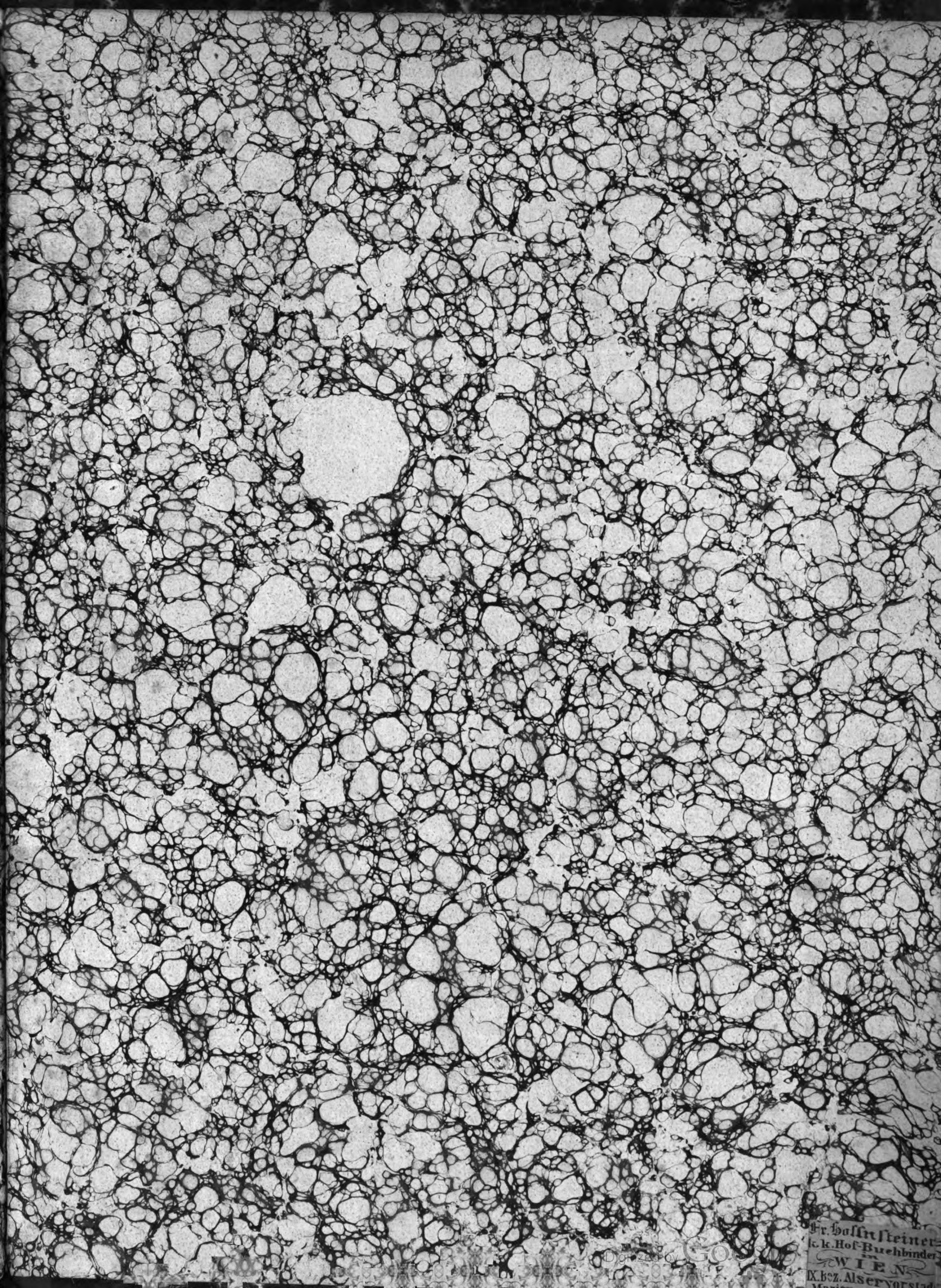
TABLE OF CONTENTS.

	PAGE
CAPMAS' UNPUBLISHED LETTERS OF MDM. DE SEVIGNÉ, by JAMES COTTER MORISON . . .	617
BARKLEY'S BETWEEN THE DANUBE AND THE BLACK SEA, by ARTHUR J. EVANS . . .	618
WATTS' REMAINS OF ARCHBISHOP LEIGHTON, by the Rev. A. B. GROSART . . .	619
MACKAY'S FORTY YEARS' RECOLLECTIONS, by T. HUGHES . . .	620
NEW SHAKESPEARE SOCIETY'S REPRINTS, by S. R. GARDINER . . .	620
NEW NOVELS, by GEORGE SAINTSBURY . . .	622
RECENT VERSE . . .	623
NOTES AND NEWS . . .	625
THE LATE MR. JOSEPH BURTT . . .	626
NOTES OF TRAVEL . . .	626
SWISS NOTES . . .	626
DISPATCHES IN THE ARCHIVES OF VENICE . . .	627
THE ARCTIC EXPEDITION: THE OUTBREAK OF SCURVY. II.—By CLEMENTS R. MARKHAM . . .	628
SELECTED BOOKS . . .	628
CORRESPONDENCE:—	
<i>The Basque Origin of Jesuitism</i> , by the Rev. Wentworth Webster . . .	629
APPOINTMENTS FOR NEXT WEEK . . .	629
HARTMANN'S NIGHTMARE, by EDWARD B. TYLOR . . .	629
ZIEGLER'S ITALIA FRAGMENTE DER PAULINISCHEN BRUEFE, by the Rev. W. SANDAY . . .	630
SCIENCE NOTES (BOTANY, ZOOLOGY) . . .	631
MEETINGS OF SOCIETIES . . .	632
ART BOOKS . . .	633
BOOKS FOR THE NEW YEAR, by FR. BURTT . . .	633
ARCHAEOLOGY IN ITALY, by F. BARNABEI . . .	634
ART SALE . . .	635
NOTES AND NEWS . . .	635
SARCEY'S "COMÉDIENS ET COMÉDIENNES," by FREDRICK WEDMORE . . .	637
STAGE NOTES . . .	638
MUSIC NOTES, TABLE OF CONTENTS, NEW PUBLICATIONS . . .	638

NEW PUBLICATIONS.

Alexander (Mrs.), Her Dearest Foe, a Novel, cr 8vo (Bentley & Son)	60
Anderson (John), The Tailor's Complete Instructor in Cutting, 4to . . . (G. Menzies & Co.)	10
Argemont (Ther.), vol. IV., 8vo . . . (Hodder & Stoughton)	50
At Sixes and Sevens, cr 8vo . . . (Moxley & Co.)	50
Barnum (P. T.), Lion Jack; a Story of Perilous Adventures among Wild Men, &c., 12mo . . . (S. Low & Co.)	60





Fr. Hoffmeister
k. k. Hof-Buchbinder
WIEN
K. Bez. Alservorstad
Mey.

